



History of
Advertising
Trust

2021

Annual Review

Preserving the past • Capturing the Present • Inspiring the future

Geoff Russell Chair

It is an awe-inspiring thought that the History of Advertising Trust is not just the biggest repository of *British* advertising in the world, but the largest archive of advertising anywhere on the planet!

It's sometimes easy to forget what a unique resource this is - a treasure trove of over 10,000,000 precious assets that not just mirror the society for which they were created but provide a source of learning and inspiration for the advertising business, academia and the public at large.

It is therefore with considerable relief that I can report that, while Covid was a threat that went on longer than any of us could have ever imagined, prudent management and furloughing enabled us to ride the pandemic storm and emerge pretty much unscathed to face the future with renewed vigour.

2021 also saw management change at the Trust - with the retirement as Director of the excellent Richard Powell and not only the appointment of the talented John Gordon-Saker as his successor, but the well-deserved promotion of Alistair Moir to the new role of Deputy Director.

I know I speak for all the Trustees in thanking Richard for his outstanding service - and in wishing John and Alistair every good fortune for the years ahead. And to help them in this, it is worth recording that despite the massive changes wrought by lockdowns and the closure of large sections of the economy, HAT still managed to return a modest surplus in 2021!

As the spectre of Covid fades, we remain indebted to our President, Keith Weed, to our valiant Trustees, whose willingness to get involved is unstinting, and, of course, to John Gordon-Saker and his team of skilled and dedicated professionals at Raveningham. To all these individuals, I offer my deepest thanks.



There will undoubtedly be major challenges for HAT in the future, but to have weathered the pandemic so robustly underlines the charity's inherent

“To have weathered the pandemic so robustly underlines the charity's inherent strength”

strength. As our carefully tended projects begin to bear fruit, the next few years promise to see the beginning of a new era for the Trust.

It will be hard work - but it will be exciting and a good place to be. Onwards!



ARCHIVE

By entrusting materials to our care, heritage is protected for years with assets made to work harder through brand archaeology, celebrating anniversaries, supporting sustainability, protecting work against deletion or cyber-attack and building agency legacy. And we can add considerable business benefits to other client groups too, including producers, academics and researchers for broadcast, licensing and publishing.

SPONSOR

We can help make some noise through sponsorship opportunities. These include HAT Collective, which already reaches a community of students who are the brand communication leaders of the future, and Ad-Memoire, a tool supporting hospitals, care homes and families living with dementia. A series of touring exhibitions is being developed with the Advertising Association that will promote self-regulation, diversity and inclusivity in the ad industry and, working closely with key bodies such as the IPA, ISBA and PACT, we hope to create a shop window for our work beyond the archive.

“We need to focus our energies on core revenue streams”

I am so fortunate to have inherited a team of expert archivists and excellent support staff who have bought into a new contemporary, relevant and sustainable direction. But with limited resources, we need to focus our energies on core revenue streams.

John Gordon-Saker Executive Director

DONATE

We have already developed a network of advertising greats, but we are looking to formalise a structure that enables friends to support an educational charity that will continue to protect their creative legacies by preserving the past, capturing the present and inspiring the future. Gift Aid is of course a welcome feature, with tax relief available on corporate donations.

SHOUT

So, whether you might wish to support our cause by entrusting HAT with an advertising archive or collection, sponsoring or donating, we are happy to join you in shouting about our partnership and adding value with a host of commercial benefits.

You can read about many of these initiatives later in this Review but, if you would like to start a conversation, I'd love to hear from you - john@hatads.org.uk or 01508 548623.



Stories from the archive

'A dream of effortless flight'

Cataloguing the past of British Airways

Page 5

'I'd love a Babycham'

A brand history

Pages 6-7

The McVitie's Story

Exploring the Pladis biscuit tin collection

Page 8

'A dream of effortless flight'

Cataloguing the past of British Airways

One of the collections we hold relates to the UK advertising agency Foote, Cone & Belding (FCB) and was rescued by HAT from their London offices during re-organisation in the late 1990s. We are currently working on a project to catalogue the collection in detail and this work has uncovered many interesting records. One of the most colourful and substantial series of archives relates to British Airways and its former incarnation BOAC. Once complete the FCB material will be searchable on our online catalogue making an invaluable historical resource freely accessible to anyone with a passion for learning about the past.

FCB is one of the oldest advertising agencies still operating today. It was founded by Daniel Lord and Ambrose Thomas as Lord & Thomas in Chicago, USA in 1873. In 1942 Lord & Thomas was sold to Emerson H. Foote, Fairfax Cone and Don Belding to become Foote Cone & Belding. FCB's London office was set up in 1947 in a converted house under its first manager Brian MacCabe. The business obviously grew quickly as they soon moved to larger premises in Hill Street, moving again in 1959 to a property in Baker Street. As one of UK FCB's first major clients a big reason for this success was winning the account for BOAC (British Overseas Airways Corporation) the national airline created in 1939 by the merger of Imperial Airways and British Airways Ltd. In 1949 BOAC absorbed BSAA (British South American Airways) and then finally merged with BEA (British European Airways) in 1974 to form what we know today as British Airways (BA).

The FCB archive collection we hold is made up of a substantial number of large bound volumes known as guard books. It was common practice in the advertising industry to maintain a hard copy record of all published print advertisements charting the agency's output. Unsurprisingly, considering their prominence as a client, over 100 volumes of the FCB guard books relate to the airline British Airways and its predecessors, dating from 1946 to 1979. The material within the volumes doesn't just include print adverts but also various designed items such as branded stationery, certifi-

cates, Christmas cards, post-cards, menus, calendars, timetables, safety information and even playing card packs.

Mark Pitchforth
Assistant Archivist

The partnership between the airline and FCB was a fruitful one and coincided with a golden era for both companies. It also saw some of the most famous and iconic advertising campaigns emerge, incorporating slogans such as *The Skyline of Fashion* which played on the glamour of early aviation, *It's a small world by Speedbird* which highlighted the many exotic destinations the airline brought into reach and *All over the world BOAC takes good care of you*. This last slogan was the longest running and exemplified the airline's focus on customer care and comfort. It was later updated to *We'll take more care of you* for the patriotic 1970s *Fly the flag* campaign featuring the inviting, smiling face of real life air stewardess Roz Hanby. FCB also helped to trumpet the innovations in air travel which BOAC and later BA were at the forefront of, such as the first passenger jet, the Comet advertised as *a dream of effortless flight come true* and the VC10 described as *triumphantly swift, silent, serene*. Adverts for the double decked transatlantic Boeing Stratocruisers encouraged passengers to choose the Monarch for *extra luxury, incomparable cuisine, impeccable service*. After the arrival of the Boeing 747 they assured us that *East, West our Jumbos are best* and after the launch of the iconic British Airways Concorde promised to *make the world a small place*.

c.1955 BOAC - 700,000 miles (left) & Stratocruisers (right)





Eve Read Archive Collections Manager

Babycham, a sparkling icon of the 1960s and '70s, first appeared on the national scene in 1953. The product was manufactured by the old-established Somerset brewery firm Showerings Ltd of Shepton Mallet. Francis Showering, a trained chemist, devised a sterile filtration process which improved the shelf quality of perry and introduced the new clear sparkling drink, originally called 'Champagne de la Poire', at agricultural shows from the late 1940s where it won many prizes and became known as 'Baby Champ'. The Babycham trademark was registered in 1950 and the product was initially launched on a small scale in the Bristol area.

By the early 1950s the Showerings firm had resolved that their locally popular Babycham beverage deserved to be more widely known and therefore hired the Masius & Ferguson agency to engineer a national launch and advertising campaign. *Advertiser's Weekly*, the industry trade journal, reported that a test campaign for Babycham was launched in London evening newspapers in the autumn of 1953 with two

1953 Babycham (*Advertiser's Annual* Nov 1953 p288)



6

sizes of press ads being booked. The star of the smaller ads was a charming baby chamois character who sported an out-size ribbon bow round its neck. The ads featured slogans such as 'I made my début in London' and 'My picture was in all the papers' together with the selling line of 'Only 59,088,038 Babycham Ads to Christmas!' (*AW* Nov 1953). The larger space gave details of the forthcoming national advertising campaign and included a form for publicans who wanted sales aids, trade prices and the name of their nearest supplier. As a result of the pilot scheme orders poured in and sales in the London area were multiplied five times in four weeks. The test results were so encouraging that it was decided to bring forward the national campaign in time to catch the all-important festive trade. During the following year's pre-Christmas period of 1954 'Showerings found that it was unable to meet demand for Babycham...Rather than compromise on product quality, which could have increased supply, strict rationing of Babycham was introduced' (*Let's Look Again*).

Babycham was originally marketed as a 'genuine champagne perry' and made its debut on the new medium of commercial TV in the autumn of 1955. It was the first alcoholic drink to be specifically aimed at the then largely untapped female audience who were increasingly going out to socialise and wanted something appetising, affordable and stylish to drink but which was also 'respectable'. As an author on the history of alcohol advertising has noted the light, sparkling pear beverage was marketed as 'a short, not-too-alcoholic drink for women who did not drink beer but could not afford whisky and other spirits' (P. Dade, *Drink Talking*). The trademark Babycham 'baby' 4 liquid ounce green glass bottles perfectly filled a champagne glass and it was popularly seen as a light, delicate drink acceptable for women to order in pubs. The product's cartoon chamois mascot came to symbolise the core brand values of 'fun, sparkle, femininity and sociability' in the public consciousness.

The very substantial sum of around £300,000 was spent on the promotion of Babycham between 1953 and 1956 (*Let's Look Again*) and the brand was effectively built by advertising. A wide range of promotional items were commissioned to support Babycham marketing operations including plastic mascots (with detachable big blue bows) for bar display and

the iconic 'baby' champagne branded saucer glasses which became popular collectibles. In 1968 it was reported in the advertising industry press that a new campaign for Babycham by the Masius Wynne-Williams agency was to be launched across press, cinema, TV and radio with the advertising theme being the fantasy drama world of 'Babychamland' – the home of the Babycham (*AW*, Apr 1968). The 60s also saw the launch of the nationwide 'Babycham Babe' beauty competition.



1975 Babycham (*Cosmopolitan* Dec 75)

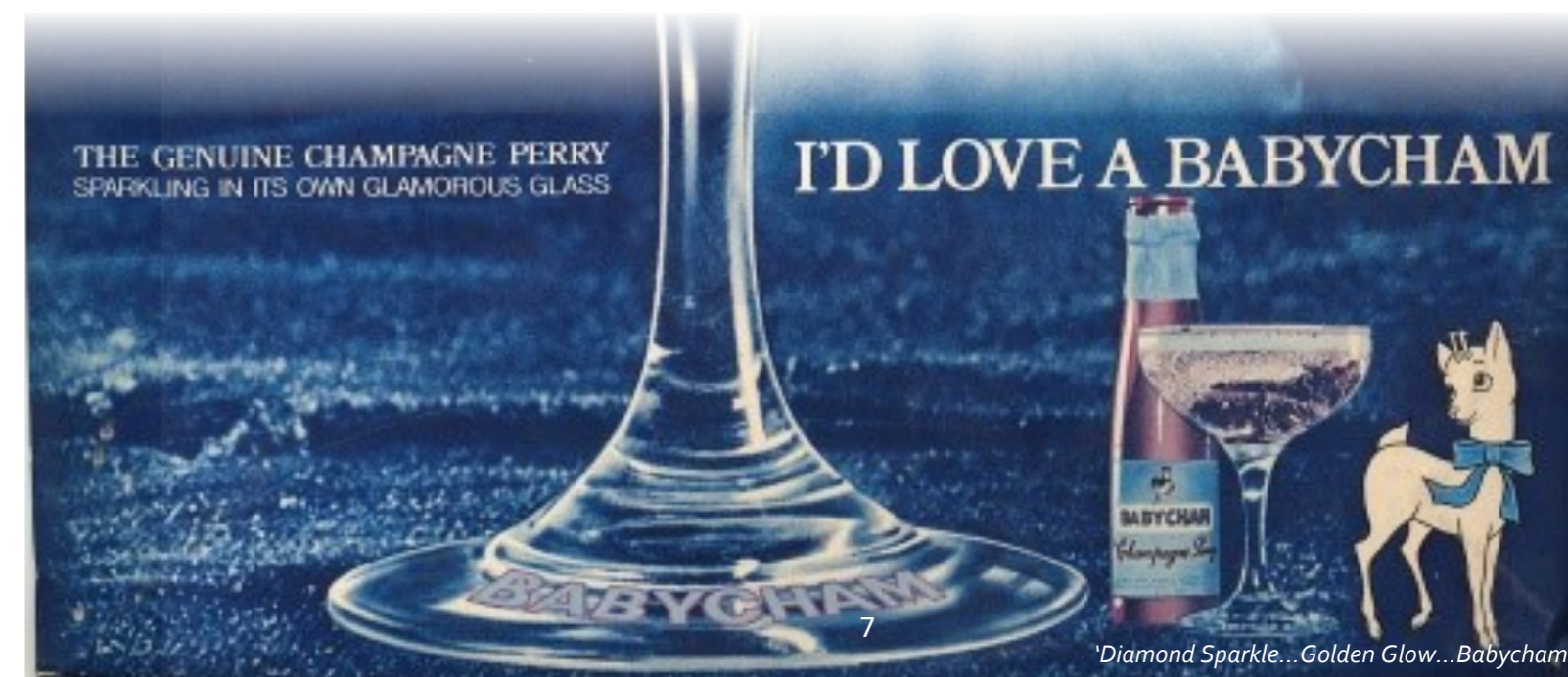


1986 Babycham 'Trendy Joint' TV ad

The brand's history saw a sales peak in 1959, stable business through the 1960s to early '70s and then a decline from 1975 as the competition increased. A 'return to core values' strategy and the 'Nothing sparkles like a Babycham' advertising campaign helped to stabilise and then build business between 1982-1984 but over the next year the volume increases levelled off. Saatchi & Saatchi, Babycham's agency during this period, undertook further research to dig deeper into how consumers, particularly younger women, felt about the product. This revealed that the Babycham brand had a real problem with a decidedly old-fashioned image and very particular associations with traditional, 'special' occasions such as Christmas. As an IPA Advertising Effectiveness Awards study from 1988 explained a new advertising theme ('Hey, Babycham') was therefore devised to represent the brand in a more contemporary and relevant way for younger women and to also challenge perceptions that Babycham was only suitable for nostalgic, 'once in a blue moon' type occasions (whilst still maintaining the loyalty of the existing fanbase). The new campaign was initially launched in the summer of 1986 to help confront views that the drink was mainly appropriate for the festive season although there was a further 'traditional' burst of advertising activity at Christmas. The

memorable 'Trendy Joint' TV commercial from this campaign showed a couple in 1950s style clothing entering a modern video bar where the woman orders a Babycham in cut glass tones ('I'd love a Babycham'). There is a stunned silence and time momentarily stands still until a cool patron in sunglasses declares 'Hey, I'd love a Babycham' and then the party really starts swinging, with everyone now ordering the bubbly pear drink. In the final pack shot the feisty little Babycham mascot struts on screen wearing sunglasses and a cheeky expression. This tongue-in-cheek approach was credited with re-energising the brand for the modern female drinks market and the public effect of the new campaign saw *The Telegraph* include the product in its 'What's in' survey of 1987.

The Showerings firm merged with Allied Breweries in 1968 which was then subject to a management buyout by the Gayer Group in 1992. The latter was then acquired by the drinks wholesaler Matthew Clark in 1994 who in turn were acquired by Constellation Brands four years later. The Babycham brand, now owned by Accolade Wines, celebrated its 60th anniversary in 2013 and by capitalising on its vintage/retro credentials enjoyed something of a resurgence during this period. Babycham is still available today, marketed as the 'happiest drink in the world' and the original party drink 'that's brought a touch of fun and sparkle to people's lives since 1953.'



7

'Diamond Sparkle...Golden Glow...Babycham'

The McVitie's Story

Exploring the Pladis biscuit tin collection

Clare Smith Collections Assistant

Who among us has not been bitterly disappointed when finding a biscuit tin and expecting a tasty treat, only to find it has been re-purposed as a sewing tin or nuts and bolts receptacle?

The humble biscuit tin, however, has a fascinating history, many fine examples of which can be found in our Pladis/McVitie's collection. In 2021, Pladis/McVitie's asked us to preserve and catalogue over 300 examples of biscuit tins ranging in age from the 1890s to the present. This work included recording detailed descriptions of the tins and then packaging and storing them in a protective, climate-controlled archive environment.

Some of the most interesting examples of these biscuit tins are currently on display at the new global headquarters of the Pladis group in Chiswick, a few of which feature on this page.

This McVitie Price tin is illustrated with images of 10 Downing Street from 1924, the year Ramsay MacDonald was elected Labour's first Prime Minister. MacDonald was a close friend of Alexander Grant of McVitie's, who in 1892 had invented the famous Digestive biscuit.



This Jacob's 1937 ornate Romany caravan design offers a good example of the opportunities offset lithograph technology gave to tin designers by allowing the mass production of high-quality tins with rich colour palettes. The tin features impressive movable wheels and hinged steps details.



The McVitie's story has modest beginnings. In 1839 William McVitie opened a small provision store in Edinburgh with his son Robert producing baked goods in the basement.

Two nineteenth century advances enabled McVitie's to supply their biscuits to customers in tins. In 1861 the Licensed Grocer's Act for the first time permitted packaged food goods to be supplied and in 1877 offset lithography technology allowed tins of a complex shape and design to be produced. The supply of biscuits in tins proved an instant success - not only did the products remain fresh for longer but they also offered the opportunity to advertise in an attractive format designed to aesthetically complement any fashionable afternoon tea table.

McVitie's reputation for excellence grew and by 1888 they had been joined by Charles Price in building their first biscuit factory in the suburbs of Edinburgh.

McVitie & Price went on to create many iconic household brands, including the Digestive in 1892 and the Jaffa Cake in 1927. In 1948 they merged with Macfarlane Lang to form United Biscuits who were eventually acquired by Turkish company Yildiz in 2014. In 2016 Pladis was formed to bring these family businesses together into one global company.

This 1920s-30s(c.) tin depicts the famous scene from *The Pickwick Papers* (1836) by Charles Dickens when Mr. Pickwick had to be transported in a wheelbarrow. The Dickens Assortment was probably produced by Crawford's as a 'special' for the Christmas trade when manufacturers traditionally provided a range of packaged biscuits in unusual and eye-catching tin boxes. The Crawford's firm issued the greatest number of fancy festive tins during this period.



This year at HAT

Ad-Memoire

Page 10

HAT Collective

Page 11

Ads for broadcast

Page 12

Gifts to the archive

Page 13



A digital reminiscence resource that uses vintage ads from our collections for people living with dementia and those that care for them



Hospitals

Thanks to the generous sponsorship of the Alan Boswell Group Charitable Trust, *Ad-Memoire* has been rolled out to five hospitals across East Anglia who have each used it in a unique way, such as one-to-one with volunteers, on acute patient wards and as a tool used by occupational therapists.

The resource is also being used at the Tonbridge Cottage Hospital in Kent, thanks to their League of Friends. Dementia Lead Grahame Hardy was responsible for the opening of a 'Vintage 1950s Tea Rooms' which features *Ad-Memoire* as an integral part of the experience.

Pictured: Grahame Hardy and Jane Jarvis at the opening of Tonbridge Tea Rooms with *Ad-Memoire* in action behind them

Care organisations

In spite of the challenges faced due to lockdowns and COVID-19, we've continued to rollout *Ad-Memoire* to care organisations across the country. Dr Shirley Evans, Trustee at Leominster Meeting Centre (a day care centre for people living with dementia), reports on her experience of the resource:

"It's been really interesting for me to see *Ad-Memoire* being used here at the Meeting Centre. I've just felt it hit home to so many people. It's just a fantastic prompt for conversations and discussions, and I've seen people here engaging more in conversation than I might otherwise have seen."

Pictured: A Smash Martian greets visitors on behalf of *Ad-Memoire* at the Dementia, Care & Nursing Expo in Birmingham



One to One

We launched an *Ad-Memoire* subscription called 'One to One' for individual carers to use at home. Jane Jarvis, *Ad-Memoire*'s Project Manager, appeared in several radio interviews discussing the release (and singing a few jingles!).

Di and daughter-in-law Jan discuss their positive experience of the app, with Jan saying: "Using *Ad-Memoire* has been fun. We've looked at lots of old footage from the past - adverts about sweets and cleaning products and hair. We've had a real giggle this morning, it's been wonderful."

Pictured: Di and Jan "having a giggle" with *Ad-Memoire* One to One

This year saw the launch of HAT Collective – an exciting online, collaborative learning community run by students and for students. The idea hatched out of HAT's Education Summit – an annual event where HAT brings together a team of university academics who use HAT's resources in their teaching and research and are keen to work with HAT to find more ways in which the extensive archive can be explored, contextualized and showcased to students.

HAT worked with Dr Dennis Olsen, Senior Lecturer for Advertising and Branding at University of West London offering a 'Live Brief' competition to his Advertising & PR and Media & Communications students and 5 groups then presented their briefs to HAT and a guest panel. All panelists were impressed with their enthusiasm and original ideas with one team being asked to take forward their proposal of HAT Collective, incorporating ideas from the other groups too.

Panelist James Best, Chair of CAP, BCAP and Credos and HAT Trustee commented:

"Thanks to Dr Olsen and his students, the HAT Collective is showing that HAT has a lot to offer those wanting to enter the ad business, and that students have a lot to offer HAT with new uses of the world's biggest advertising collection; it's a great collaboration."

Since its launch, HAT Collective has offered a number of online speaker events and industry-led blog interviews by students and graduates and is building on their social media following to grow the community.

Currently being hosted by the University of West London, The HAT Collective platform will be offered going forward to other Universities throughout the UK for their students to take over the reins as 'Editors' each year as an ongoing 'brief'.



Inspiring Minds

HAT's educational projects also continued this year with the recording of several more 'Inspiring Minds' interviews with ad legends of the past.

This year, we focussed on the Advertising Standards Authority recording interviews with Guy Parker and Lord Smith. We also spoke with Trevor Robinson, Richard Brimm and Rosie Arnold.

Several new episodes of our podcast hosted by Jack Meggitt-Philips, featuring excerpts from some of our interviews, have been released.

We are the HAT Collective...
powered by **HAT**

Ads for Broadcast

In addition to our vital work as the archivist for major UK brands and looking after the collections of top advertising agencies, one of the services that the archive provides is to supply footage of commercials to production companies and studios.

We have a vast collection of TV commercials that date from the beginning of television advertising in the UK and from this collection clients select advertising that can help illustrate a programme or bring a drama to life through authentic set dressing.

Each year we get a plethora of requests from a wide range of companies who ask for an array of advertising featuring all kinds of brands and products for use in an assortment of projects, so we can never guess what we might be asked for from one job to the next.

All enquiries sent to enquiries@hatads.org.uk will be replied to as quickly as possible.

Some examples of projects we helped with during 2021 include:

This is Joan Collins

Produced by Salon Escobar Ltd for BBC.

This is described by the BBC as a 'feature-length documentary on the life of one of the last surviving actresses from the golden age of Hollywood – Joan Collins. This epic film is told from the ringside as Joan narrates her rollercoaster life story with her inimitable wit and verve.'

We provided several examples of the well-known series of Cinzano ads that Joan Collins starred in alongside Leonard Rossiter.



1979 Cinzano – Airliner

The Toys That Built America

Produced by Six West Originals Twenty-Six for the History Channel.

This four-part docuseries 'showcases visionaries, such as the Parker Brothers, Milton Bradley and Ruth Handler, who transformed a small toy company into the billion-dollar empire now known as Mattel.'

We provided a vintage ad for the model car company Hot Wheels.



1971 Hot Wheels - Action Set

The Secret World of Snacks

Produced by 72 Films for Channel 4.

The production company describes the series – 'Dawn French narrates this behind the scenes look at Britain's biggest snack rivalries. Talking to the inventors of some of Britain's most well-loved household names in chocolate bars, biscuits and crisps, industry heavyweights, and the brains behind the brands, reveal what it takes to hit the nation's sweet, or savoury, spot.'

We provided over 20 commercials, covering a range of well-known brands and products.



1995 Walkers - Salt and Lineker

Fever Pitch! The Rise of the Premier League

Produced by Story Films Ltd for BBC2.

The BBC website introduces the series - 'Once upon a time, football was just a game... From those who lived it, and those who made the beautiful game a billion-pound business. The goals, the glamour, the glory.'

We supplied a Nike commercial from 1995 featuring Eric Cantona and Les Ferdinand.



1995 Nike - Just Do It, Play Football

All I Want(ed) For Christmas

Produced by Spelthorne Community Television Limited for Channel 4.

This is described by C4 as 'Stars including Robert Webb, Keith Lemon and Rosie Jones reminisce about Christmas past and finally get to open the toy they always hoped to find in their childhood stocking. Was it worth the fuss?'

We provided a great selection of nostalgic toy and Christmas themed commercials.



1986 Barbie - Tropical

Gifts to the Archive

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:

HAT Industry Leaders Collection, 1950s-2010s



Mike Yershon (pictured) donated one of the largest archives to the HAT Industry Leaders Collection

Donated by Mike Yershon, Mike Stepan, John Hooper, Andrew Ingram, Gerard Stamp, Aubrey Malden, Tom Rodwell, Jeremy Miles, Alfredo Marcantonio, Martin Boase, Peter Travis and Mike Stephenson, Patrick Collister, John Griffiths

In 2020 HAT launched the Industry Leaders archive initiative which aimed to acquire donations from the personal collections of key figures who have worked in the advertising industry over the past 50 years or so. In 2021 the HAT team was delighted to receive 14 accessions of archive material (including digital files) as part of this project including: the substantial Mike Yershon Archive relating to media management and consultancy; creative and media briefs from Andrew Ingram; proofs, showreels and articles relating to Gerard Stamp's career at Leo Burnett; scripts from Alfredo Marcantonio for Benson & Hedges commercials in the 1970s that were never made; and a recorded interview with John Webster, BMP's celebrated creative director donated by Patrick Collister.

1987 photograph of Michael Davis and DMB&B co-workers from The Michael Davis Collection



JMS Jingles Archive, 1980s-1990s

Donated by JMS Group (John Mountford Studios Ltd)

John Mountford Studios was founded in 1983 by former BBC Presenter John Mountford to produce radio advertising and corporate videos. In the 1990s the business became the JMS Group. The firm is based at Park Farm Studios, Hethersett, near Norwich.

The collection includes Radio advertising for a wide range of local advertisers on quarter inch audio tape reels and DAT tapes.

Colin & Carol Walklin Graphic Design Archive (additional deposit), 1950s-1970s

Donated by Nick Walklin

Colin and Carol Walklin started their careers studying Commercial Art, Graphic Design at the Royal College of Art. 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. It features a two-sided poster devised for the film 'The Cruel Sea' from 1953.



'Square Deal Surf' packaging from the Colin & Carol Walklin Graphic Design Archive

The Michael Davis Collection, 1970s-1980s

Donated by Ruth Davis

Comprises branded artefacts, audio-visual material, printed items and photographs relating to the career of Michael Davis who worked as a traffic controller and production manager at the DMM/DMB&B and JWT agencies.

Books, journals, commercials, archive material, advertising ephemera and a thesis have also been donated to HAT by the following: Bill Mathie, Davina Jeremy, Jon Nigel, British Arrows, Mike Doyle, Helen Leith, Olivia Andrew, Malcolm Jackson, Jonathan Yadin, Graham Perry, Peter Hyde, Tina Rykens-Weir, John Rudd, Tim Bell, Les Hurn, Maarten Kruizenga

Other news

Brand anniversaries

We have developed a brand anniversaries project to engage with and support brands, using content from our collections that is relevant to their histories.

Consumers need to trust the brands they buy from, especially in times of uncertainty or upheaval. The easiest way for a brand to demonstrate to a consumer that they are trustworthy, is to show that they have heritage. Brand and product anniversaries are therefore important dates for marketing teams to be able to leverage.

As part of our brand anniversaries project, we are contacting brands who may be celebrating significant anniversaries in the near future and offering our professional support. This support may take the form of providing content from our own archives, or by working with them to professionally manage their own heritage and unlock the hidden value therein.

Licensing

The main objective of preserving the vast array of advertising material that HAT holds, is to allow people to view it and learn from it. In June, we began a partnership with licensing agent Iris, who have opened the door to some amazing licensing opportunities for the Trust.

As an educational charity, the opportunities presented by Iris, represent a vital addition to our funding strategy, whilst at the same time allowing many more people the chance to enjoy a piece of the nation's advertising heritage in their homes. We hope that through our continued relationship with Iris we can develop a portfolio of products, that can showcase some of the wonderful imagery from across our collections and ultimately help us to fund our charitable work and the preservation of our collections for the enjoyment of future generations.

Qatar Exhibition

As the largest archive of British advertising in the world, HAT's reach is world-wide, but to be asked to be part of an exhibition at the Northwestern University in Qatar was a great accolade and testament to our international renown.

The exhibition Unraveling Persuasion ran from August 2021 to April 2022 and set out to: *"Explore the medium, the message and the mind – seeking to widen the lens through which we understand persuasive media and increase awareness of the theories that underpin them"*

Our project manager Jane Jarvis was interviewed on the mechanics of propaganda and the dynamics of social influence, Trustee John Tylee selected 'Game-changing' Western ads, a selection of our 'Inspiring Minds' interviews and iconic commercials supplied by us featured in the exhibition, including the very first UK commercial Gibbs SR: Ice block (1955).

Unraveling Persuasion exhibition at Northwestern University, Qatar



About us

President:
Keith Weed CBE

Chairman Geoffrey Russell Hon. FIPA
Deputy Chairman James Best FIPA
Hon. Treasurer Shirley Watson FIPA

Trustees:
Rosie Arnold FIPA
Paul Bainsfair, Director General IPA
John Billett, media & marketing consultancy
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Rupert Earle, Partner, Bates Wells Braithwaite
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Tom Knox FIPA, MullenLowe Group UK
Phil Smith, Director General ISBA
John Tylee, Campaign and trade press journalist
Stephen Woodford FIPA, CEO Advertising Association

HAT Team:
Tim Day, Archive Technician
Kim Frances, Finance and Office Administrator
John Gordon-Saker, Director (from Jun)
Les Hurn, Research Assistant
Jane Jarvis, Project Manager
Alistair Moir MARM, Deputy Director
Richard Powell OBE, Director (to Jun)
Mark Pitchforth, MARM, Assistant Archivist
Eve Read MARM, Archive Collections Manager
Sam Savelli, Development Executive (from Nov)
Clare Smith, Collections Assistant (from Oct)
Pam Smith, Housekeeper
David Thomas, Research Manager
Louise Turner, Collections Assistant (to Oct)

Volunteers:
Olivia Andrew
Janet Brewerton
William McKinnell
John Renton

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Front cover silhouettes, left to right: 1983-4 Apple - 1984 | 1974 Hovis - Gold Hill | c1954 Guinness - Toucan | 2008 Cadbury - Gorilla | 1981 Shake n Vac | 1959 Basset's | 2009 Compare the Market - Jacuzzi | 1973 Cadbury's Smash - Martians | 1999 Guinness - Surfers

Be the next HAT story

Take a look at some of the many ways that you can get involved



Archive

Preserve your past and work with us to add value to your present



Sponsor

Sponsor an exhibition or service that benefits your clients and community



Donate

Support us in our mission to preserve the industry's heritage and make it accessible to all

PROTECT

your assets from the risk of deletion and obsolescence by keeping them in a secure, accredited advertising repository with built-in cyber protection

SUPPORT

our social projects, educational programmes and exhibitions through sponsorship opportunities

RESEARCH

using a unique educational resource which enables students, researchers and businesses to learn from the heritage of UK advertising and brand communication

BUILD LEGACY

of your agency or brand, by preserving your work, celebrating anniversaries and refreshing successful campaigns

SHOWCASE WORK

using chemistry and pitch showreels that we will create to demonstrate your agency's ads

REDUCE COSTS

and office space through digitization and outsourcing creative archives

SAVE TIME

by letting our archivists aid your research on projects, campaigns and exhibitions

PRESERVE

advertising industry heritage with corporate tax relief donations

EXPLORE

our extensive collections via our online catalogue at hatads.org.uk

History of Advertising Trust

enquiries@hatads.org.uk

USE FOOTAGE

supplied by us in your documentary, video or web project

