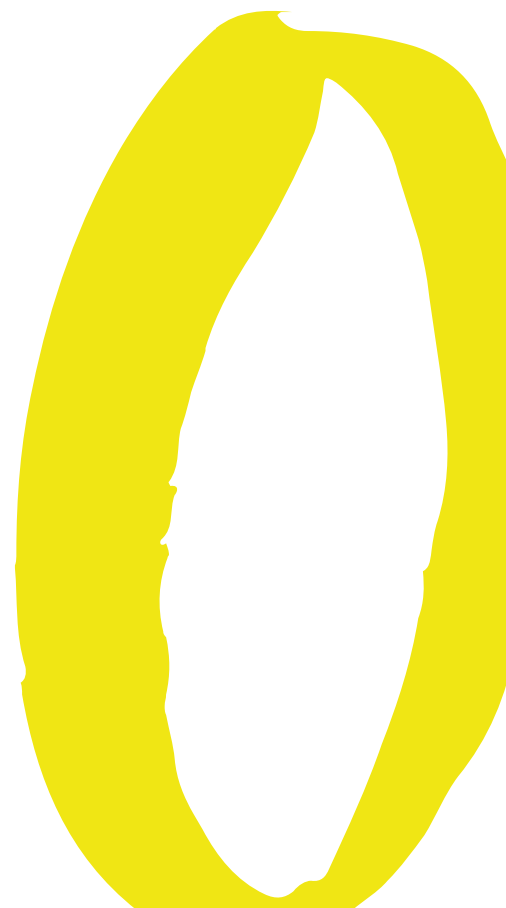




# History of Advertising Trust

## Annual Report



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Sarah Hazell public relations and communications consultant (retired 2019)

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Jane Jarvis, Oral History Project Manager

Alistair Moir MARM, Archive Collections Manager

Richard Powell OBE, Director

Mark Pitchforth, MARM, Collections Assistant

Eve Read MARM, Archive & Collections Project Archivist

Pam Smith, Housekeeper

David Thomas, Research Manager

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NR7 0HR



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## Chairman's Report



*Geoff Russell*

with alarming speed.

But no one had really appreciated its eventual impact in terms of population lockdowns, business strangulation - and, above all, tragic and continuing loss of human life.

Scarce wonder, then, in a situation in which whole sections of the economy came (and remain) near to collapse, that the charities sector should have been especially hit.

And yet, through a combination of good housekeeping, quick and effective management and support via the Government's furloughing scheme, the History of Advertising Trust has been able to weather the worst aspects of the pandemic.

This has been a massive tribute to the skills and prompt action of our Director, Richard Powell, and his team. Through their extraordinary efforts, the Trust was not only able to survive one of the greatest challenges to affect the nation since World War Two, but to emerge at the year-end with a small surplus! Moreover, despite a situation in which Ravensingham was closed to researchers, and non-furloughed staff were required to operate from home, HAT continued to work remarkably effectively.

TV production companies, unable to shoot traditionally because of COVID-19 restrictions, were still able to call on the Trust for historical materials to help fill their programming. We continued our links with 19 universities – working on resources for student projects and identifying needs for future years. And, although, we sadly bade farewell to FERE and the International Advertising Association as clients and Butlin's scaled back work on its archive: we welcomed United Biscuits and its archive to our fold; the NLHF kindly provided us with a grant to help in securing a magnificent collection of chromolithographic magazine inserts and trade cards - and ASBOF/BASBOF continued to provide us invaluable and

generous financial support to aid our activity to underline the importance of advertising self-regulation.

Having said this, inevitably a number of key projects found themselves held back as a result of the constraints imposed by the pandemic. The Trust's flagship Ad-Memoire initiative – using the power of advertising to reach out to people living with dementia – was particularly hit as care homes effectively put up their shutters in a bid to keep out the virus and protect their elderly and highly vulnerable patients. Yet even here, the sustained efforts of Jane Jarvis and Alistair Moir saw success, with the initiative gaining important traction in acute ward situations in the Norfolk & Norwich NHS hospital and discussions ongoing with West Suffolk Hospital, the Queen Elizabeth in West Norfolk, Ipswich Hospital and Addenbrooke's Cambridge. (Significantly, playback from all these establishments has been exceptionally favourable, underlining both the real value of the project and its continued promise for the future when circumstances return to normal.).

It is customary in these reports to pay tribute to HAT's staff, its volunteers and to its valiant and hardworking Trustees. This I do unreservedly.

Our President, Keith Weed, continues to bring wisdom and boundless energy to our meetings despite his heavy workload. James Best, Peter Buchanan and – in the midst of our financial challenges – Shirley Watson have provided constant and invaluable support and advice. Indeed, each and every Trustee has played their part in helping to ensure the Trust's future in these difficult times.

To all these good people, I say a heartfelt thank-you.

As vaccines take effect and the economy gradually recovers, the challenges facing the History of Advertising Trust will be as great in 2021 as they have been in 2020.

However, with such help and support, we look forward to the next 12 months with both relish and excitement!

**Geoffrey Russell**  
**Chair**



## Director's Report



*Richard Powell OBE*

2020, proved to be quite a year. It started well with United Biscuits visiting and confirming they would like to work with us on their archive and anniversaries going forward and the first delivery of their archive material was planned. We had a visit from food historian and writer Dr Annie Gray. She was fascinated by the scale and variety of the resources in the archive and will be back! Then March 13th we closed the archive to visitors and researchers and the following Monday six of our staff were on furlough! COVID-19 measures were in place.

This left five of us working from home managing Ad-Memoire, development with Norfolk and Norwich Hospital, Inspiring Minds podcasts and interviews, together with working up ideas and proposals from HAT's inspiring, annual Education Summit which we had held in February with academics from 16 universities. One of our digital technicians worked from home to help and service TV and production companies who were still making programmes and dealing with enquiries, but it was a very different way of working. The team who remained working did a stunning job of keeping things going and I thank them hugely for all their effort despite not having physical access to the archive at that time, working from home and having to adapt to different systems and ways to accomplish the job and keep HAT on the road.

By September we had partially reopened and staff were working part-time and part-time furlough. We welcomed some researchers and were able to complete the work on the Durrell Collection of Chromolithographic trade cards and magazine inserts. Much of this had to be completed in-house due to the COVID-19 restrictions still in place. It focuses the mind when hours are restricted and contact with the outside world is limited to Zoom or Teams! So a new concentrated work programme was devised, and we completed a lot of work. Then at the end of November, closure again as lockdown three came into force.

Despite the challenges, HAT has had a productive year. Trials of Ad-Memoire in acute settings at the Norfolk & Norwich University Hospital went very well and we received a grant from the Alan Boswell Charitable Trust here in East Anglia to be able to fund the reminiscence resource to be used in four other hospitals in the region including Addenbrookes in Cambridge. HAT's Inspiring Minds Podcast Series 2 went

live, hitting over 6,000 downloads halfway through the series and we continued to fulfil our work with production companies.

We were also re-accredited as a National Archives Accredited Archive which was a great achievement to be recognised for still producing gold standard professional work and facilities despite COVID. A huge congratulations to the team, especially Alistair Moir, the Collections Manager, who had some sleepless nights and not just from his young son.

I would hugely like to thank all the staff at HAT who so professionally manage the archive and work so hard to come up with interesting angles, ideas and articles.

I would also like to thank the Trustees of HAT, a more knowledgeable and enthusiastic group you could not wish for. The organisations they represent in the industry and the knowledge they bring is massive and I thank them for their friendship and support on behalf of us all at HAT.

Here's to 2021 and all that might bring, but whatever happens HAT is ready and able.

**Richard Powell**  
**Director**



## HAT Industry Leaders Collection



My rude awakening to the ad industry's collective neglect of its past – or disinterest in preserving it - came in the summer of 1997. At that time, I was Campaign magazine's associate editor tasked with writing a feature to mark 50 years of the FCB agency in London.

The agency's rollercoaster history meant there was an eventful story to tell. Its lows had been truly awful as it haemorrhaged accounts. But its highs coincided with the arrival of some of Britain's most well-remembered campaigns.

It was FCB that turned the Dulux dog into a brand icon, assured British Airways customers that "we'll take more care of you", suggested that "It's got to be Gordons" and devised one of advertising's enduring images, the Sure "tick" on a perspiring back. What wonderful material to adorn our planned double-page spread. Doubtless FCB had a cellar bulging with this stuff. We could have our pick.

Alas, we couldn't. A clear-out had taken place when FCB vacated its building in London's Baker Street so that its then "sister" agency, Publicis, could move in. Almost all this famous work had been chucked in a skip. Turned out that Campaign's own archive contained more of these ads than the agency that created them.

More frightening still was the realisation that this wasn't an isolated happening. Agencies everywhere had been dumping what were often unique collections of social history either because they could see no point in keeping them – preoccupied as they were with The Next Big Thing - or they were taking up too much valuable space. Lots of agency folk had never heard of HAT, let alone considered it a natural home for their back catalogues.



Fast-forward more than two decades and the picture is healthier although far from perfect. HAT's profile has much improved and we've become far more proactive in securing material before it gets binned.

What's indisputable, though, is that much of this has been lost for good. And not just creative work but the pitch presentations that helped secure the opportunities to bring that work to life and the strategy documents that revealed the thinking behind it.

At the end of last year, though, a thought occurred to us. What if some of this stuff is no longer to be found in dusty agency basements but in the lofts and garages of adpeople past and present? What if we could track and trace these personal collections before they ended up at the recycling centre?

It was this thinking that gave birth to the idea of the HAT Industry Leaders Collection. To date more than 160 personal emails have gone out from me, as the HAT trustee responsible for liaison with industry leaders. The names of those selected come either from my well-thumbed and dog-eared Campaign contacts book or from a list of Saatchi & Saatchi alumni provided by Simon Goode, my fellow trustee, who first suggested the initiative.

The offer is simple and straightforward. In return for a donation to help HAT carry on its work we offer you the chance to leave a personal legacy. A collection filed in perpetuity under your name that will be a source of information and inspiration for the industry's generations to come.

The reaction? All of it positive. ("A really lovely idea and glad to play my part." "Marvellous. I wish it every success". "Fantastic initiative. Love it.")

Some of it surprising. Much of it bringing home to us the amount of latent goodwill that exists towards HAT and making us think about how we might build on it. Interestingly, a number of those with no archives to offer liked what we were doing so

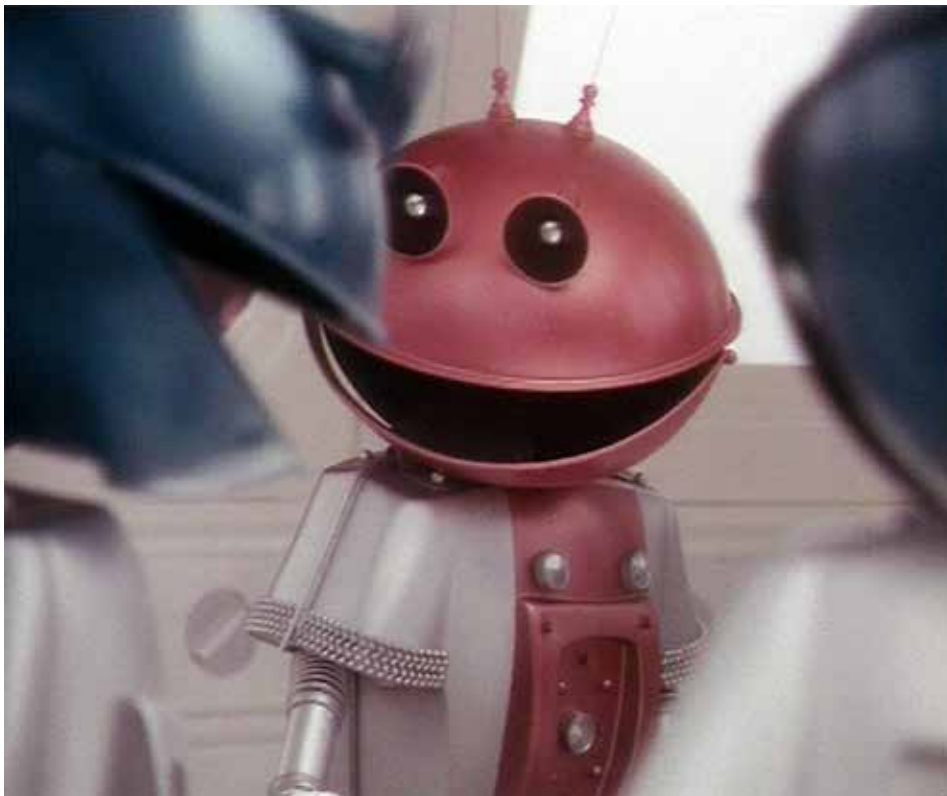


much that they offered donations. Some are vowing that their archives, which they are still using in the course of their work, will come to HAT when they retire. Others, not yet ready to part with what they've collected during their careers, are making it clear to their families that HAT should have it on their demise.

What's evident is that we caught people at the right time. Trapped at home by lockdown, a lot of those contacted admitted our letter had provided an added incentive to check the contents of those long-neglected boxes. Sadly, our appeal came a tad too late for some. One former agency senior executive told us he'd "consigned a lot of stuff to history and the recycling bin" three or four years ago, adding ruefully: "I had a feeling at the time that that decision might come back to haunt me."

Perhaps the deepest joy for us hasn't necessarily come from those with huge treasure troves to offer but those with nuggets of pure gold – from the original research for Heineken's "Refreshes the parts..." campaign which claimed it would never work to scripts for Hamlet cigar commercials that were never made. From South Africa has come the offer of a letter sent to a veteran creative by David Ogilvy in which the great man invites him to lunch to apologise for firing him!

Occasionally, we've had an offer that takes our collective breath away. From the ill-organised collection of one creative old-hand comes a videoed interview with the late John Webster in which the creative titan talks about his life and work. And what a body of work it was – from the Smash Martians and Sugar Puffs' Honey Monster to the Hofmeister Bear. Unflamboyant and often painfully shy, Webster never shouted about his talent. We think this is the only film in existence of him speaking for himself rather than letting his creativity do so.



Maybe the most unexpected consequence of this concerted attempt to extend HAT's archive while boosting its funding may, in the long run, prove to be the most important.

In the space of a few months, HAT's name is on the radar of a broad range of senior ad industry figures past and present. We've introduced ourselves to some for the first time and we've reconnected with others, including at least one significant lapsed donor.

We've proved that HAT has lots of friends out there. The challenge now is to make sure they remain so.

## Education, Inspiring Minds and Podcasts

### EDUCATION

**HAT's Annual Education Summit was held in February 2020 and kindly hosted at London Southbank University, courtesy of Dr Helen Powell, Course Director: Creative Advertising with Marketing.**

More than 20 academics from universities across the UK attended with a packed agenda, including presentations on 'The role of the archive in educational teaching' by Sally Chan, BSc (Hons) MBA, Leeds University and 'The importance of HAT's archive to the industry' by James Best - past Chairman of BMP BBD and the UK Advertising Association, Chair of CAP, Credos and HAT Trustee. All delegates contributed to workshops and discussions looking at how HAT could build on their connections with HE (both academics and students) and work with them to develop unique resources to support learning. The day was well received by every delegate presenting a number of positive outcome plans for HAT to work on going forward.

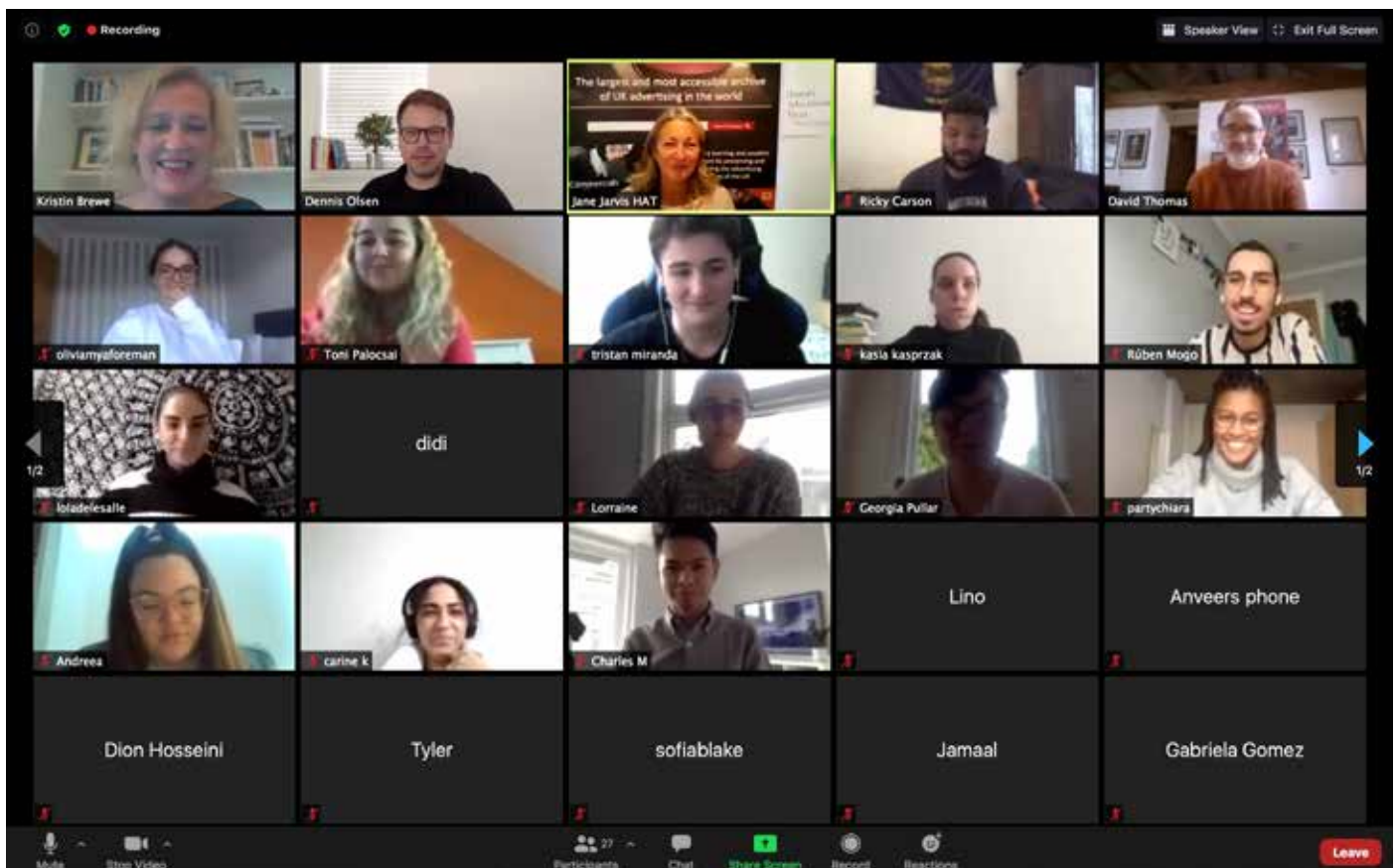
### University students focus on HAT's promotion- from East and West!

As one of the Education Summit outcomes, the autumn term saw students from the Universities of West London and East London working on 'live' client briefs with initial consultations and Q&A sessions via Zoom and then the final 'client' presentations by students of their work to HAT and guest panellists.

Led by Dr Dennis Olsen Senior Lecturer for Advertising and Branding at UWL and Aidan Kelly, Senior Lecturer in Marketing at UEL, second-year students on the BA (Hons) Advertising & Public Relations and BA (Hons) Media & Communications were asked to create integrated marketing campaigns that promoted awareness among UK universities of HAT's extensive archive.

Despite lockdown restrictions and challenges, the students enthusiastically produced some inspired results with some great fresh ideas.

As a result, UWL's "HAT Collective," a collaborative learning community online platform for higher education developed by students for students, will be developed and trialled for HAT with an aim to providing industry experience for the students. HAT will also be working on developing more student collaborations and opportunities for internships.





## INSPIRING MINDS

Since its launch in September 2018, HAT's Inspiring Minds Project has continued and is proving popular with the public, industry, academics and students alike, bringing the stories behind some of the most well-known campaigns and special moments in the industry's history to life. Academics make use of the filmed interviews, featuring them in their lectures, making valuable contributions to students' learning experiences.

Interviews with two more 'Inspiring Minds' have become part of the project, with film clips of Brian Palmer and Jeremy Bullmore covering the early days of commercial TV, giving listeners an insight into the nation's social history and how consumer attitudes have changed over time.

### Podcasts

With the first series of 12 episodes already reaching a worldwide audience, the second series launched in May 2020 with new recordings from Jeremy Bullmore, Brian Palmer and Rory Sutherland adding to the original mix. By the end of 2020, the podcasts were touching the 10,000 download mark.

Jeremy and Brian in particular talk about the days of early Commercial TV which, at the time, was considered "too vulgar for the British" and the influence of the USA on UK advertising.

We are delighted to continue working with the author and presenter of these podcasts – Jack Meggitt-Phillipps who also had success in 2020, landing a publishing deal for his first children's book trilogy and ongoing discussions for film rights.

HAT is now planning further Inspiring Minds interviews for 2021 with a focus on more recent campaigns and a variety of industry features including Advertising Standards and Regulation.



### **An Inspiring Mind tribute to Sir Alan Parker From Birds Eye to Buggy**

In March 2018, HAT had the great pleasure and honour of filming an interview with Sir Alan Parker as part of our Inspiring Minds project. There were many tributes paid by the media worldwide to Sir Alan following his death on 31st July 2020 at the age of 76 as Director of a wonderfully eclectic mix of feature films which received 10 Academy Awards and 10 Golden Globes and his own BAFTA Fellowship award.



But this amazing directorial and storytelling success came from his hard graft, passion and tremendous talent that were allowed the freedom to develop in the early decades of British TV advertising and paved the way for fellow Brits and TV commercial directors such as Ridley Scott and Hugh Hudson (also an Inspiring Minds interviewee) to pursue Hollywood careers.

As its own tribute to Sir Alan Parker, HAT published 'From Birds Eye to Buggy' a series of interviews we filmed, charting his progress in the ad world from copywriter at Collett Dickenson Pearce, which he joined in 1967, to becoming

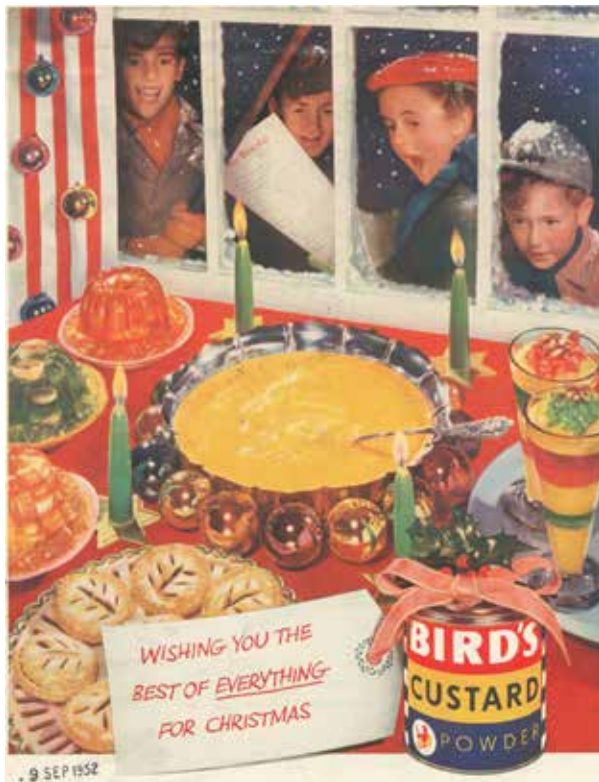
writer/Director of his first feature film, Buggy Malone in 1975, for which he received a BAFTA for the Screenplay.

Having these unique memories we recorded with Sir Alan as part of HAT's archive is testimony to the tremendous extent of the archive and the valuable work HAT does to record, preserve and share the work and words of people who have made such an impact on the industry for the benefit of future generations.

### **Jane Jarvis – Oral History Project Manager**

## Young & Rubicam: America's favourite now available in Norfolk

On 12 October 1944 an article appeared in the Advertiser's Weekly journal announcing that Young and Rubicam Incorporated, the prominent US advertising agents of New York, Chicago, Detroit, Montreal and Quebec, intended to open offices in the United Kingdom the following year. Many decades later, volumes containing the considerable creative output produced by this new venture over fifty years were donated to The History of Advertising Trust, the largest archive of British advertising in the world, at Raveningham, Norfolk for permanent preservation. After much work we are delighted to announce the project to catalogue this collection in detail has been completed, making it more accessible to potential researchers.



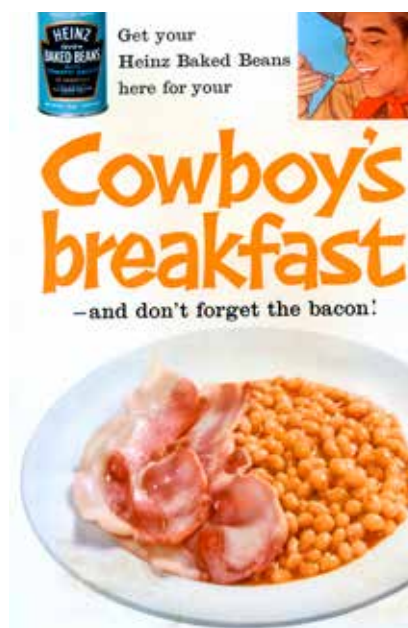
The advertising agency Young and Rubicam were originally founded in 1923 in Philadelphia by John Orr Young and Raymond Rubicam. Starting small they grew quickly, moving to New York and enjoying great success in the North American market. The move to the UK was the company's first step towards expansion into Europe. Their initial premises were at 24 St. James's Street, London, under the creative control of Managing Director, George Bryson. Over the years the agency has had several different identities (including RKCR/Y&R, Y&R London) and exists today as VMLY&R. Their first account was General Foods, a large US conglomerate which produced a wide range of grocery products including Grape Nuts cereal, Bird's Custard, Jell-O and Maxwell House instant coffee. Young and Rubicam helped launch and establish the coffee in the UK using slogans such as 'A bouquet in every cup', 'Coffee pot fresh' and 'America's favourite', as well as enrolling entertainer Bruce Forsyth as a spokesman. Heinz was another prominent early client, working with the agency for decades. Heinz adverts feature in the archive collection dating from 1948 to 1991, for a wide range of products including baked beans, soups, sauces, pickles and baby food. Not quite all 57 varieties but close.



It was common practice in the advertising industry to maintain a hard copy record of all published print advertisements, usually in the form of large bound volumes known as guard books and the Young and Rubicam archive collection is made up of 283 such volumes charting the agency's advertising output from the 1940's through to 1996. Advertising represents a mirror on society, an illustration of the way a country or generation perceives itself at any given period of history. The Young and Rubicam guard books are full of interesting examples of print advertising produced on behalf of a wide range of familiar and ongoing brands including Cadbury's chocolate, Smirnoff vodka, Adidas sportswear, Yardley cosmetics, Daz washing powder, Paramount Film Studios, Chrysler cars as well as some lost to the passing of time such as Top C Breakfast juice and the more recently defunct Toys-R-Us stores. Material of this kind provides a tremendous record of advertising heritage as well as illustrating broader themes relating to social, cultural and political history. Whether helping to illuminate the past or being used as inspiration for new projects in the future, collections such as this are an invaluable historical resource for anyone with a passion for learning about the past.



For more information about the History of Advertising Trust archive please see our website [www.hatads.org.uk](http://www.hatads.org.uk) or contact us directly: [enquiries@hatads.org.uk](mailto:enquiries@hatads.org.uk) / 01508 548623.



## From Beginning to Boom-time: Butlin's, Branding, and Bling

**'Strike a lucky idea, sell the people something they need and wrap it in cellophane. The cellophane is important – don't take this literally – but it's the way you serve people that really matters; those little touches, the paper you wrap the parcel in and the ribbon you tie it with'**  
**William E. (Billy) Butlin, 1947.**

Sir William E. (Billy) Butlin did not invent the holiday camp but succeeded in changing it from a minor pastime into a major social phenomenon. Beginning in 1936, with 400 campers at a site in Skegness, by 1966, there were nine Butlin's Holiday Camps, and a million visitors in one season had been recorded. So how did he do it?

The answers can be found in the organisation's archive, cared for by the History of Advertising Trust, specifically the Butlin's collection of branded souvenirs. Branding was a speciality of Butlin's from the outset and Billy Butlin, an expert. His lucky idea, the necessary product he was selling, and the 'cellophane' he wrapped it in, were all communicated through the company's branding. Making this collection the perfect vehicle to explore the story and uncover the secrets of his success.

### Strike a lucky idea...



Matchbook advertising the new Butlin's Holiday Camp in Skegness, c.1936

Preserved within the archive is a matchbook. It presents the brightly coloured image of a ringmaster-type character drawing aside a lush red curtain to reveal 'the new £50,000 Skegness Holiday Camp'. Billy Butlin had spotted an opportunity and run with it.

Interwar Britain was a new age of mass tourism. Facilitated by the coming of the railways, the increasing importance placed upon leisure time, and the greater spending power of middle-income families, millions of people now enjoyed a stay away from home and thousands flocked to the coast each day. In opposition to the prevailing rigid and rudimentary boarding-house holiday, Butlin set out to provide choice, freedom, and affordable luxury, for an all-inclusive price. A week's holiday for an average week's wage. The matchbook details the offer:

*'The Camp: Is on the edge of the ocean with glorious sands and all the amenities of a 1st class hotel amid sylvan surroundings. The Accommodation: 600 Elizabethan chalets with modern conveniences, including bathrooms. The Catering: Four good meals a day at separate tables, hygienically prepared by chefs. Free: Swimming pool, boating lake, indoor and outdoor sports and recreations, licensed club'*

Thus, the hook that made Butlin's idea unique; accommodation, catering, and entertainment all under one roof, for a one-off price: 'Holidays with Play! Nothing Extra to Pay'.

A china lavender perfume bottle is painted with the views that would have greeted the first Butlin's guests as they entered this novel world. Filling a wide strip of land between the road and the sea, a unified scene unfolds. Separated by rose arbours, timber-framed 'Elizabethan' chalets with individual verandas, flowered curtains, carpeted floors, and electric lights, are surrounded by vivid green grass and colourful flower beds. A line of rendered blocks punctuated by a striking square clock tower, adorned with the neon-lettered slogan 'Our true intent is all for your delight', houses the reception, dining halls, and indoor amusements. The showcase swimming pool, with sky-high diving boards and cascading fountains, dominates the heart of the camp and is encircled by vast sunbathing lawns. Just out of sight, in addition to the usual camp services and amusements, would be all the amenities of a small town, including a petrol and service station, hairdressers, theatre, children's playground, sports facilities, American Cocktail Bar, ballroom, post office, casualty department and isolation rooms, and of course, camp shop selling branded keepsakes.



China perfume bottle illustrated with views of Butlin's Skegness, c.1936

The first souvenir given to campers at Skegness on its opening in 1936, this perfume bottle illustrates how, from the outset, Butlin sold the concept of his camps as self-contained, miniature garden suburbs, as 'holiday villages by the sea'.



**Sell the people something they need...**

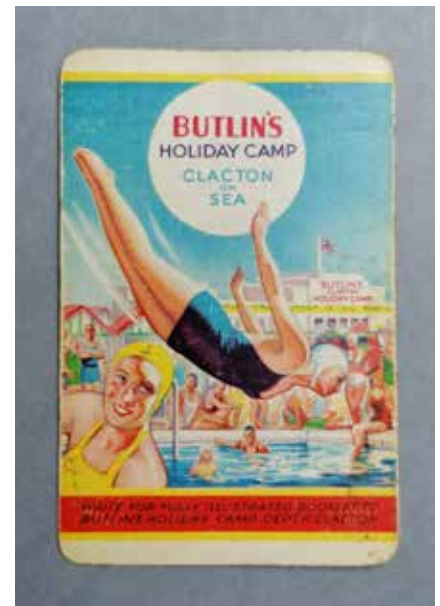
A 1938 souvenir address book bills the camps at Skegness and newly built Clacton-on-Sea as 'the most luxurious holiday camps in Europe'; Butlin was marketing his sites as utopian locations. The after-effects of the First World War precipitated an age of pleasure- and leisure-seeking, reflected in the aesthetics of modernism, Hollywood, and Art Deco. Knowingly, these cultural reference points permeate the Butlin's settings of the time. The sleek modishness of the communal buildings, manufactured from steel, glass, and concrete, and their interiors of streamlined surfaces and tubular steel seating, position the camps in the contemporary, cosmopolitan world of glamour and escape. At a time when the number of potential holidaymakers was rising year on year, strengthened by the Holidays with Pay Act (1938), Butlin's Luxury Holiday Camps portrayed just the right aura of aspirational appeal to fulfil the optimistic expectations of travellers.



Scale-model of a Butlin's fingerpost, c.1938

However, if Billy Butlin's 'holiday villages' were to truly prosper, they would have to provide substance as well as style. Kept within the collection is a small scale-model of a Butlin's fingerpost, an iconic feature of the camps. The signpost has two directional fingers, both pointing the same way, one reading 'To Butlin's Camp' and the other 'Health & Happiness'. In keeping with an image of modernity, and in the interests of selling the people something they need, this memento demonstrates a deliberate alignment of Butlin's Holiday Camps with the advent of the healthy-body culture.

Born out of economic, political, and social factors, the parallel pursuit of health and outdoor activities, characterised the interwar period, and Billy Butlin capitalised on his camps' capacity to meet this demand. Structured classes and facilities enabled guests to partake in golf, tennis, boating, horse riding, bowls, organised hikes, and the era's trademark 'physical jerks'. But for any holiday resort with à la mode pretensions, a lido was an essential attraction. Reproduced on a pack of 1930s Butlin's playing cards is a London and North Eastern Railway poster design, showing a female bather diving into the outdoor pool at Butlin's Clacton-on-Sea. This voguish, seductive illustration, with alluring sunlit views, sparkling water, fashion-plate bathers, and central dynamic diving figure, is both engaging and inviting. By employing this image on a promotional souvenir, both reflecting and shaping the contemporary desires of holidaymakers, Butlin demonstrates a perceptive understanding that his camps' large open-air swimming pools were one of their most significant and marketable amenities.



Playing card featuring LNER poster design, c.1938



Butlin's Clacton cigarette case with enamel detail, 1939

Other keepsakes in the collection speak to another dominant component of the healthy-body culture, how the body looked and was clothed. A cut-glass vanity jar (powder pot) with silver-plated lid testifies to the allure of the sought-after Hollywood look, an opulent shaving set signals the attention paid to male grooming, and a silver-plated cigarette case, adorned with an enamelled female bather holding a champagne glass aloft, embodies an effervescent glamour. All of these objects acknowledge the interwar aesthetic of the body beautiful and promote Butlin's as a place where it can be achieved and celebrated. The popular poolside beauty parade, Butlin's Bathing Belles, showcased the revealing and tan-maximising swimwear of the era and saluted body confidence by crowning a new winner each week.

The latest cult of sun worship was also accommodated with unbounded sunbathing lawns and sun-trap terraces, offering guests the opportunity to capture that highly desirable holiday glow popularised by The Bright Young Things of the 1920s.

To ensure that his product remained relevant, like any smart businessman, Butlin continually refocused his branding to reflect the changing times. The 1940s brought an emphasis on jubilation, colour, and good times, answering the pent-up holiday demand of war-weary workers for more halcyon days. A souvenir bookmark recommends Butlin's for 'Britain's Brightest Holidays', a neck scarf showing cartoon figures relaxing and frolicking in brilliant sunshine has the slogan 'In the sun for all

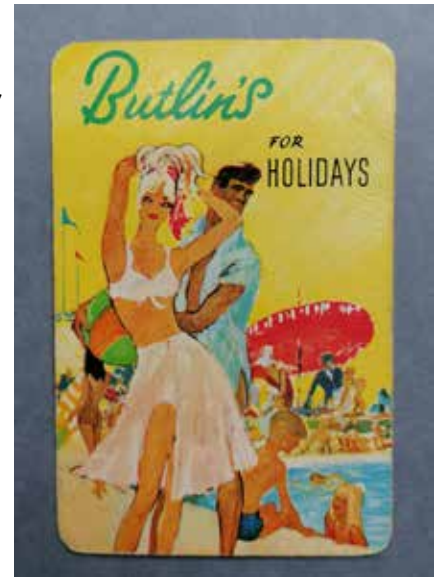


the fun', and a set of matchbox labels featuring happy beaming faces pronounces the return of 'Jollidays' at Butlin's. With the coming of commercial aviation in the '50s and '60s, holidaymakers were developing ambitions to travel abroad. Consequently, branded souvenirs took up the campaign of the Butlin's holiday at home, perfectly encapsulated by a group of playing cards bedecked with scintillating visuals of fashionable young couples spending warm sunny days by the pool, with friends drinking cocktails under 'continental' sun shades, accompanied by the simple slogan 'Butlin's for Holidays'.

From beginning to boom-time, Billy Butlin successfully commodified the holiday experience, selling swimming, sports, and sunshine as deluxe but affordable consumables, and marketed his holiday camps as places able to fulfil the needs and hopes of guests.

### Wrap it in cellophane...

More than half of the first 400 guests who arrived at Butlin holiday camp in 1936, booked to come back again before they had left, and of the one million visitors in 1963, 65 per cent represented return business. The 'cellophane' in which Billy Butlin wrapped his holiday package was a significant reason for this and a vital part of the brand's success.



Playing card promoting the Butlin's holiday at home, c.1965



Redcoat souvenir doll, c.1960s

A central tenet of the customer loyalty towards Butlin's was positive sentient association. Butlin made his brand personal. Gifts such as a PAL Injecto-Matic Razor set was purchased 'with compliments of Billy Butlin' and a ballpoint pen was sold as 'a present from Billy B'. His smiling face shines out from branded matchbooks and his likeness is memorialised as a keepsake miniature bust. The archive even contains a novelty version of his trademark moustache, allowing guests to pose as the 'Fairy Godfather' of the camps. All proof that there was no symbol more synonymous with Butlin's than the figure of Billy himself. His appearance on branded products and advertising material provoked feelings of authenticity, friendliness, and familiarity, which in turn became associated with his sites.

This psychology and atmosphere of amity was increased by the facilitation of a sense of community amongst the holidaymakers themselves; tea towels, matchbooks, and mirrors all portray Butlin's as a place 'where you make new friends'. The famous Redcoats were key architects in the formation of friendships between guests. From their inception at Skegness in 1936, they were given the genial status of 'Friend, Philosopher and Guide' and tasked with cracking the renowned British reserve and encouraging a 'get-together spirit'. A souvenir Redcoat doll from the archive attests to the veil of celebrity created by the famous scarlet blazer and the fondness felt for these instigators of fun and camaraderie.

Another principal initiator of conviviality between campers was the Butlin 'house' system. From the beginning, guests arriving at Butlin's would be allocated to a 'house' for which they could earn points towards the weekly Challenge Cup. This spurred people on to form teams in football,

netball, cricket, or lose their inhibitions completely and compete against their rivals in the piggyback or pram races. Rosettes and badges sporting 'York', 'Gloucester', 'Kent' and 'Windsor' are preserved mementoes of the campers' pride in displaying allegiance to their house and the togetherness this engendered. A togetherness mirrored in the singing of camp songs. Whether it be the 'Wakey-Wakey' song calling the first sitting for breakfast, 'Penny on the Drum' signalling the end of a good evening's entertainment, or 'Goodnight Campers' bringing a sentimental close to the holiday, sing-alongs bonded campers together. Moreover, as souvenir records such as 'Songs from the Butlin Holiday Camps' show, guests wanted to



Sleeve for record featuring Butlin's Holiday Camp songs, c.1940s



be able to reignite the memories of bonhomie and unity felt on holiday once they had returned home. Something which Billy Butlin astutely nurtured and encouraged.

The marketing possibilities regarding winter socialising were extraordinary and from the first season this potential was realised. The establishment of Winter Physical Culture Clubs led to a network of Butlin Social Clubs, a 1936 New Year's Eve party paved the way for an annual five-night Butlin Festival of Reunion at the Royal Albert Hall, and the commerciality of Christmas was not overlooked either, as a series of beautiful festive punch glasses affirms. However, perhaps the most inspired concept was the Butlin Beaver Club, launched in 1951. The Club not only enabled younger campers to make friends through scavenger hunts, rambles, and sports matches, and established a shared sense of belonging with an initiation ceremony, membership card, and branded keepsakes, but also cleverly harnessed that fruitful source of persuasiveness, pester power. Through the post, members would receive annuals, Christmas cards, and gifts, continually reminding them of the endless fun of a Butlin Beaver's holiday. Appealing through the children to the parents to prompt rebooking was a stroke of marketing genius by Butlin.



*Butlin Beaver Club money box, c.1960s*



*Key holder showing image of Butlin's monorail, c.1960s*

If the paper that wrapped the Butlin's parcel was a service infused with the spirit and sensation of a warm hug from a friend, then the ribbon used to tie it was the flourish of novelty. Billy Butlin understood that innovation and pushing beyond his guests' expectations was paramount to their loyalty. At least twice a year he went in search of the latest décor, games, and attractions, the most idiosyncratic of which appear on a multitude of keepsakes. A wooden plaque for hanging keys iconises the futuristic monorail, Britain's first 'railway in the sky'. A biscuit tin displays the image of a family in a coffee bar mesmerised by the sudden appearance of a swimmer, frolicking in a 'human aquarium'. A kitchen tidy venerates the grottoes, mini waterfalls, crocodiles, rock pools, monsoon rain, and erupting volcano of the Beachcomber Bar. An enamel camp badge, used to verify the identity of guests, celebrates the Butlin's Rope Railway, an electric cable car. The diversity and quantity of mementoes on which these novel attractions appear, signifies their uniqueness and marketability.

It was this paper and ribbon, this cellophane, which created a lasting impression and inspired long-standing faithfulness from guests. Butlin was an expert in knowing how to serve people and the 'little touches' that made holidaymakers want to return time and time again, year upon year, generation after generation.

Sir William E. Butlin set out in 1936 to create a place of 'colour and happiness' built around the central philosophy of 'Our true intent is all for your delight'. He went on to become one of the greatest entrepreneurs of the twentieth century, creating a much-loved brand tied to the happy holiday memories of millions of Britons and transforming the British seaside break. As the Butlin's archive and its collection of branded merchandise testify, he did so by striking a lucky idea, selling the people something they needed, and wrapping it in cellophane.



*The Butlin's archive at the History of Advertising Trust*

## HAT launches advertising regulation timeline

HAT has created a detailed visual timeline of the development of British advertising controls from the mid-19th century to the present day, which can be accessed via our website: [www.hatads.org.uk](http://www.hatads.org.uk)

The resource, launched in November 2020, covers nearly 150 years and shows how advertising bodies worked to establish systems of industry self-regulation from as early as the 1890s. The advertising industry positively engaged with civil society groups, Parliamentary committees and other connected professions, such as journalists and medical practitioners, in order to enforce a voluntary code of ethical conduct among advertisers and their agencies. In 1925 the advertising industry established a system of self-regulation via the newly formed Advertising Association's National Vigilance Committee whose services were found to be so essential that they were taken over in 1928 by the AA's Advertisement Investigation Department.

In 1961 the British Code of Advertising Practice was released which established for the first time a formal set of standards for the profession. The timeline demonstrates how this Code has been adapted and strengthened over the past 60 years by the Advertising Standards Authority and their partner organisations.



The screenshot shows the History of Advertising Trust website. The header includes the logo and navigation links: Home, About HAT, Services, Catalogue, Learning, and Contact us. A search icon is visible in the top right. The main content area features a large illustration of a railway station with numerous advertisements on the walls and a crowd of people. To the right of the illustration, the text reads 'ADVERTISING REGULATION 1862-2020' and 'A detailed timeline of the development of advertising regulation.' Below this, a horizontal timeline is visible, spanning from 1862 to 2020, with various events and milestones marked.

The interactive timeline was created using Knight Lab software and is illustrated throughout with imagery sourced from HAT's rich and varied archive collections, including striking Victorian and Edwardian magazine inserts from the recently acquired Durrell Collection. The resource complements the Advertising Standards Authority (ASA) Archive at HAT through which the changing legislation governing the industry can be studied.

In 2021 HAT will be building on this resource by conducting a further series of interviews with industry experts for HAT's Inspiring Minds project and podcasts recording their insights into the development of advertising regulation. Amongst other luminaries Jane Jarvis, HAT's Oral History Project Manager, will be talking to:

- Guy Parker, Chief Executive Officer of the Advertising Standards Authority and Vice-President of the International Council for Advertising Self-Regulation
- Lord Christopher Smith of Finsbury, former Chairman of the ASA and previously Secretary of State for Culture, Media and Sport

This significant new resource will be made available to the public via filmed clips on the HAT Inspiring Minds webpages and in podcast format on i-Tunes, Spotify and other platforms.



## Pladis - United Biscuits

We are delighted to announce that we have begun a client archive partnership with PladisGlobal, owners of United Biscuits in the UK. HAT will manage the company owned heritage for United Biscuits' brands, Jacob's, McVities and Carr's. Together these quintessentially British brands have an astounding combined heritage of over 500 years. The partnership is particularly exciting because of the large amount of material that HAT already holds for these brands, as part of our own collections.

HAT's dedicated archive team will work on preserving, cataloguing and digitising the existing archive material and develop a detailed level of access that will allow the company to understand and unlock the hidden value in this amazing archive.



Carr's Biscuits, 1941

### Carr's

Carr's biscuits was founded by Johnathan Dodgson Carr in 1831, when he established a small biscuit bakery and factory in Carlisle. In 1841 the company received a royal warrant and not long after became the largest baking business in Britain. The company had the advantage of being both a mill and a bakery producing bread at night and biscuits by day. The Carr family maintained an interest in the business until 1931 and in 1971 the company became part of United Biscuits when it was purchased by McVities.

### McVities

The McVities brand dates back to 1830, when Robert McVitie (1809-1884) and his father John set up a provisions shop in Rose Street Edinburgh. Robert took the business forward and had developed it into a baker and confectioner by 1856 and by 1870 he had two biscuit works in Antigua Street and East London Street. Robert died in 1884 and his son also Robert took on the business and changed the focus from cakes to biscuits, mainly

because of their longer lifespan. In 1875 Charles Edward Price joined the company as a salesman, but was so successful he soon became a partner in the business which changed its name to McVitie & Price in 1888. The company's most famous and enduring biscuit the Digestive was first created in 1892 by Alexander Grant and remains a firm national favourite to this day. It was called a digestive because of the high soda content, which was believed to aid digestion.



McVitie's Digestive, 1935



Jacob's Cream Crackers, c.1950s

In 1947 McVities was commissioned to bake the wedding cake for Princess Elizabeth and Phillip Mountbatten and several commissions for Royal cakes have followed since then. In 1948 McVitie & Price merged with Macfarlane Lang & Co to form United Biscuits.

### Jacob's

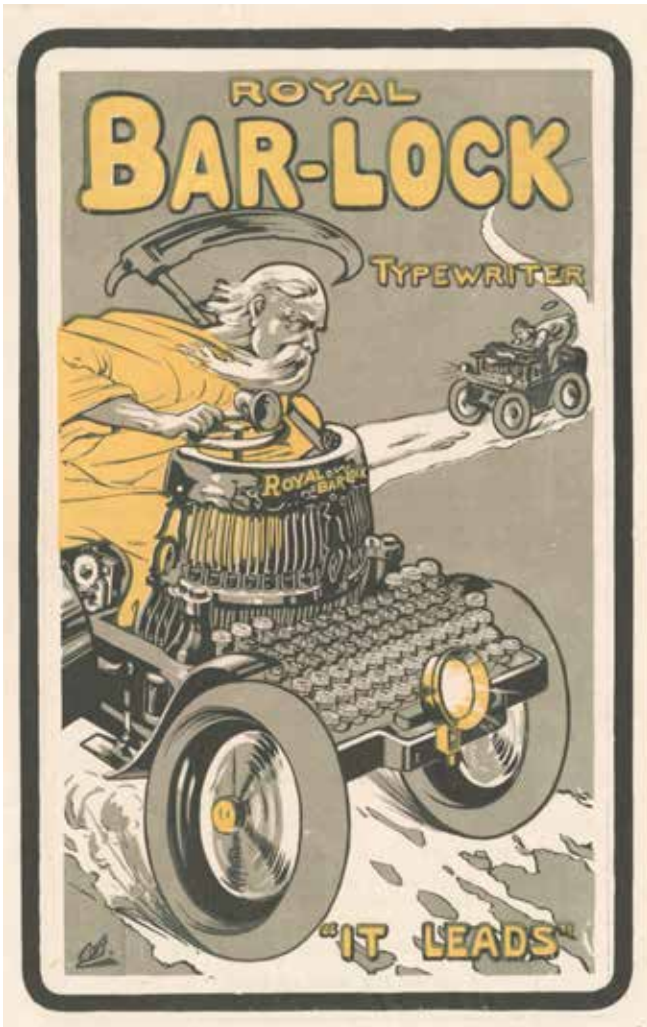
Jacob's was founded in 1851 in Ireland by two brothers William Beale and Robert Jacob. They set up a small bakery in Bridge Street in Waterford, which subsequently moved to Bishop Street in Dublin. The company introduced the Cream Cracker in 1885, which was so named because it had added fat creamed into the flour. Jacob's opened their first factory in England in 1914 at Aintree, Liverpool. They supplied crackers to the armed forces during World War I and the Club chocolate biscuit was introduced in 1919. By 1929 Jacob's was one of the largest biscuit manufacturers in Britain. The company was acquired by United Biscuits in 1960.

We are absolutely delighted to welcome Jacobs, Carr's and McVities to HAT's Brand Heritage Management Service, which already provides cost effective and essential archive care to several other British brands including Heinz, Hovis, Vimto and Butlin's.



## 'The Age of Advertisement': The Durrell Collection

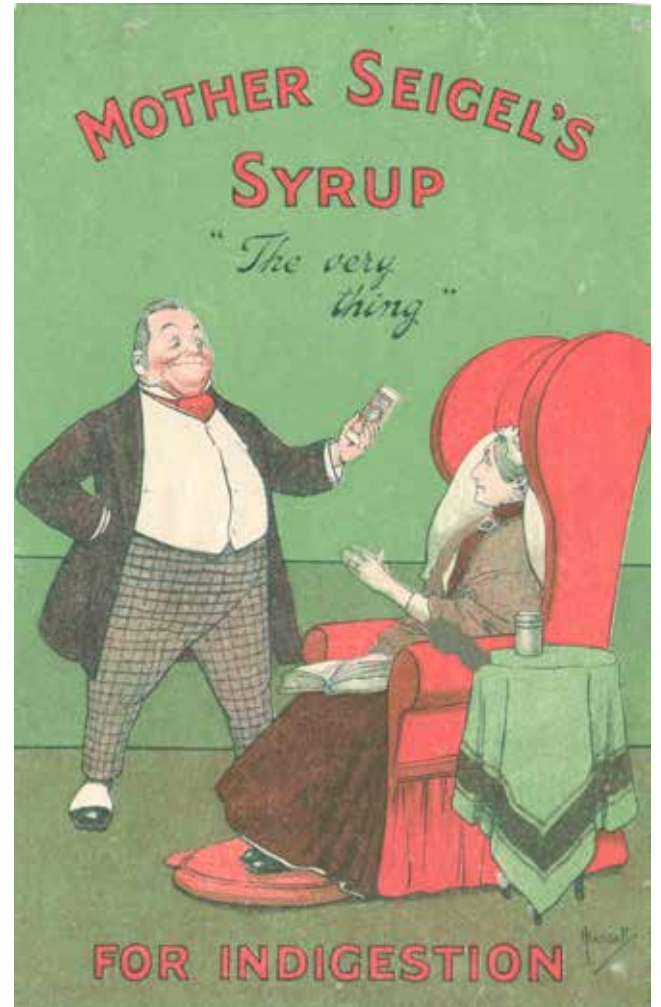
In March 2019 the History of Advertising Trust (HAT) was offered an outstanding collection of 500 magazine inserts from the late 19th and early 20th century. Considering the rarity and importance of the collection, HAT knew that it was vital to try and acquire it, so that the collection could be preserved, catalogued and digitised and made available for public research and study. An application was therefore made to the National Lottery Heritage Fund and following the success of this bid we were delighted to be awarded a grant towards the project and the acquisition of the collection which arrived at HAT in June 2019.



The Durrell Collection dates from 1860s to the 1930s but the vast majority of ads originate from the period c.1890-1910 which was the heyday of the magazine insert (or inset) format. All the major advertisers of the late Victorian and Edwardian period are represented including marketing titans such as Lever, Bovril, Pears and Cadbury along with others who have long since faded into obscurity. The collection captures the zeitgeist and provides fascinating insights into themes such as the development of a new British artistic advertising style, patent medicine marketing and the rise of brand mascots.

The Durrell Collection has been preserved in Secol archive quality polyester sleeves. The inserts have been fully catalogued and digitised by the HAT team - the collection can be explored and enjoyed via our online catalogue: [www.hatads.org.uk](http://www.hatads.org.uk)

HAT has also created a travelling exhibition – 'The Age of Advertisement' - based on material in the Durrell Collection, which will be launched later in 2021. The exhibit explores through a series of company case studies how the marketing pioneers of this enterprising epoch built their brands and made their products stand out in an increasingly crowded marketplace. In addition the Heritage Lottery grant has enabled the production of an educational pamphlet to support the exhibition: this provides more background on topics covered by the display boards such as the development of colour printing, the rise of advertising agencies in the latter part of the Victorian era and the rapid growth of the press as an advertising medium.





Back in August 2019, we were proud to announce the launch of our digital reminiscence and activity resource for older people's care organisations - **Ad-Memoire**.

Little did we know how vital digital resources like Ad-Memoire would become for the care sector in 2020. Our resource had initially been developed for use in care homes and day care centres and throughout 2020 we have increased awareness of Ad-Memoire across those organisations. This has been achieved through our use of social media channels and our acceptance as a recognised supplier with National Activity Providers Association (NAPA). This relationship has enabled us to create awareness of Ad-Memoire with NAPA's 5000 strong membership, through stories and ads in NAPA newsletters and our sponsorship of the Activity Team of the Year Award at the 2020 NAPA Awards.



*Ad-Memoire being used at Norfolk & Norwich University Hospital*

Alongside care homes and day centres, we were keen to investigate the potential use of Ad-Memoire in an acute care environment too. So in January we were delighted to begin talks with the Dementia Support Team at the Norfolk & Norwich University Hospital (NNUH). We met with Liz Yaxley, Dementia Services Manager whose enthusiasm for Ad-Memoire's potential in a hospital environment, led to them taking the resource on a yearlong trial.

By June the results of this trial were clear to see. The staff and volunteers who had been using Ad-Memoire had found that it made a real difference to patients living with dementia at NNUH. Liz commented that "... with the app easily downloaded onto existing i-pads and tablets, the Team were able to use it on a 1-2-1 with patients, at their bedside or in the Day Room. The

Team focused on the variety of themed ad reels from the 1950s-70s including Housekeeping : Holidays : Toys & Games : Meal Times : Pets : Motoring : Sweets & Chocolates : Cooking: Breakfast : Oxo – Life with Katie : Ice-cream & lollies." She continues "Ad-Memoire can be used on many levels – in reminiscence, cognitive stimulation, a mood enhancer or just for entertainment value. It is usable anywhere in the hospital, you don't have to be an expert in Dementia Care or IT to use the app, we see the potential for volunteers to use this too. It's a minimal set up time, it's very portable, it's infection control friendly which is super important, it's a really useful addition to other activities we use to engage our patients. The equivalent reminiscence tools we use tend to be static pictures – Ad-Memoire adds multi-sensory shorts designed to catch attention, have catchy tunes and our staff and patients really enjoy using it."

Following the success of the NNUH trial, Liz and HAT's Project Manager Jane Jarvis presented the results at the 2020 Dementia Congress (10th-12th November). Entitled "The impact of TV ads on people living with dementia in acute settings" their presentation explained how the staff found using Ad-Memoire and its effects on the patients. The presentation received enthusiastic feedback from event participants and several enquiries regarding potential post-Covid use of the resource.

Plans for development in 2021/22 are focussing on a potential research project in collaboration with University of East Anglia (UEA) and Norfolk & Norwich University Hospital (NNUH), and a 1-2-1 Ad-Memoire resource for public use, so relatives and individual carers can use the app for people living with dementia at home.

To find out more about Ad-Memoire, please contact: [ad-memoire@hatads.org.uk](mailto:ad-memoire@hatads.org.uk)



## Brooke's Monkey Brand: 'The World's most marvellous Cleanser and Polisher'

One of the most significant categories within the Durrell Collection at HAT concerns the marketing of soaps and cleaning products, a boom industry in the latter part of the 19th century e.g. Lever Brothers, Pears' Soap. This extensive section allows us to explore the evolution of the Brooke's Monkey Brand soap-monkey via a panoply of weird and wonderful images used in the magazine insert advertising format.

In 1899 William Lever, founder of the Lever Bros. soap firm, purchased the Philadelphia business of Benjamin Brooke & Co, manufacturers of Monkey Brand, the most popular soap in America and transferred production to his Port Sunlight headquarters in Liverpool. The highly abrasive Brooke's Monkey Brand household scouring soap ('The World's most marvellous Cleanser and Polisher') had already been sold in Great Britain from the 1880s and was publicised with advertising featuring a distinctive simian mascot.



The Monkey Brand soap-monkey appeared in a variety of guises over the years (e.g. gentleman, ragamuffin, jester, sailor) but settled mainly as a sort of simian/human hybrid servant decked out in immaculate white tie, waistcoat and tails. This butler-like character dutifully scoured the household pots and pans but still retained elements of an innate, untamed spirit e.g. as in the magazine insert where he is shown skidding along on his behind in the snow throwing the trademark polished frying pan up into the air. The brand swiftly found its way into contemporary culture with references in George Bernard Shaw's play *Pygmalion* (1913), when Professor Henry Higgins tells the housekeeper to scrub up his flower girl protégée Eliza Doolittle using 'Monkey Brand, if it won't come off any other way' and in Beatrix Potter's story *The Tale of Mr Tod* (1912) where the fox protagonist refers to Monkey Brand as a soap needed for cleaning his bedding. James Joyce also included a section in *Ulysses* (1922) which parodied Brooke's Monkey Brand advertising in a surreal fantasy scene where his hero, advertising canvasser Leopold Bloom, is serenaded by a bar of singing lemon soap in Episode 15 'Circe'.

Advertising for Monkey Brand Soap has been described as a 'semiotician's dream' and has been extensively probed by cultural historians to analyse Victorian and Edwardian values and social attitudes: 'The gist of these socio-cultural analyses

is that the monkey was used (consciously and unconsciously) as symbolic commentary on issues around race, gender and class: representing an idea of change in the Victorian mind that went beyond the obvious clean-dirty associations' (from Communicate Science blog: <http://communicatescience.com/zoonomian/2012/02/01/monkey-brand-comes-clean/>). For example, one author has observed that: 'In Victorian culture, the monkey was an icon of metamorphosis, perfectly serving soap's liminal role in mediating the transformation of nature (dirt, waste, and disorder) into culture (cleanliness, rationality, and industry). Like all fetishes, the monkey is a contradictory image, embodying the hope of imperial progress through commerce while at the same time rendering visible deepening Victorian fears of urban militancy and colonial misrule' (A. McClintock, 'Soft-soaping Empire: Commodity racism and imperial advertising', chapter in *Travellers' Tales: Narratives of Home and Displacement*, 1994).

Monkey Brand, billed as the 'Only Natural Cleanser', was sold wrapped in distinctive orange paper packaging featuring the trademark simian studying its reflection in a hand-held mirror. The scouring soap was marketed with the arresting negative slogan 'Won't Wash Clothes' but closer examination of publicity reassured that the highly versatile product (which probably contained the abrasive mineral pumice) would clean just about any other inanimate object you could possibly imagine including earthenware, white marble, stair-rods,





glassware, woodwork, fire-irons, golf implements and meerschaum pipes (or 'A Thousand other things in Household, Shop, Factory, and on Shipboard').

According to a history of the Unilever company: 'The Monkey's success was great enough to produce two offspring – 'Refined Toilet Monkey Brand', of which the advertised uses were legion and included recommendation as a dentifrice ('occasionally' was cautiously added), and 'Vim', which was put on the market in 1904' (C. Wilson, *The History of Unilever*, p.56). Powder Monkey, a spin-off version (alias 'Monkey Brand in Powder form'), was introduced in the early 20th century and came in a tin with a perforated lid for handy sprinkling - 'Save the time, Doubles the shine'. The artist behind many Monkey Brand ads was G.E. Robertson who also produced designs for Lever's Lifebuoy and Plantol soaps which are included in the Durrell Collection of magazine inserts.

Monkey Brand later took to the airwaves in around 1934-35 with a series of fifteen-minute sponsored programmes via the new commercial medium of Radio Luxembourg. The spots featured a domestic-situation comedy, designed to appeal to the British housewife, relating to 'Myrtle and Bertie' played by husband-and-wife actors Claude Hulbert and Enid Trevor. A radio advertising schedule in the J. Walter Thompson advertising agency collection at HAT confirms that Monkey Brand soap regularly appeared on the Radio Luxembourg and Radio Normandy

stations throughout the mid-late 1930s but the memorable brand seems to have made its final bow at around the time of the Second World War.

Monkey Brand features as one of the case studies in HAT's forthcoming 'Age of Advertisement' exhibition based on the Durrell Collection.



## A busy year at Raveningham 2020

This year has obviously been very difficult for everyone. HAT has had to find new remote ways of working to maintain our enquiries service and keep moving forward with key projects. Ad-Memoire, HAT's digital reminiscence resource for older people's care organisations was again the focus of much work with crucial trials carried out at the Norfolk & Norwich University Hospital. HAT's archive staff and volunteers also continued to work extremely hard, in difficult circumstances, to deliver an excellent service to both our archive clients and our researchers, whilst also progressing the many projects listed below:

### ARCHIVE & LIBRARY COLLECTIONS MANAGEMENT

#### 2020 Archive Work Plan:

The plan has been devised and worked through in consultation with staff and volunteers.

#### Environmental Controls:

Our 7 TinyTag temperature and humidity data-logging monitors have been downloaded and reviewed on a regular basis, to ensure environmental conditions comply with defined standards (BS 4971:2017).

#### Volunteering and Work Experience Placements:

This year we were very sad to hear of the passing of one of our former volunteers. Russel Webb began volunteering with HAT in 2012 and became a stalwart of our volunteer group, staying with us for 7 years. The time he dedicated to HAT and the significant amount of work achieved with his help, was hugely valued and appreciated by the HAT team, as was his friendship. He will be greatly missed by everyone.

Due to the various restrictions relating to Covid-19, we have not been able to open our office for volunteers since the beginning of March. The archive staff have also been

affected with the office being closed for several months and a number of staff furloughed during the year. Despite this good progress was made on various projects up to March and some of the staff and volunteers have been able to continue working on HAT projects remotely during the year.

#### HAT E-Newsletters and Bulletins:

Our e-newsletters were put on hold for 2020 but we hope to get them back up and running in 2021.

### DOCUMENTATION, CATALOGUING & DIGITISATION

#### Accessions:

17 new accessions have been processed and HAT's annual return to The National Archives has been completed.

#### Online Catalogue Development:

Additions to the catalogue over the past year have seen the number of commercials available to the public rise by more than 500 to just over 27,945 (1920s-2012). The total number of records now available to search on HAT's catalogue is over 43,023.



Ghosts sign submitted 2020. 'Commercial Inn. Good stabling. Loose boxes. Horse & trap to let.' Fressingfield, Suffolk. Photographer: Keith Roberts



### Work on HAT Collections:

#### MEAL Press Tear Sheet Collections (HAT 20/3):

Volunteer Janet Brewerton has continued processing the MEAL tear sheet collection into brand order within their product categories.

#### Escott Collection:

Volunteer Janet Brewerton has continued the sorting process of the Escott Collection. The entire collection has now been repackaged into archival grade folders and boxes.

#### Middlesex Tear Sheet Collection (HAT20/2):

Collections Assistant Louise Turner has significantly progressed the re-sorting and cataloguing of the Middlesex collection, working her way through several boxes of material containing hundreds of advertising tear sheets.

#### HAT Library:

Les Hurn has continued with the stock checking, listing and repackaging of trade journals (HAT 45) and consumer magazines (HAT 32).

#### Ghostsigns Archive:

Tim Day has continued to administer the Ghostsigns archive. With over 100 new contributions from photographers all over the country, there are now 1202 Ghostsigns records available for the public to view on HAT's online catalogue.

#### BBC Washes Whiter Collection:

Archive Technician Tim Day has continued cataloguing and digitisation to further develop access to the Washes Whiter Collection (HAT2/1). In 2020 just over 500 commercials were catalogued and digitised and many of the resulting files have been uploaded to our online catalogue. Just over 5,300 commercials from the collection are now available for research by the public.

#### British Arrows Archive (HAT59):

Collections Assistant Mark Pitchforth has progressed keywording of existing British Arrows records on the online catalogue. His work in 2020 has enhanced search terms for researchers in over 300 commercials.

### Work on Client Collections:

#### Butlin's Heritage Collection:

Louise Turner completed the cataloguing and re-packaging of the branded merchandise collection (see article p12). The Butlin's team answered 22 enquiries.

#### Institute of Practitioners in Advertising (IPA) Archive:

Archive & Collections Project Archivist, Eve Read has continued her arranging and cataloguing of the IPA archive. Eve has progressed cataloguing of several series including work on IPA/2/1 & IPA/2/2, ABAA monthly reports and

AGMs, IPA Monthly/Quarterly Council meeting reports and AGMs (1924-1939); IPA/6/2 & IPA/6/8 research and quarterly bulletins (1937-1953); IPA/8/1 & IPA/8/2 syllabuses for examination and examination papers (1939-1970) and IPA/9/1 & IPA/9/2 press cuttings and press releases (1963-2000).

#### Heinz UK Archive:

The Heinz UK Archive received one new accession in 2020 (HZ2020/1): a family history biography of F.C. Kent, building supervisor on construction projects at the Harlesden factory site (1920s-40s). Eve Read has continued her cataloguing work on the archive including sorting boxes of branch office photos into groups and planning description levels on CALM (HZ/1/1/9).

Enquiries from academic researchers, the public and the media have included research on Heinz Educational Food Painting map (1956), Baked beans nutritional labels and Biro suppliers of tomato puree to Heinz (1930s).

#### Hovis Marketing Archive:

The Hovis Marketing Archive has received one new accessions in 2020, a branded silver thimble (c.1915). HAT's enquiries team have worked in close cooperation with marketing staff at Hovis Ltd to provide material for PR and marketing purposes as well as research on public enquiries. Subjects researched include: Hovis baking competition (1925), Hulls Mill, Sible Hedingham, Mothers Pride and Hovis vintage packaging, Hovis plaster statue, Hovis sewing kit and Hovis timeline/anniversaries document.

#### Archive of Market and Social Research (AMSR):

AMSR deposited 7 boxes of material with HAT in 2020 and HAT's archive staff have carefully listed and repackaged this material into acid free archive boxes.

#### J Walter Thompson (JWT) Archive:

Archive & Collections Project Archivist, Eve Read has continued to progress cataloguing of the JWT archive completing records for 100 biography sheets for JWT staff members (c.1987-88): JWT/6/2/9.

## RESEARCH

We have recorded 103,400 users of [www.hatads.org.uk](http://www.hatads.org.uk) during the year.

Amongst the research enquiries we have helped with were numerous jobs for HAT's archive clients.

During 2020 approximately 400 email research enquiries have been answered, here are a selection of them:

### **Daisybeck Studios - C5**

Supply of TV commercials for *'Britains Favourite...'*  
TV commercials for *'HP vs Ketchup'* (working title)

### **Kempton Productions**

Supply of 1960s TV commercials for a British feature film

### **The National Motor Museum**

Supply of TV commercials for *'Motoring in Miniature'* exhibition

### **Youngest Media - BBC**

Supply of TV commercials for non-broadcast pilot quiz show *'Time Bandit'*

### **The Wine Show**

Supply of a Blue Nun TV commercial

### **Viacom International Studios UK - C5**

Supply of TV commercials for *'The Wonderful World of Chocolate'*

TV commercials for programme on Britain's favourite pop songs of the 1980s

### **Multistory Media - ITV**

Supply of TVC for *'Piers Morgan's Life Stories'*

### **Zinc Media Group**

Supply of TV commercials for *'Sounds of TV'* BBC documentary

### **Partizan Films**

Supply of TV commercial for a Discovery documentary on Johnnie Walker *'The Man Who Walked Around the World'*

### **Optomen - C4**

Supply of TV commercials for *'Snackmasters'*

### **Whisper - C5**

Supply of TV commercials for Dick Emery and Jimmy Tarbuck documentaries

### **Two Rivers - BBC**

Supply of Scottish tourist board commercials for documentary

### **Multistory TV**

Supply of TV commercials for *ITV Tonight*

### **Livewire Pictures Limited**

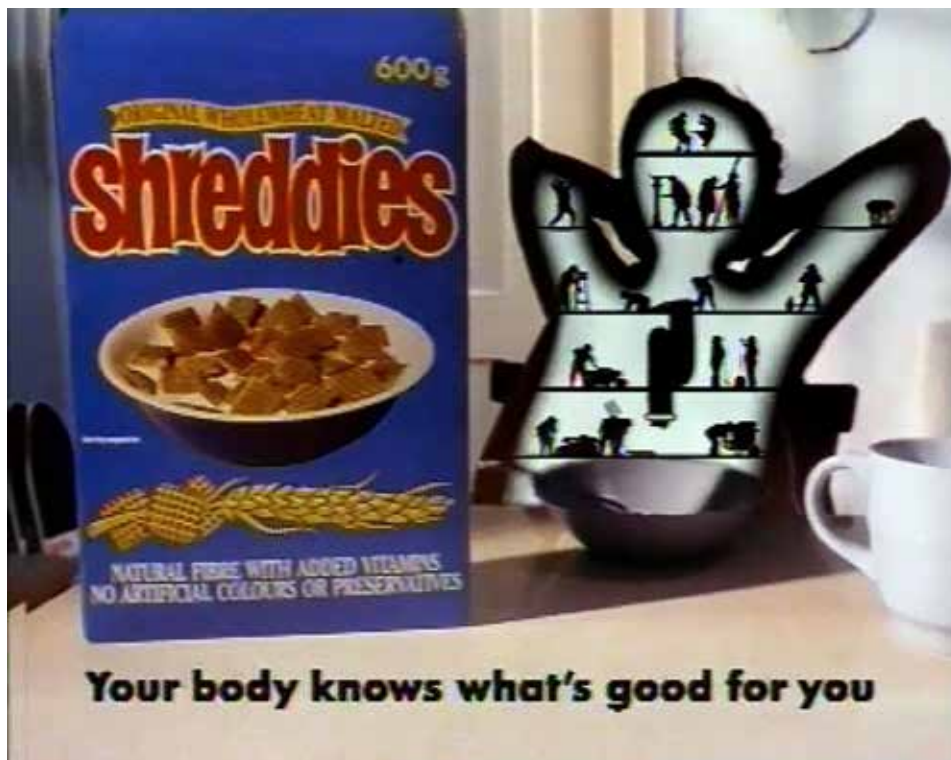
Supply of TV commercials for ITV clip show *'TV Showdown'*

### **Studio Leo**

Supply of TV commercials for *'100 Years of Tesco'*

### **Endemol Shine UK Ltd - Dog and Duck Films**

Supply of TV commercials for Sky Studios *'Tyson v Bruno'* (working title)



Still from Shreddies *'Stomach Rumbings'* TV commercial, 1990 (HAT59\_15\_10\_593)



Still from Hot Wheels Action Set TV commercial, 1971 (HAT2\_1\_90\_21)

### **Academic Researchers:**

Carl Jones (University of Westminster), Decolonising advertising

Jacob Harris (University of East Anglia), The motor car in 1960s Britain

Adrian Slaney (Birmingham City University), Early cigarette card advertising

John Renton (Start-rite Shoes), Start-rite Shoes public relations and advertising

Dr Richard Farmer (University of East Anglia), Ken Russell & TV advertising – also decimalisation information campaigns

Claire Going (De Montfort University, Leicester), Therapeutic Literature in the British periodical, 1914-28

Isabel Fleming (Lincoln College, Oxford University), British coffee advertising in the c.1960s

Olivia Andrew (University of Kent), How advertising has revealed and changed the social perception of disability

Anna Martinovic (University of Durham), Americanisation of British Advertising

### **Selected commercial researchers, project development visitors and clients:**

Saffron Myhill-Hunt, Invest East, University of East Anglia

Professor Alison Goodrum, Norwich University of the Arts

Tim Lawes & Mark Hochman, Propstore

Graham Hawkey-Smith, Feref

Phil Wright & Charlotte Cosgrove, Pladis (McVities)

Natalie Gray & Tony Aldous, ITV Anglia

John Gordon-Saker, owner of brand marketing business JGS Norwich, Norwich Film Festival board member & former CEO of OPEN Youth Trust

Dr Annie Gray, food historian and broadcaster

### **Depositors (in person)**

Serena Freeman, depositor of U-Matic Showreel and film

Anne Laccovazzo, deposited collection of recipe compilations and food related magazines

## Sharp's the word for toffee: The curious career of Sir Kreemy Knut

Edward Sharp began to sell homemade sweets from his Maidstone grocery shop in 1878, specialising in toffee and nougat. Within 20 years the confectionery sideline had become successful enough for him to offload the grocery business and set up his own sweet factory. At the beginning of the 20th century the company developed a new extra creamy toffee line which was sold as 'Kreemy Toffee' from 1910. A new factory, the Kreemy Works, was established at St. Peter's Street, Maidstone from 1912 which facilitated the nationwide distribution of Kreemy Toffee. By the 1920s the Sharp's firm were the largest toffee manufacturer in the world and Edward Sharp was made a baronet in 1922.



Sir Kreemy Knut

The splendidly named Sir Kreemy Knut, a dapper young gent sporting a cane, bowler hat and monocle made his debut as the frontman for Sharp's Super-Kreem Toffee in 1919. The word 'Knut' was popular slang for a dedicated follower of fashion which first appeared at around the time of the First World War and was referenced in a 1914 music hall song by Arthur Wimperis: 'I'm Gilbert the Filbert, the knut with a K, the pride of Piccadilly, a blasé roué'. Dr Richard Hornsey of the University of Nottingham, who has researched the history of brand mascots at HAT, observed that 'certainly in Britain, brand mascots were often consciously upper class' (such as Sir Kreemy Knut, the monocled 'Meltonian Man' for boot polish and Johnnie Walker's 'Striding Man') and commented: 'Because mass-produced brands had made these items cheaper and more affordable for everyone, advertisers could re-present class privilege as something comical – no longer a sign of social and economic inequality, but more a matter of style'.

Sir Kreemy appeared widely throughout the 1920s-30s in press ads, on poster hoardings and in the London Underground as well as featuring on a variety of spin-off promotional items such as tins, badges, car mascots, pen knives and figurines. The toffee toff was usually accompanied by a Macaw parrot (used as a trademark by Sharp's from around 1915) who was depicted on the bright orange toffee tins with the slogan 'Sharp's Toffee speaks for itself'. However, not everyone was won over by the sweet

charms of Sharp's chief mascot – in a review of new posters in *Advertiser's Weekly* the author noted that 'Sir Kreemy Knut, the vulgar little creature who serves as an advertising mannequin for Sharp's Super-Kreem Toffee, has been so frequently a subject of adverse criticism that I do not propose to discuss his merits and demerits from an advertising point of view...Whether he is good or bad, the fact remains that it is too late to find a substitute' (*Advertiser's Weekly*, 6 October 1922). In the mid-1920s another reviewer (Fernand A. Marteau, Continental Advertising Manager, Gordon & Gotch Ltd), although decidedly not a fan himself, acknowledged the character's undoubted appeal to younger consumers in an article on the emotional appeal of toffee advertising: 'Next, let us pass to a consideration of Sir Kreemy Knut, the only mascot of toffee-land and world-salesman for Sharp's Super-Kreem Toffee. I am not an admirer of this mascot, and was most energetic in my condemnation, bringing up heaps of reasons why the figure was wrong until one day my little boy, just over three years of age, dragged me back to the window of a confectioner to show me "a funny man..." It was Sir Kreemy with his stupid hat, his ugly hair, his ridiculous eyeglass – details to which we have now become accustomed. I have interviewed other toffee munchers, between the ages of three and five, and, believe me, Sir Kreemy Knut is a great favourite in spite of – or perhaps because of – his appearance' (*AW*, 22 May 1925).

Towards the end of the Second World War it was decided that the monocled mascot was in dire need of a modern makeover as his appearance was still essentially of the early '20s. An article in *Advertiser's Weekly* noted that: 'his clothes, at one time so smart, have become out of date. His successor will be a smarter fellow, but he is unlikely to take the prominent place in Sharp's advertising that his predecessor held' (*AW*, 3 Aug. 1944). However, an update to the story a few months later broke the sad news that Sir Kreemy was felt to be beyond redemption: 'The "knut" could not, however, be brought up to date. He was a figure of the past, and it was impossible to



Sharp's Super-Kreem Toffee, 1922



make him part of the present. Sir Kreemy has, therefore, “passed away” but his familiar parrot has been adapted to take his place’ (AW, 18 Jan. 1945).



Sharp's Super-Kreem Toffee, c.1920s

For a while therefore the colourful Macaw was placed firmly front and centre in Sharp's advertising in the immediate post-war period. However, a change of advertising policy in the 1950s heralded a triumphant comeback for the natty Knut. He was brought to life in the form of a diminutive Sharp's employee (Nobby Clark) who took on the role of his company's mascot for promotional outings: 'Arriving by Rolls, Sir Kreemy, a pocket hero at only five foot tall, was a regular visitor at shows and seaside resorts during the 1950s and a great favourite with children' (N. Whittaker, *Sweet Talk: The Secret History of Confectionery*).

A memoir of a '50s childhood relates an unforgettable Easter visit to a school in around 1958 when Sir Kreemy Knut himself arrived by helicopter 'and the prospect of his visit generated far more excitement than did the passage of HM the Queen when the Royal train passed by'. Sharp's reps placed a massive Easter egg filled with toffees on a specially laid trestle table and, on the signal of the dropping of a handkerchief by a teacher, the children were encouraged to run at full pelt towards the table for the benefit of the waiting cameras but to then stop and form an orderly queue once past them. The results were perhaps somewhat predictable: 'The photographers were swept aside as the advancing mob funnelled into a wedge formation. The Egg and the table were swamped and destroyed and Sir Kreemy Knut, now without his bowler, monocle or broly, was last seen scrambling back aboard the helicopter and being whisked up and away to safety. The grass was littered with the shreds of golden foil and sticky toffee wrappers' (source: 'Sharp's the Word for Toffee – a special Easter visit from Sir Kreemy Knut' online document at: <https://irp-cdn.multiscreensite.com/0f4748e4/files/uploaded/sharps-theword.pdf>).

Sharp's Toffee made an early appearance on the new medium of commercial television in the autumn of 1955. A reviewer in *Commercial Television News* journal described the five second appearance of their famous character as the 'most effective part' of the first Sharp's TV ad, which otherwise had a rather offkey feel: 'This was a case of "too many ideas spoiling the spot". And what a psychologist would say about children being allowed to grab all the toffees out of a tin and mother spying through a keyhole at father counting out his toffees, can only be guessed at' (CTN, 7 October 1955). The ad was produced by the Smith's advertising agency.

The versatile Sir Kreemy appeared in the form of a marionette compere (alongside his trusty Macaw) with the *Sharps' Toffees Puppet Theatre*, in a show produced by the Stavordale company and sponsored by the toffee firm. The Stavordales had several advertising contracts including one for the British Gas Industry starring Mr Therm, the sparky little Gas Council mascot.

The Edward Sharp Co. was acquired by Trebor, the London sweet manufacturer in 1961 and the company became known as Trebor Sharp. Sharp's toffee was discontinued in 1998 but relaunched as 'Sharps of York' from 2004. The product appears to have been finally discontinued by 2016. However, at the end of 2020 the brand was revived via the release of Sharp's Toffee Liqueur, a sweet treat inspired by the great heritage of Edward Sharp's toffee factory at Maidstone (a real life "Willy Wonka"). The liqueur was created by the Maidstone Distillery in partnership with Barratt's, the current owners of the Sharp's trademark.



Sharp's Golden Super-Kreem Toffee, 1957

## Selected gifts to HAT Archive 2020

**HAT Archive regularly benefits from the wonderful donations of advertising material it receives as gifts to its permanent archive and library collections. We would like to thank the following donors:**

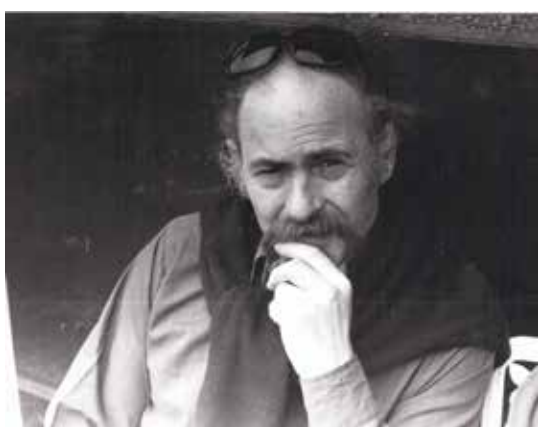
### **John Ashton Armstrong Archive**

**1950s-2010s**

#### **Donated by John Armstrong**

Born in 1931 John Ashton Armstrong went on to attend the Central School of Arts & Crafts and Chelsea School of Art, where his contemporaries included Elizabeth Frink, Bob Clatworthy and Tony Wishaw. His teachers included Henry Moore, Bernard Meadows, Ceri Richards and Prunella Clough. His advertising career spanned some thirty years and began in the early 1950s when he joined advertising agency Osborne Peacock, working as a visualiser on the Harvey Nicols account. During the following three decades John rose to become Art Director at some of the best known agencies in the country, including Mather & Crowther, Lintas and Foote Cone & Belding (FCB). He created ads for many large brands including Harvey Nicols, Daily Telegraph, Double Diamond, Whiskas, Shell and Terylene.

The collection includes examples of his work in the form of original artwork, tearsheets and proofs, as well as various industry publications.



### **Creative Circle Archive Material**

**1960s-2010s**

#### **Donated by Jeremy Green, Creative Circle**

The Advertising Creative Circle was formed in October 1945 by a group of creative people working in advertising. Their main objectives were to raise the general status of advertising by encouraging high standards of creative skill, and to provide opportunities for the interchange of ideas among advertising creative people.



In the early years, the Council consisted of eight elected members, including the President. Membership was at first restricted to fifty, but had increased to a hundred and fifty by 1980, plus an honorary membership of ten and an associate membership scheme. Although in the past the Creative Circle's greatest area of activity was the organisation of social functions and educational projects, today it is mainly involved with the annual Creative Circle Awards.

The collection includes an original 16mm film reel containing the iconic Risk & Responsibility film, as well as Creative Circle awards, awards annuals and other publications.



**Colin & Carol Walklin Graphic Design Archive  
1950s-1970s**

**Donated by Janey Walklin**

Colin and Carol Walklin started their careers studying Commercial Art, Graphic Design at the RCA. Colin Walklin subsequently worked for Lintas, (Unilever) and also freelance, with Carol Walklin.

While at Lintas Colin designed the 'Square Deal Surf' packaging amongst other graphics.

The collection includes advertising, original artwork, book cover designs and commercials on film.



**Books, journals, commercials and advertising ephemera have also been donated to HAT by the following:**

John Ayling, Black Country Living Museum, Janet Brewerton, Creative Circle, Debbie Darby, Serena Freeman, Gary Hawkins, Annie Lacovazzo, International Advertising Association, Jane Jarvis, Robin Ollington, Neil Shepherd-Smith, Louise Turner, Chloe Veale, Janey Walklin

***If you have any advertising heritage that you would like to discuss or donate to HAT Archive or Library please contact Alistair Moir, Archive Collections Manager, [alistair@hatads.org.uk](mailto:alistair@hatads.org.uk)***

## Collections Overview 2020

### Advertising Agencies

*Note: Only the more substantial agency collections at HAT are listed below. Please contact HAT for information about smaller collections.*

**Allen Brady & Marsh; ABM** 1960s-1980s, The Peter Marsh Collection

**Ammirati Puris Lintas; APL** 1990s

**Charles Barker** 1900-1980

**Bates UK** 1960s – 1980s, incorporating the Dorland advertising archive.

**Colman Prentis & Varley; CPV** 1940s-1962

**Collett Dickenson Pearce; CDP** 1960s-2002

**D'Arcy MacManus Masius** 1930s-1980, includes Masius International; Benton & Bowles

**Digby Wills Ltd** 1951-1966

**DDB UK Ltd (was BMP DDB)** 1974-2005

**Foote Cone & Belding; FCB** 1940s-1980s

**Frederick E Potter** c.1916-1924

**Greenly's Ltd/Lonsdale-Hands Organisation Ltd** 1917-1986

**J Walter Thompson; JWT** 1920s-1980s

**London Press Exchange; LPE** 1929-1967

**McCann Ericsson Video Collection** 1970s-1980s

**Ogilvy** 1917-1990s, incorporating Mather & Crowther;

S H Benson Ltd. and Ogilvy & Mather

**R F White** 1790-1967

**Saatchi & Saatchi** 1977-2002

**Samson Clark Co Ltd** 1915-1967

**Sells Ltd** 1880s-1960s

**Spottiswoode Dixon & Hunting** 1909-1965, incorporating Spottiswoode Advertising Ltd; Steele's Advertising Service

**St Luke's** 1980s-1990s

**Stewart Hasted Associates** 1970s

**T B Browne, London** 1889-1932

**Young & Rubicam; Y & R** 1950s-1990s

**WPP**, 1980s-2010s

**W S Crawford Ltd**, 1930s-1950s

### Advertising Controls (See also Professional Bodies)

**Advertising Association, The** 1926-present, includes the National Vigilance Committee; Advertising Investigation Department

**Advertising Standards Authority**

(**ASA**) compilations, 1960s -present

Including: Advertising Standards Board of Finance; ASBOF Broadcast Advertising Standards Board of Finance;

BASBOF

Committee of Advertising Practice; CAP

**Broadcasting & Independent Television** 1954-present

Including: ITA 1954-1972; IBA 1972-1990; The Cable Authority 1984-1990; ITC 1990-2004; Ofcom.

(Note: ASA assumed responsibility for broadcast advertising complaints from November 2004 and web advertising from 2010.)

### Clubs, Associations & Organisations

**Creative Circle, The** 1945-1984

**Croydon Advertising Association** 1957-1995

**Design & Art Direction; D&AD** 1970s-1980s

**Direct Marketing Association; DMA** 1927-present

**Incorporated Advertising Managers Association** 1932-1998

**International Building Press; IBP** 1969-2001

**International Media Buyers Association; IMBA** 1927-1984

**National Advertising Benevolent Society; NABS** 1919-1997

**Outdoor Advertising Association; OAA** 1938-1984

**Publicity Club of London, The** 1913-1998

**Radio Advertising Bureau; RAB** 1973- present

**Regent Advertising Club** 1951-1970

**Solus Club, The** 1929-2002

**Thirty Club, The** 1905-present

**Women in Advertising & Communications London; WACL** 1923-present

### Corporate Marketing Archives

**Butlin's Heritage Collection** 1910s-present

**C & A Modes** 1922-2000

**Eagle Star Insurance** 1950s-1980s

**H J Heinz Co Ltd** 1920s-present

**Hovis (Rank Hovis/British Bakeries)** 1870-present

**HP Foods** 1900-1990s, now part of H J Heinz Co Ltd

**Larkhall Green Farm Health Care Products** 1930s-1990s

**Monarch Airlines** 1960s-2010s

**Rowntree** 1920-1989

**SmithKline Beecham** 1902-1960s

**Sturmey Archer** 1909-2000

**Thresher & Co** 1896-2000s

**Toys "R" Us** 1980s-2010s

**Vimto Nichols plc**, 1908-present

### Professional Bodies

**Advertising Association** 1926-present

**Chartered Institute of Public Relations; CIPR** 1946-present

**Direct Marketing Association; DMA** 1927-1987, including The Door to Door Council (previously AHD) 1991-1999

**Institute of Practitioners in Advertising; IPA** 1917 - present, previously the Association of British Advertising Agents; IIPA

**Incorporated Society of British Advertisers; ISBA**

1905-present, including the Advertiser's Protection Society Ltd.

**International Advertising Association** 1938- present

**Periodical Publishers Association; PPA** 1941-present, known as Professional Publishers Association from 2010



### Special Collections

**Advertising Ephemera Collection** 1860s-1930s  
**Allan, John J work, packaging designer**, 1948-1952  
**Arden, Paul** (1940-2008), creative director  
**Artmonsky, Ruth**, author, 1990s-2010s  
**Ashton Armstrong, John**, (1931-2020), creative director, 1960s-2010s  
**Ayling, John**, Founder, John Ayling & Associates, 1980s-2000s  
**Baren, Maurice**, author, Brand Histories Collection, 1990s  
**Baxter, Stanley**, commercial artist, 1905-1944  
**Blundell, Leonard W**, art director, Charles Higham Ltd, 1930s-1950s  
**Brown, Michael**, market research, media audience measurement and readership research  
**Bull Dennis**, art director, SH Benson, 1950s-2000s  
**Burdus, Ann**, influential figure in advertising research and development 1973-1991  
**Butler, George** (1904 -1999), art director, JWT, 1920s-1960s  
**Campaign Photographic Archive**, advertising industry trade magazine, 1960s-2000s  
**Chambers, Derek**, creative consultant, Burton Soar Chambers, 1960s-1990s  
**Clifford, John**, art director, 1970s-1990s  
**Daffern, Anthony**, influential teacher of industry's leading lights, 1980s-1990s  
**Darby, Geoffrey** (1927-2012), Managing Director, Schweppes 1970s-2000s  
**Donaldson, John Alexander**, artist and illustrator 1950s-1970s  
**Douglas, Tony** (1943-2010), Joint Chairman, DMB&B 1980s-1990s  
**Drake, Maurice (Mo)**, creative director, 1959-1982  
**Ebiquity Archive**, 1970s-2000s  
**Escott Collection**, advertising tear sheets, 1800s-1970s  
**Fintellect Archive**, marketing services financial intelligence, 2001-2019  
**Fisher, Carol**, Marketing Director, Holsten Distributors & CEO of COI 1970s-2000s  
**Fryer, Wilfred** (1891-1968), artist and illustrator  
**Gilroy, John** (1898-1985), artist and illustrator  
**Harrison, David**, art director  
**Henry, Harry** (1916-2008), pioneer in readership market surveys and analysis  
**Hennessy, Charles** (1926-2006), copywriter, SH Benson, 1956-1999  
**Holzer, Charles (or Karl)** (1879-1943), chromo-lithographer  
**Hupton, Albert Edward**, commercial artist, 1930s  
**Hutson-Flynn, Damon**, advertising creative, 2001-2018  
**Jaquest, Brian**, free-lance photographer, 1970s-2004  
**Jarrett, Denis** (fl 1974-1985), President, British Direct Marketing Association  
**Jelliffe, Ray** (1925-2015), Creative Director, Newlands Knight & Round, 1950s-1980s  
**King, Stephen** (1931-2006), "Father of Account Planning"  
**Lacey, Thelma Marjory** (1929-1987), commercial artist

**Lamb, David Collection** Advertising Manager, Rowntree Mackintosh Ltd, 1960s-1990s  
**Lambie-Nairn**, Branding Agency, TV station 'idents' and brand design, 1980s-1990s  
**Lang, R G** (1903-1974), Dorlands designer 1920s-1950s  
**Le Bas, Sir Hedley Francis** (1868-1926), publisher, cuttings books 1906-1919  
**Magazine Inserts and Trade Cards**, 1880s-1930s  
**Marks, Masie MBE**, Adwomen founder, 1960s  
**Morse, David**, commercial photographer, 1970s-1990s  
**Neidle, Andrea**, copywriter and advertising lecturer, 1980s-2010s  
**Rosenberg, Egon**, (1923-2001), point of sale and packaging designer  
**Paine, Colin**, advertising executive, 1940s-1970s  
**Pratt, Lawrence**, advertising creative, CDP, 1960s-2000s  
**Plum, Phillip**, commercial artist, 1940s-1970s  
**Rott, Andrew**, senior art director, Bates UK, 1980s-1990s  
**Spedding, Ken**, collection of sales promotion 1959-2008  
**Treasure, John** (1924-2004), advertising executive and academic  
**Turner, John**, free lance photographer, 1970s-1980s  
**Waldie, Alan**, art director, Royds, ABM, CDP & Lowe  
**Howard-Spink** 1970s-1980s  
**Webster, John** (1934-2006), work 1970s-2005 creative director  
**Whittaker, Leonard**, copywriter, 1965-1982  
**Wiles, Charles Ernest**, (1878-1968), marketing manager  
**Wolfe Alan**, marketing services director, Ogilvy & Mather 1950s-2004

### TV commercial collections

**BBC "Washes Whiter" collection**, 1955-1989  
**BFCS Commercials Archive**, 1970s-2000s  
**British Television Advertising Awards, The; BTAA** 1977-present  
**Collett Dickenson Pearce & Partners (CDP)** 1970s-1990s  
**Design & Art Direction; D & AD**, annual award submissions 1980s  
**Don White Collection Cinema & TV commercials collection** from 1960s-1980s  
**Howell Henry Chaldecott Lury & Partners (HHCL) Video Archive** 1988-2000s  
**John Perkins TV Commercial Collection** specialising in animals and children, 1977-1996  
**"Lintas" TV commercials** 1960s-1980s  
**MB Productions Commercials Archive**, 1980s-2000s  
**McCann Erickson Video Archive**, 1970s-1980s  
**Olympus Film Collection**, 1990-2000s  
**Peter Levelle Commercials Collection**, 1970s  
**Ridley Scott Associates (RSA), Production Company**, 1968-1970s  
**Sir Alan Parker Commercials Collection** 1970s-1980s  
**Tellex Monitors Commercials** from 1990s  
**TV and Cinema Commercials** 1955-2000s  
**TV Register/Xtreme Commercials** 1984-2000s  
**WCRS TV Commercials** 1982-1992  
**WPP video collection** 1993-2012



**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	Unrestricted funds 2020 £	Restricted income funds 2020 £	Total funds 2020 £	Total funds 2019 £
<b>INCOME FROM:</b>					
Donations and legacies	2	53,282	-	53,282	69,509
Charitable activities	3	208,402	-	208,402	286,880
Investments	4	144	-	144	371
Other income	5	42,138	-	42,138	-
<b>TOTAL INCOME</b>		<b>303,966</b>	<b>-</b>	<b>303,966</b>	<b>356,760</b>
<b>EXPENDITURE ON:</b>					
Raising funds		1,194	-	1,194	2,369
Charitable activities	6	280,059	8,162	288,221	322,404
<b>TOTAL EXPENDITURE</b>		<b>281,253</b>	<b>8,162</b>	<b>289,415</b>	<b>324,773</b>
<b>NET EXPENDITURE FOR THE YEAR</b>		<b>22,713</b>	<b>(8,162)</b>	<b>14,551</b>	<b>31,987</b>
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		675,865	27,364	703,229	671,242
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>698,578</b>	<b>19,202</b>	<b>717,780</b>	<b>703,229</b>

All income and expenditure derives from continuing activities.

The notes on pages 11 to 23 form part of these financial statements.



REGISTERED NUMBER: 01354445

**BALANCE SHEET  
AS AT 31 DECEMBER 2020**

		2020	2019
	£	£	£
<b>FIXED ASSETS</b>			
Tangible assets	9	53,374	57,444
Heritage assets	10	<u>539,778</u>	<u>539,508</u>
		593,152	596,952
<b>CURRENT ASSETS</b>			
Debtors	11	126,226	37,466
Cash at bank and in hand		<u>161,381</u>	<u>131,691</u>
		287,607	169,157
<b>CREDITORS:</b> amounts falling due within one year	12	<u>(162,979)</u>	<u>(62,880)</u>
<b>NET CURRENT ASSETS</b>		<u>124,628</u>	<u>106,277</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		717,780	703,229
<b>NET ASSETS</b>		717,780	703,229
<b>CHARITY FUNDS</b>			
Restricted income funds	13	19,202	27,364
Unrestricted funds:			
General		158,800	136,357
Designated		<u>539,778</u>	<u>539,508</u>
Total unrestricted funds	13	698,578	675,865
<b>TOTAL FUNDS</b>		717,780	703,229

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime within Part 15 of the Companies Act 2006.

The Trustees consider that the charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the charity to obtain an audit for the year in question in accordance with section 476 of the Act. The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on \_\_\_\_\_ and signed on their behalf, by:

**Mr G Russell, Chairman**

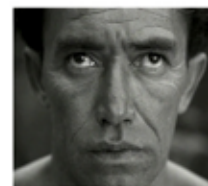
**Mr J Best, Deputy Chairman**

The notes on pages 11 to 23 form part of these financial statements

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