

COMMUNICATING THE CREATIVE INDUSTRIES: THE J WALTER THOMPSON (LONDON) ADVERTISING AGENCY COLLECTIONS AT THE HISTORY OF ADVERTISING TRUST ARCHIVE

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The History of Advertising Trust

'The trouble with JWT London is that it has too much history'¹

Introduction

The History of Advertising Trust (HAT Archive) was awarded a National Cataloguing Grant in November 2010 to catalogue its rare and highly significant collection of client account files generated by the J. Walter Thompson (London) advertising agency (hereafter referred to as JWT) between the 1920s and 1970s. Presented as a gift to HAT by JWT in 1983, these were further complemented by its extensive archive deposited in 2004, thus re-constituting probably the most comprehensive advertising agency archive of its kind in Britain. The completion of this cataloguing project has not only confirmed the importance of its content but has provided context and background to the many advertising agency collections that form the core of HAT Archive.

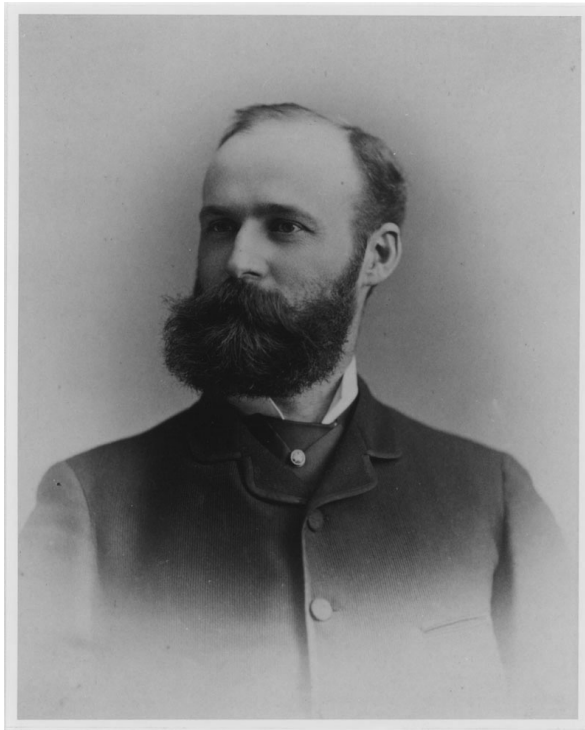
Advertising provides a unique barometer of social and economic change. The proposed and rejected, as well as the accepted and completed, advertising strategies, campaigns and promotions, contain vital information about our society and the era in which they were researched, developed and created. Advertisements, past and present, record contemporary life and events, portray the changing roles and aspirations of men and women, the evolution of technological innovation, show the latest fashions, interior designs and graphic styles and reveal shifting social attitudes, moral values, language and behaviour.

As a structured company archive, the JWT agency archive provides clear insights into the minutiae of contemporary business practice in marketing communications through five decades. It tracks, in remarkable detail, the painstaking research and the evaluation methodology that was employed in its reporting and the hundreds of staff-client conversations documented in company correspondence and memoranda.

This article provides a brief history of JWT (London) and a summary of JWT collections held at HAT, followed by an overview of the various stages of the cataloguing project, what was learned and how it has acted as a catalyst for several new developments and benefits for HAT in its delivery of business archive services to the public.

The J Walter Thompson advertising agency: history and significance

JWT had its origins in the Carlton & Smith business, founded in New York in December 1864 by William J. Carlton and Edmund A. Smith, as a space broker selling advertising space in popular religious journals. In 1878 the agency was bought by an enterprising employee, James Walter Thompson (1847-1928) who started with the company in 1868 as a book-keeper clerk and soon became a salesman. (The legend goes that he paid \$500 for the agency and \$800 for the furniture!)² Advertising pioneer Thompson



Advertising pioneer, James Walter Thompson (1847-1928)
as a young man (JWT/3/13/1).

© *JWT London*

renamed the business after himself and quickly transformed it from a simple wholesaler of space into an organisation which, by 1895, ‘was providing a wide range of advertising services, including copy, layout, package design, trademark development, and rudimentary market research’.³ JWT was one of the first agencies to use magazines as media and Thompson began to sell space in leading women’s journals as well as actively seeking new clients and arenas for advertising.⁴ Thompson also published a series of books in order to promote his business e.g. ‘The Thompson Red Book on Advertising’ (1899). This aimed ‘to demonstrate the value of first-class advertising as a science and to tell prospective advertisers where, when and how to obtain the best returns for their investments’ and provided a ‘register of representative organs and how to use them’⁵, examples of JWT’s own advertising and selected aphorisms of James Walter Thompson. In 1916 Thompson retired and sold the company (for \$500,000) to an employee, Stanley Resor and associates, apparently believing the advertising business had reached its peak.

JWT London was established in 1899 as a small European Sales Office for JWT’s American operations at 33 Bedford Street and was the first US agency to set up business in Britain. It closed during the First World War but reopened again in 1919 and established headquarters in the newly built Bush House in Aldwych. At first the London office was a relatively small operation which handled advertising in Great Britain for a handful of American clients e.g. Sun-Maid Raisins, Libby’s Canned Fruit. However, this changed from 1926 when, Sam Meek, a new manager from the New York office, was appointed with a mission to expand JWT abroad.⁶ Meek brought with him a pool of American creatives and production staff and set about introducing transatlantic market research techniques to the British market as a regular part of campaign planning on a widespread scale for the first time.⁷ JWT London’s inauguration as a full-service advertising agency is therefore usually dated to 1926 and it soon acquired a ‘reputation, based on its American parentage, for hard-hitting, effective advertising, founded on solid research’.⁸ Meek himself stated that there were three kinds of advertising: ‘the kind that tries to be too clever, the kind that fails to tell what benefit the product provides; and the JWT kind. This he defined as “the kind that gives the advertiser most for his money” by promising the consumers the most for theirs’.⁹

It was in the late 1920s and 1930s, despite the impact of the Great Depression, that JWT London acquired many prestigious British accounts for the first time e.g. Horlicks, Rowntree, Reckitt & Colman, Whitbread

and Lever Bros and by 1933 ‘the London office had acquired greater administrative and operational autonomy as a separate limited company with its own board of directors’.¹⁰

From 1919 to 1967 the JWT London philosophy with regard to the planning of client campaigns was based on the Thompson ‘T-Square’ business evaluation formula, developed by its influential American Chairman, Stanley Resor i.e.

1. *What* are we selling?
2. To *Whom* are we selling?
3. *Where* are we selling it?
4. *When* are we selling it?
5. *How* are we selling it?¹¹

The aim of the T-Square was to ‘prompt everyone involved in the planning, production, and placement of advertising to contemplate its final effect on the ad’s target reader’.¹²

As Douglas West explained in an article on the development of the JWT London office: ‘The integration of the Thompson T-Square and the advertising production process was made workable by the use of “Account Groups” and “Review Boards”’.¹³ According to *Advertising World* journal the London office’s Account Groups were unique for an agency of its size during the inter-war period.¹⁴ ‘The principle employed was that no individual staff member should be able to dictate campaign policies. Instead, a group of people should supply and evaluate the campaign’s planning information’¹⁵ and then work together to create the finished advert: ‘for we believe that group effort is more productive of sales-compelling advertising than individual inspiration’.¹⁶ A separate JWT group, containing experts from all relevant departments (e.g. Art, Copy, Research, Media), was therefore set up for each product handled to explore every aspect of the business in question and to make recommendations. The Group accounted for their work to senior members of the Agency at the Annual Review Board: ‘The function of the board would be to evaluate and guide the campaign. In this way Thompson’s utilised the experience and knowledge of its senior staff, and with the group system attempted to raise the overall standard of work’.¹⁷

During the Second World War, at a time when many staff were seconded to military duties, JWT’s contribution to the war effort included ‘home front’ campaigns for the Government e.g. promoting work in the

Services to female munitions factory workers.¹⁸ In 1945 JWT London, soon to be Britain's largest advertising agency, moved from Bush House to the prestigious address of 40 Berkeley Square in Mayfair. The agency also increasingly moved away from its American roots and developed a more distinctly British identity during the post-war period. In 1950, for example, a JWT employee was able to report in an internal memorandum that a manager for Ford had stated that the agency were more likely to get the English Ford advertising business due to the fact 'that we [i.e. JWT London] had an excellent name in the English advertising field, and were not now considered to be an American agency'.¹⁹



A 1950s JWT London Account Group at work on the Reckitt's Sanpic account (JWT/3/9/10/9)
© JWT London

However, although still renowned for 'watertight integrity'²⁰, by the early 1960s JWT was beginning to acquire an unwelcome 'reputation for producing rather dull and conservative campaigns...The Review Boards system, where senior executives assessed and directed the work of account groups, played a major role in the lack of creativity at the agency'.²¹ The

advertising industry in general was being transformed during this period by the emergence of exciting new agencies such as Doyle Dane Bernbach (DDB) in New York and Collett Dickenson Pearce (CDP) in London, who positioned the Creative Department as the hub of operations and were defined by a fresh approach ‘based mainly on brand building through witty, intelligent and creative ideas and memorable campaigns’²² with less reliance on methodical research and planning.

The status quo at JWT London was duly shaken up by the arrival of a dynamic new Managing Director, Tom Sutton, who instituted the ‘Plans Boards’ system whereby ‘experienced, but not necessarily executive-level staff’²³ would monitor and evaluate the progress of a particular account group. The next important development was the elevation of ‘Stephen King’s “Creative Workshops” to an integral aspect of campaign planning’.²⁴ The main thrust of the latter approach was that the consumer response to adverts should be subject to testing during the creative process (as well as prior to it) and that the focus from the start should always be on the creative product. King’s theories were developed into the ‘T-Plan’ which replaced the ‘T-Square’ as the London office’s ‘formula’ for planning campaigns from 1967 onwards. The former was distilled into just two key questions to replace the T-Squares’s five i.e.

- ‘1. *Where are we and why are we there?* (The nature of the client and the brand in the market place)
2. *Where do we want to be?* (The role of advertising, the target group and the desired response required)’²⁵

‘As the T-Square had led to the use of account groups as a means of integrating the marketing and advertising functions, the T-Plan was to effect [sic] Thompson’s production process further with “account planning” from 1968 onwards’.²⁶ This important new agency function was essentially a way of integrating expertise from the marketing and media planning departments to generate consumer insights that could be used to plan and evaluate campaigns.

J Walter Thompson became a public corporation in 1969 and in 1980 was reorganised to form a new holding company, JWT Group Inc., with J Walter Thompson as the largest of a number of subsidiaries including advertising, public relations, and marketing firms acquired during the 1970s. In 1987 JWT became part of WPP Group (becoming the first publicly-held agency to succumb to a hostile takeover)²⁷ and its media

department merged with that of Ogilvy & Mather in 1997 to create MindShare. In 2005 the agency officially shortened its name to JWT. Today it is still a vibrant international operation with more than 200 offices in over 90 countries that remains proud of its ‘heritage of innovation’.²⁸

The J Walter Thompson collections at the History of Advertising Trust

The JWT client account files are extremely rare and significant within the UK advertising industry, as it appears that most of these types of business files have not survived. It is the essential nature of any advertising agency to be a forward-looking entity, continually focused on current production, then the future and the next piece of work: record-keeping may not always be seen as a priority or, indeed, a necessity. It was customary for an agency to maintain a series of guard-books, large bound albums containing proofs of advertisements set out in chronological sequence for a particular client or brand. These provided a visual record of client work, identified publications in which the adverts were placed and supplied background and inspiration for new staff. For example, in *Murder Must Advertise* by Dorothy Sayers, a novel based on her own experiences in the 1920s, producing copy for adverts at the SH Benson advertising agency, new copywriter, Death Bredon, (actually the famous detective Lord Peter Wimsey in disguise) is sat down on his first day at Pym’s Publicity with a guard book for the client account he is working on: ‘he propped up the Dairyfields guard-book before him, and fell to studying his predecessor’s master-pieces on the subject of Green Pastures Margarine’.²⁹ However it is most unusual for other agency records, such as client correspondence, background research, planning and production job files, to be retained on a long-term basis. It was under the leadership of Stanley Resor that ‘the [JWT] company began a tradition of meticulous record keeping. Staff transcribed meetings word-for-word, solicited the expertise of academicians and scientists, and codified the burgeoning company’s training and organizational [sic] procedures’.³⁰

The JWT material at HAT, originally contained within over 460 box files, documents the agency’s management of campaigns for nearly 200 clients. A typical box file contained: market research, product development, consumer panel feedback, notes on competitive activity, sales figures, client correspondence, meeting reports, advertising plans and strategies and themed reports relating to many social and economic aspects of British life during the twentieth century. It is evident why JWT became widely known within the industry as the ‘University of Advertising’.³¹ The significance of

this collection in shedding light on consumer culture has been compared by researchers to that of the Mass Observation Archive at the University of Sussex. As two leading academics in the field of advertising and marketing history have recently affirmed:

‘The significance of the British JWT papers can hardly be overestimated. The JWT files provide social and cultural historians of modern Britain with an unrivalled and comprehensive insight into the changes British society and the life of ordinary consumers underwent between the 1920s and the 1970s. The JWT papers ...give a rare insight into how an American advertising agency attempted to develop the British into a more brand-oriented and advertising-conscious consumer body. The files allow researchers to gather first-hand information about the living conditions, consumer spending habits and class and gender-relations in Britain during the twentieth century.’³²

‘Taken together this [i.e. HAT’s entire JWT collection] constitutes the best collection of material for any advertising agency operating in Britain, particularly for the 1950s and 60s. The internal agency documents are a particularly important resource...evidencing as they do the day to day thinking of the agency about its clients’ products’.³³

In addition to the client account files, in 2004 JWT London has also deposited 650 guard books (1922-2003) at HAT, containing press advertising proofs, TV/Radio scripts and material relating to their own company history e.g. press cuttings, office social events, seminars, in-house staff magazines. JWT had long and fruitful client relationships with some of the most iconic household brands of the twentieth century. The guard books contain proofs for classic ads of the inter-war period such as the Horlicks ‘night starvation’ campaign (featuring early use of continuity strips for advertising purposes) and the pioneering use of stage, film and high society testimonials for leading beauty brands e.g. Lux Toilet Soap and Pond’s Cold Cream. With the guard books came further key historical material including company minute books (1930s-1980s), billings registers (1936-1943), advertising schedules for commercial radio (1935-1941), a photographic archive of JWT London personnel (1940s-1960s) and other staff records.

The JWT archive is further complemented by several collections that have been donated to HAT by the families of key figures who worked for

the agency. They include the personal papers of George Butler (JWT Art Director 1932-1962), Stephen King (JWT Head of Account Planning 1968-1976) and John Treasure (JWT Chairman 1967-1974). These collections complement JWT's US and other international records held at the Hartman Centre for Advertising History at Duke University, North Carolina.

The Cataloguing Project

The bulk of the material included within the scope of the NCG funded project comprised the client account files for 192 client companies of the agency, representing a significant proportion of the total number hiring the services of JWT between the 1920s and 1970s. Their contents range from a handful of meeting reports for a smaller client to several boxes containing dozens of files for large well-established clients such as Lever Brothers, Oxo or Rowntree. A further distinct series consisted of executive and other office papers (e.g. invoices, personnel management, special projects, miscellaneous staff files and reports not related to a particular client account). The original sequence of the boxes was numerical but they were not arranged in any particular order by client or brand. Apart from a typescript list providing a rough indication of which boxes related to which client or brand, there was no detailed listing available regarding dates, extent and contents of each box file. The decision was therefore taken to arrange the material alphabetically by client and then by brand or product, if appropriate, both for ease of reference and to reflect JWT's own internal client management structure. The original box number is included as an 'Alt Ref' in CALM in order to maintain the link to the original sequence and because this original numbering system had been referred to by previous researchers using the collection.

The account files were stored within their original box files, made of contemporary cardboard or metal. Although in generally good condition for their age, a large proportion of the material within the client boxes features delicate carbon copies on office paper and the physical condition of these was not improved by the extensive use of ferrous paper clips and staples to secure documents together. The original upright storage position of the box files meant that some material had 'slumped' within folders and become creased and folded over the years. Therefore, in tandem with the cataloguing work material needed to be removed from original enclosures and stored flat in acid free folders with brass paper clips where appropriate. Formats also included early Xeroxes and photographs, requiring protection within archive grade polyester enclosures to prevent further deterioration.

It was discovered that from the 1920s to early 1960s JWT London categorised much of the client account material generated during the planning of campaigns (known as 'data') using an internal coding system, which was evidently necessary as a means of organising the large amount of documentation accumulated as an association with a client progressed. This arrangement, based on a letter and number sequence, reflected the development and key elements of planning an advertising campaign and illustrates the 'full-service' nature of the advertising agency business i.e. research (market, consumer, product, readership); marketing analysis (including legal issues); sales organisation; merchandising; advertising plans and policy; media planning; public relations. Later data files tend to be arranged by staff member and then by topic (e.g. research, marketing) and the staff member concerned can usually be identified via a note on the file enclosure or is marked as the recipient of memoranda and other documentation contained within. Within many larger client account file groups (e.g. Lever, Oxo, Rowntree) there could be several sequences of files for different members of the JWT team working on a campaign at the same time. Although this means there is inevitably some duplication, it does facilitate the study of interaction within the group and the development of key elements of a campaign from different viewpoints. The maintenance of such data was held by the company to be important as an 'historical record of a client's marketing and research history', providing 'an invaluable aid in planning future advertising and marketing strategy'.³⁴

The client account files illustrate and document best practice and the full creative and production processes e.g. evidence of rejected strategies as well as finished work accepted by the client. Although we may assume what many agencies were aiming to achieve in their campaigns up to the late 1970s as the desired response from the consumer it is only with JWT London that we can really be sure of the intention. Of course since the 1980s the publication of advertising effectiveness case studies by professional bodies such as the Institute of Practitioners in Advertising (IPA) has helped to provide a much more comprehensive overview of current agency methods and strategies.

Another important group of records identified during the project were 'call reports' which provide an incredibly detailed record of all client contact (i.e. meetings, letters and telephone conversations). The compilation of these documents was the responsibility of the agency's team of Account Representatives, known internally as 'Reps', who were responsible for the 'bringing together of all the elements in the agency to

produce the best possible solution to a client's problem'³⁵ and to maintain effective lines of communication between agency and client: 'This requires the writing of a document after every meeting to record what they can recall of what happened and to demonstrate their powers of decision-making, advocacy, diplomacy and negotiating skills. These documents are called by different names at different agencies. Amongst these are *meeting report* to *contact report* or *conference report* (Young & Rubicam) or *service report* (Leo Burnett) and *call report*. [The latter], JWT's name for them, suggests accurately the proper relationship between salesman and customer'.³⁶ At the JWT Paris office they were known as 'compte-rendus' and in German as 'Kontaktberichte'. In a company Representatives' Handbook from 1972 it was stated that Reps were 'responsible for much of the client communications, verbal and written, but also general and specific record keeping and quality control on the account. This control should ensure a first-class service to the client and may take the form of a comprehensive marketing recommendation, constant reviews of the advertising strategy or a record of the client's marketing and advertising data'.³⁷

'Progress reports' were regularly issued by the Controller for a particular account. These were pro-forma sheets which itemised every job of work in hand (by number with a brief description), the position of this particular job and any remarks or action required. The Controller was responsible for the 'traffic control' function in an advertising agency which 'required the regulation of an agency's work to the end that it is completed on time to meet publication and broadcast schedules'³⁸. At JWT his main functions were to have an overview of all timing on his accounts, ensuring that all parties involved signed off every item ordered.

Many client groups also contain a wide variety of reports on various social and economic topics carried out, commissioned or acquired by JWT to find out more about the market and consumer audience for a particular product as well as product research. For example, the Rowntree client files include 1930s reports by the Courtauld Institute of Biochemistry: 'Investigations into the biochemistry of gum' and investigations performed into cocoa. In addition there are many instances of reports prepared by client companies' own in-house research teams e.g. Unilever's UK Marketing Research Division or the Beecham Group's Consumer Research Department.

With regard to research potential, an outstanding strength of the JWT collection is that the client account files may provide the only surviving

records of a particular company that happened to commission advertising services from JWT London for a specific period. As well as maintaining records of client communication, JWT typically compiled an account history and garnered as much existing information on a company as possible for their own files e.g. annual reports, in-house journals, promotional brochures, photographs of company operations, notes on organisational structure and personnel.³⁹ The record of client communications can also provide fascinating insights into company culture and ethos at a particular moment in time. An industry insider observed that ‘the biggest obstacle to good advertising is the client’⁴⁰ and the JWT account files certainly shed light on the sometimes difficult client/agency relationship. For example, a letter relating to the termination of a client account with JWT London in 1951 provides both revealing insights into the state of client/agency relations by this date and a clear re-statement of JWT’s commitment to the importance of background research and planning as well as creative input:

‘We agree entirely with you over creativeness in advertising. This is an essential part of good advertising and will always be so. Nevertheless, such advertising campaigns cannot be created *in vacuo*...We have always believed that it is vital to formulate first the strategy, that is the direction in which action is needed, before devising the best method of persuading people to take that action. In order to formulate strategy we need all the relevant facts and data about the product and we need to study this information continuously. We do not accept your strictures on the advertising material which we prepared and submitted to you for 1952...I think our method of working could be conveniently summed up in the phrase “the factual approach”...In the circumstances there is only one course open to us, and that is to resign from the account and give you an absolutely clear field’.⁴¹

The client account files reveal that JWT London provided advertising services for a remarkably diverse range of clients, from huge international business concerns such as Unilever and Oxo Ltd to small, now rather obscure companies, such as Polpak Distributors, Elm Works Limited and Thawpit Proprietary Ltd.⁴² An advertising agency was chosen to be the client’s ‘interpreter of the marketplace’⁴³ and JWT London was often charged with launching new concepts and products to the British market e.g. the first range of branded furniture for E. Gomme Ltd (‘G-Plan’) in

1952 or tea bags, a ‘miracle of modern science’⁴⁴ for Tetley Ltd in 1953. JWT also provided their services free of charge to a number of charitable organisations including: the British Horse Society, Soldiers, Sailors and Airmen’s Families Association (SSAFA) and the Winston Churchill Memorial Trust.

The JWT London papers help to ‘fill in the gaps’ where they are few surviving archives from related organisations. For example, as John Downham noted in his history of the British Market Research Bureau (itself a ‘spin-off’ company from JWT London’s Research Department in the 1930s): ‘The documentary records of the company before the 1970s are sketchy; before about 1950 very few at all have survived’.⁴⁵ However in the JWT London archive there are many instances of BMRB reports, memoranda and correspondence which help to piece together that organisation’s activity from the 1930s-1970s.

As JWT was very much an international business there is also evidence of a great deal of interaction with their own branches in other countries, as well as other advertising agencies and marketing organisations around the world, for whom any archives of their own are most unlikely to exist e.g. correspondence between JWT London and the Noordervliet agency (Amsterdam) regarding the advent of commercial television in the Netherlands or communications from O’Kennedy-Brindley Ltd of Dublin (advertising and marketing agents) concerning the advertising of Rowntree products in Ireland. In the post-war period in particular the London office had an important role with regard to re-establishing the JWT network in Europe, ‘and the increased activity by London’s clients anxious to do the same for their own businesses, made it desirable to set up an official International Department in London Office, to deal effectively with the steadily mounting work’.⁴⁶

It is also possible to study via the client account files and executives’ papers the interaction between the agency and the various official bodies which were set up to regulate the industry during the period in question e.g. controls on the inclusion of children in advertising in the 1960s or the regulation of ‘knocking’ copy which was seen to be directly derogatory to a competitor’s product.

Project outcomes and benefits

Alongside the obvious benefit of the creation of a structured and accessible multi-level catalogue:

- The Project Archivist has completed a thorough study of JWT

London company history, development and operations as well as general advertising agency operations and management (1920s-1970s). This information will be available to the public via the 'Admin History' field in HAT's CALM database, soon to go online via its website: www.hatads.org.uk

- More in-depth access to the JWT collection has been possible for the first time due to its new presence on CALM. Recent researchers have used the records to support their study for an eclectic range of topics e.g. Australian and Italian business records were identified and retrieved; a researcher seeking new information on Poly Travel company history and students were able to use client files to research advertising and the working-class consumer in Britain, the promotion of John Player's cigarettes in the 1960s and the introduction of branded chemicals to a household setting from the 1920s. One researcher recently discovered a fascinating memorandum from 1965, which sheds light on the early career of a promising young creative named Ridley Scott:

'I have recently met and talked to this young Director and would very much like to bring him to your attention...He seems to me a very intelligent and no-nonsense Director who is genuinely interested in making commercials – not just for the loot. Although trained as a designer he doesn't want to be classed as a "Designing" Director'.⁴⁷

The same researcher also discovered a key piece of information regarding the exact date of the start of commercial television in the Netherlands.⁴⁸

- There has been a spirit of collaboration between HAT and the management and personnel of the current JWT London advertising agency during the course of this project. JWT made a generous donation towards conservation packaging materials for this project and both present and past personnel have assisted with research. This has made possible vital conservation work that has been undertaken in tandem with the cataloguing work, ably supported by HAT's dedicated team of volunteers who indefatigably folded Tschudi folders, removed rusty paper clips and labeled up boxes.



The JWT client account files “before” in their original box files and “after” stored flat in archive-grade boxes. © *The History of Advertising Trust*

- Project presentations have been given to a group of MA in Media and Advertising students at Leicester University, to Hot Source, a creative design association based in Norwich and further ones are planned. HAT continues to promote the collection through special displays at events such as HAT Trustees’ AGM and the official launch of the Brewery History Society’s archive gift to HAT.
- The Project Archivist was awarded a bursary to attend the Business Archives Council 2011 annual conference in London. An article on the project featured in *ARC* magazine and press releases appeared in *Campaign* (the journal of the advertising industry) and the newsletters of the Business Archives Council and the Eastern Region of the Archives and Records Association.⁴⁹
- Since March 2013 it has been possible for HAT to employ Eve Read, the Project Archivist, as a part-time Assistant Archivist on a permanent basis.
- Perhaps most crucially the project has fed into the wider development of HAT’s new online catalogue. It has provided a catalyst for engaging HAT’s archive team in debating and making far-reaching decisions about CALM standards and conventions. The creation of advertising agency specific ‘data groups’ as a search field within CALM will enhance the experience of staff and researchers looking for particular themes and subjects within HAT’s collections as a whole e.g. client/agency communications, different types of research and sales promotion. It has also been the impetus for staff to view other agency collections at HAT and further grant applications with a fresh eye, utilising new knowledge and experience gained from the project.

Conclusions: HAT into the future

HAT is immensely grateful for the opportunities provided by the National Cataloguing Grant award that have created a launch pad for HAT's future strategy and direction, as initiated and expressed by HAT's Director, Chloe Veale in her original application. The grant application process clarified the pressing need for a full-time professional archivist to manage the development of CALM, both as HAT's primary in-house finding aid and as the public portal for researchers to discover HAT's rich collections. Alistair Moir was appointed in November 2010 to lead this work and has been collaborating with HAT's technical team to produce the template for the public catalogue interface which will be officially launched via HAT's website in November 2013. As a result of these developments many more researchers in the UK, as well as throughout the world, will at last be able to access and study JWT London's unique archives alongside HAT's other collections of business records generated by the UK marketing communications industry.

Acknowledgements

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Notes

- ¹ T. Rayfield, *Fifty in 40: The Unofficial History of JWT London 1945-1995* (Rayfield Writers, 1996), p.6.
- ² Rayfield, p.8.
- ³ D. Mermigas, 'J Walter Thompson Company', *The Advertising Age Encyclopedia of Advertising* (Routledge, 2002), p.1530.
- ⁴ *Round the Square* (JWT London in-house magazine), 1:3, February 1951, pp.3-4. See also Frank G. Smith, 'J. Walter Thompson – advertising agent: an American Pioneer whose Fame became International', *The Advertising World*, September 1916, 250-254.
- ⁵ J.W. Thompson, *The Thompson Red Book on Advertising* (JWT New York, 1899), from frontispiece.
- ⁶ G. Clegg, 'Dates and data' (JWT London, 1971), p.5.
- ⁷ See S. Schwarzkopf, 'Consumer Voice and Brand Loyalty: Lever, J. Walter Thompson and the Rise of Market Research in Britain, 1918-1939', *CHARM 2007 (Conference on Historical Analysis and Research in Marketing)*, 181.
- ⁸ Rayfield, p.27.

- ⁹ *40 Berkeley Square* (JWT internal booklet for new recruits, 1967), pp.7-8.
- ¹⁰ S. Nixon, *Hard Sell: Advertising, affluence and transatlantic relations, c.1951-69* (Manchester University Press, 2013), p.38. For the first Minutes of the JWT London Board of Directors on 2 October 1933 see JWT/1/1/1 (HAT Archive).
- ¹¹ As Maggie Cammiss, HAT staff member, observed in a personal communication via email (14/2/2013): ‘Rudyard Kipling immortalised the ‘T square’ concept in the opening of ‘*The Elephant’s Child*’, a poem that accompanied one of his *Just So Stories*, written in 1902:
- “I keep six honest serving-men
(They taught me all I knew);
Their names are What and Why and When
And How and Where and Who”.
- Used widely in journalism, interrogative pronouns are basic tools for gathering information. The prompts are all open questions, none of them can be answered with a simple ‘yes’ or ‘no’, and are useful launch pads for the creative writing imagination’.
- ¹² *The Advertising Age Encyclopedia of Advertising*, p.1532.
- ¹³ D. West, ‘From T-Square to T-Plan: the London office of the J. Walter Thompson advertising agency 1919-70’, *Business History*, 29:2, April 1987, 213.
- ¹⁴ Rayfield, p.38.
- ¹⁵ West, 205.
- ¹⁶ ‘Empire Advertising Convention Souvenir: Agency in Action’, *The Daily Mail*, 14 June 1937, vi.
- ¹⁷ West, 206.
- ¹⁸ Rayfield, p.30.
- ¹⁹ ‘Ford Solicitation’ guardbook, JWT/GD/052 (HAT archive). See also *Hard Sell* by S. Nixon (2013) which argues that ‘American influences, across a range of areas of advertising practice...were not only a source of inspiration, but also were adapted and reworked to more effectively speak to the British consumer’.
- ²⁰ A. Cracknell, *The Real Mad Men*, (Quercus, 2011), p.23.
- ²¹ West, 211.
- ²² Chloe Veale (Director of HAT), via personal communication.
- ²³ West, 211.
- ²⁴ West, 213.
- ²⁵ West, 213 (itself from Thompson’s ‘Questions and Answers in Planning Advertising: A Guide to the JWT Plan’ (Thompson’s, New York, 1967), p.17). With regard to who actually ‘invented’ account planning it appears that King (JWT London) and Stanley Pollitt from BMP (Boase Massimo Pollitt) were thinking along the same lines at the same time: see essays on origins of account planning in Part 1 of *A Master Class in Brand Planning: The Timeless Works of Stephen King*, J. Lannion and M. Baskin (eds) (J. Wiley & Sons Ltd, 2007).
- ²⁶ West, 213.
- ²⁷ See Richard Morgan, *J Walter Takeover: From Divine Right to Common Stock* (Business One Irwin, 1991).
- ²⁸ See JWT London current website: <http://www.jwt.com/#!/london> (accessed 23 August 2013).
- ²⁹ D.L. Sayers, *Murder Must Advertise* (The New English Library, 1965 reprinted – originally published in 1933 by Victor Gollancz), p.13; subsequently Bredon’s initial idea for a headline is dismissed partly on the grounds that it has already been used before, based on evidence from the archives: ‘Besides, [said Mr Hankin] we had practically the same headline, in – let me see – about 1923 I think. Mr. Wardle put it up, you’ll find it in the last guard-book but three’, p.14. Interestingly, Dorothy L. Sayers also provided stories for JWT London ‘continuity-style’ comic strip press adverts for Horlicks in 1938 e.g. ‘Tight-rope’ and ‘Major road ahead’, JWT/GD/009 (HAT archive).
- ³⁰ *An advertising archive and a place in history* (Duke University, 1996), p.6.

- ³¹ For example, see *JWT Reference Handbook* (JWT London, 1958), *Campaign* article, 3 July 1987 ('Split Personality which made JWT vulnerable' by Alice Rawsthorn), 36-37 or S. Delaney, *Get Smashed: the story of the men who made the adverts that changed our lives* (Hodder & Stoughton, 2007), p.31
- ³² Dr Stefan Schwarzkopf, 5 June 2008, from letter in support of HAT's National Cataloguing Grant application.
- ³³ Dr Sean Nixon, 20 October 2010, *ibid*.
- ³⁴ *Representatives' handbook: a guide to JWT procedures and systems* (JWT internal publication, November 1972), p.96 (HAT archive).
- ³⁵ P. Yeo, *Reflections on an Agency* (published privately, 1988), p.8.
- ³⁶ Rayfield, pp.476-477.
- ³⁷ *Representatives' handbook*, p.90.
- ³⁸ R. Barton, *Advertising Agency Operations and Management* (McGraw-Hill, 1955), p.157. See also *Control Procedure Text Book*, JWT internal document, HAT50/2/4/2/5 (HAT archive).
- ³⁹ For instance: 'It is essential to have a convenient but comprehensive compilation of all basic data necessary for our executives to fully understand, the client's business in terms of financial structure, production facilities, distribution policies, senior personnel, product range, etc' from 'The J. Walter Thompson Company: Account team responsibilities and procedures' (Australia, 1964), JWT internal manual, HAT50/2/4/2/9 (HAT archive).
- ⁴⁰ Sayers, p.14.
- ⁴¹ From copy letter, HAT50/1/88/1 (HAT archive).
- ⁴² The latter consisted of an eccentric factory operation located in the back yard of a suburban house, run almost single-handedly by a Captain Thorpe (Yeo, p.36).
- ⁴³ From 'Advertising the American Dream' (documentary feature to accompany box set of *Mad Men*, season 1 & 2, Lionsgate 2007-8).
- ⁴⁴ Rayfield, p.73.
- ⁴⁵ J. Downham, *BMRB: International; the first sixty years, 1933-1993* (BMRB International, 1993), p.6.
- ⁴⁶ S. Soper *A Short Biography of Martin St John O'Grady* (JWT London, 1991), p.19.
- ⁴⁷ Memo from Jeremy Bullmore to 'all producers', 29 December 1965 (HAT50/2/1/1/4/1/6).
- ⁴⁸ See letter from Peter Yeo of JWT's Amsterdam office to Jeremy Bullmore in London (5 January 1965): 'As you may know, we have set up a small Television Department here in Amsterdam and during the past 4 or 5 months commercial Television has been operating on a small scale from a "pirate station". This station has now been closed down (through government decree) and although we expect an official TV station to open some time in the future, at the moment there is nothing' (HAT50/2/1/1/4/1/7). The letter also explained how the new Television Department at the J Walter Thompson Amsterdam agency operated and identified key personnel. This small but significant piece of information therefore has clarified, for the first time, exactly when and how Dutch advertising agencies prepared themselves for the introduction of commercial television. See also: <http://www.hatads.org.uk/news/11/Wilberts-Discovery> (accessed 23 August 2013).
- ⁴⁹ See 'Unlocking the Secrets of the Real "Mad Men"' (by Eve Read), *ARC Magazine*, no. 265 (September 2011), 17-19. Also *Campaign* (15 July 2011), 32, *Archives and Records Association Eastern Region Newsletter* (Christmas 2011), 11-12 and *BAC Newsletter*, no. 163 (Autumn 2011), 3.