

# Interrogating intellectual property rights: fashion and design

## *Speaker information*



### *Session one*



## **Barbara Townley**

*Professor, Director of the Institute for Capitalizing on Creativity, University of St Andrews*

### **Fashioning property: understandings of intellectual property in fashion and design**

Control of intellectual property (IP) is important for the creative and cultural industries, in particular for micro and small to medium sized enterprise (SMEs) which constitute the majority of the sector, but little is known of this sector's understanding of IP. Drawing on data from forty interviews with sole traders, micro businesses and small and medium sized enterprises in fashion and textiles and craft and industrial design in Scotland, I examine the understanding of intellectual property and the role of law in safeguarding business. Far from 'property' being a self-evident, ready-made entity, IP involves a process of separation of product from self, and the disentangling of a creative process from context and tradition. Only through these processes is property fashioned to become an alienable good to be exchanged, as conceived by economic and legal theory. While beginning to recognize the salience of property and the extent of their vulnerability to predatory practices that characterize their field, creatives often view their IP as being protected through being entangled in knowledgeable communities of producers and consumers, rather than rely on recourse to the law.

*Professor Barbara Townley directs the Institute for Capitalising on Creativity (ICC) at St. Andrews, and has published widely in the area of the creative industries, including articles in Human Relations, British Journal of Management, and the Oxford Handbook of the Creative Industries. Her most recent book is Managing Creativity: Exploring the Paradox (2010). She is a co-investigator on two £4m AHRC grants: CREATE, a consortium led by Glasgow University, which is examining intellectual property (IP) issues in relation to the creative industries and, Design in Action, led by Dundee University, examining the role of design in developing new products and services. Barbara is a Principal Investigator for The Enterprise of Culture, and her team at St Andrews are researching the position that culturally specific, indigenous textiles play in the international fashion industry. The research uses ethnographic methods and is based on intensive interviews with practitioners, with a focus on tartan and tweed.*

## **Carma Gorman**

*Associate Professor and Assistant Chair, Department of Art and Art History  
The University of Texas at Austin*

### **Why postwar American businesses embraced corporate identity design**

Authors of graphic design history textbooks unanimously agree: after World War II, the field of corporate identity design suddenly and dramatically burgeoned in the USA. But contrary to what these standard narratives suggest, neither the need for consistent branding nor the existence of

multinational companies was new in the postwar period. What *did* change in the postwar era was US trademark law. In 1946, Congress passed the Lanham Act, which overhauled and modernized the USA's federal trademark laws. In this talk, I argue that the Lanham Act spurred postwar American businesses to invest significantly in trademark development and corporate identity design. Furthermore, I argue that US trademark law had implications not only for graphic design, but also for industrial design: "borax" or "Populuxe" design of the 1950s and 1960s can be understood not only as a nod to popular tastes, but also as a response to the new possibilities of mid-century US trademark law.

*Carma Gorman is head of the design program in the Department of Art and Art History at the University of Texas at Austin. She edited The Industrial Design Reader (Allworth, 2003); has published essays in American Quarterly, Design and Culture, Design Issues, Journal of Design History, Studies in the Decorative Arts, and Winterthur Portfolio; and is currently writing a book that examines the ways in which the USA's legal system, and particularly its unique configuration of intellectual property law, has shaped American design in the long twentieth century. She is a past president of the Design Studies Forum and serves as an associate editor of the journal Design and Culture.*

## **Roxanne Peters**

*Intellectual Property Manager, Victoria & Albert Museum, London*

### **Fashion and IP: Creator, Curator, Consumer- Behind the scenes at the Victoria and Albert Museum, London**

As one of the world's leading creative industries, the fashion industry has seen a transition from garments serving as merely social and cultural functions to an expression of art and aesthetics. The subjective nature of fashion means that for cultural heritage organisations who may acquire collections as 'works of art', this perception of fashion is difficult to interpret in a legal sense. Fashion is protected by several types of intellectual property such as trademarks and design rights. However these focus more on the branding and functional aspects of fashion, with less emphasis on the creative value copyright protects for works of art. As fashion does not fit neatly into one category and for those managing and providing access to fashion collections, it is often challenging to understand nuances in the law.

The cultural heritage sector has seen a shift from curating fashion solely in a physical space, to exploring new and innovative ways to engage audiences virtually. This not only presents financial and operational challenges for organisations but knowing when to seek permission to use a fashion garment and who to ask is not always straightforward. Recent V&A groundbreaking shows *Hollywood Costume*, *David Bowie is* and *Alexander McQueen Savage Beauty* all featured iconic fashion pieces and costumes where the success in creating an immersive experience hinges on careful negotiations and risk management of IP.

This talk aims to explore the V&A's approach to managing one of its most diverse and inspirational collections; focusing on how the V&A as a custodian of other creator's works defines 'fashion' and works practically to ensure that the collections are best managed and accessed whilst being mindful of the legal limitations.

*Roxanne Peters is Intellectual Property Manager, Victoria & Albert Museum, London. Roxanne has 14 years experience in the cultural heritage sector, specialising in IP and content management, digitisation and licensing. Her academic background is in fashion design history and visual culture. She holds a postgraduate qualification in UK, EU and US Copyright Law and Related Rights, Kings College, London.*

*She is the Victoria and Albert Museum's Intellectual Property Manager, advising staff on working practically with creators and designers to best manage and provide access to the Museum's collections. Roxanne authored the Europeana Fashion Project's intellectual property guidelines, designed to support project partners when publishing fashion content online. She is an active member of the UK Museum's IP Network and has represented the V&A at UK government consultations relating to the future of intellectual property for the creative industries.*

## **Session two**

### **Stina Teilmann-Lock**

*Associate Professor of Design Studies, University of Southern Denmark*

#### **The PH Lamp: an IP biography of a Danish design Icon**

Article 2 of the Berne Convention for the Protection of Literary and Artistic Work sets out to identify and define all possible classes of works to be protected, listing applied art as one of them. However, sub-section 2(7) provides that 'it shall be a matter for legislation in the countries of the Union to determine the extent of the application of their laws to works of applied art and industrial designs and models, as well as the conditions under which such works, designs and models shall be protected.' For a country to be a member of the Berne Union it has to satisfy a number of minimum standards for the protection of literary and artistic works. However in relation to works of design (or: 'applied art') member countries are free to choose their own approach to IP protection. This 'freedom' reflects a historical disagreement between member countries. It also reflects the contrasting conceptions, from the technical to the aesthetic, which are characteristic of modern design.

This talk considers a survey of intellectual property (IP) protection of design in the twentieth century as seen through the case of the Danish PH lamp: this is an object of protection under diverse branches of IP law. The 'IP biography' of the PH lamp is illustrative of the unstable status of design in intellectual property law, and of its vulnerability to divergent national laws. Thus the PH lamp has been protected under patent law as well as under copyright law, rendering it at the same time both a type of 'industrial property' and a type of 'artistic property.' A dossier of legal materials, including litigation and registrations, relative to the PH lamp will be considered in the context of the double or inconsistent conceptualization of design.

*Stina Teilmann-Lock is Associate Professor of Design Studies at the University of Southern Denmark. She has worked as a patent manager, has been a Carlsberg Research Fellow at the Danish Design School and a Post-Doctoral Fellow at the Centre for Information and Innovation Law at the University of Copenhagen. She has published widely on copyright, art, and design.*

### **Marianne Dahlen**

*Faculty of Law, University of Uppsala*

#### **To protect or not protect? That was the question. Swedish intellectual property law and fashion in a historical and comparative perspective**

Traditionally, design protection has not covered fashion designs for clothing in national law. France is the exception, with a long history of legal protection of fashion, developed to meet the

needs of French fashion industry. In the U.S. on the other hand, there is practically no protection at all for fashion design, a state of affairs that is presently much debated. Sweden represents a middle way: a design protection law covering fashion design was introduced in 1970. In contrast, branding has a critical role in fashion. Trademark law, with historical roots in the Industrial Revolution, offers strong protection. The distinction between *design* and *trademark* is fruitful for understanding intellectual property and the conditions of the textile and fashion industry in the three countries, when linked to the theoretical distinction between 'fashion' and 'clothing' (Kawamura). The legal discourses are linked to the different logics of the fashion business and the textile industry: 'clothing' is a material product, 'fashion' is a symbolic and immaterial product. A hundred years ago Sweden was a low cost country, depending on its textile industry. A study of the Swedish legislative debates 1916-1970 shows that the law is clearly connected to the context of production. A comparison with France and the U.S. points at a similar relation between the legal development and national industrial considerations.

*Marianne Dahlén is Associate Professor at the Faculty of Law, Uppsala University, Sweden. She teaches comparative legal history and conducts research within two strands, the history of international child labour law and intellectual property law and fashion in comparative and historical perspective. Presently she works with two projects, Two Old for School and Too Young for Work, and Copies, Competition and the Conditions of Creativity. This paper is based on two articles published in Business History 2012 and 2014: "Copy or copyright fashion? Swedish design protection law in historical and comparative perspective", Business History Vol. 4:1, and with Mats Larsson: "Business History and Legal History", Business History 56:1, 54-70.*

## **Session three**

### **Tania Phipps-Rufus**

*PhD candidate, University of Bristol*

#### **Fashion, Intellectual Property and Culture in the Creative Economy**

Fashion is part of a broader system of culture, and many designers draw from the past, present and future to produce their designs. Yet this often poses a problem for the law. As such, this contribution also looks at the creative process of fashion in order to ask questions pertaining to intellectual properties place in the fashion design industry.

This talk will discuss intellectual property and its relationship to the management, protection and exploitation of fashion creativity. Fashion as a cultural industry is concerned not only with the production of fashion items, but also with the creation and exploitation of the meanings embedded in fashion goods. This contribution looks at the properties of the cultural system of fashion and considers the structuring processes (of IP) through which it is constructed. The research hypothesizes that intellectual property law shapes the creative and business activities of designers in the cultural industry of fashion. Intellectual property law offers designers legal protection through a series of rights, which allows for commercial exploitation, which designers can make revenue from in the form of licensing agreements, design rights that prevent them from being copied, and trademark rights, which help them, build their identity in the market place as a brand.

However, fashion is part of a broader system of culture, and many designers draw from the past, present and future to produce their designs. Yet this often poses a problem for the law. As such, this contribution also looks at the creative process of fashion in order to ask questions pertaining to intellectual properties place in the fashion design industry. It draws on visual methods as evidence to reveal the tension between fashion & the law and to also elaborate on the legal

implications of creative processes, such as inspiration, homage, and copying in fashion & design practice.

*Tania Phipps-Rufus is an AHRC funded PhD candidate at the University of Bristol, conducting her PhD on fashion, culture and intellectual property in the creative economy. Tania read law at the University of Kent, Canterbury, and obtained her Master of Laws degree in Intellectual Property from the University of London, Queen Mary. She is currently a visiting lecturer at Istituto Marangoni, where she teaches on the MA in fashion promotion and the MA in luxury brand management. Prior to this she was a visiting lecturer of law at the University of Hertfordshire where she taught the LL.M Masters of Law programme in Intellectual Property. Tania is also the founder and editor-in-chief of Fashion, Law & Business, an initiative connecting industry to the commercial and legal topics that affect the fashion industry.*

## **Veronique Pouillard-Maliks**

***Associate Professor in the History of Modern Europe, Department of Archaeology, Conservation and History, University of Oslo***

### **The New-York Paris fashion nexus and the criminalization of fashion piracy. The Milton affair, 1955-1962**

Until today, the protection of fashion creativity and innovation is substantially different on both sides of the Atlantic. This has resulted in difficulties for fashion innovators and for makers of authorized copies when trying to protect their investment in design. During the first half of the 20<sup>th</sup> century, Paris remained the center for creativity in women's fashion design, while New York's garment industry largely capitalized on copying French design. In the postwar period, the Milton case occupies a central place in the battle waged by Paris fashion industrialists against American piracy.

This talk considers the Milton affair, a case that took place between 1955 and 1962. A group of French couturiers counting Christian Dior, Jacques Fath, Jeanne Lanvin and Jean Patou, represented by American attorneys Cleary, Gottlieb, Friendly, and Hamilton, filed a lawsuit in New York against Frederic L. Milton, an American entrepreneur specialized in making and selling sketches of Paris fashions as a business service. Paris couturiers considered the type of venture pursued by Milton as disloyal, although the status of his work was ambiguous on the US markets. The case underwent successive appeals, and case law shows well the challenges at work in an industry that occupies a complex status between high and low authorship. This talk builds upon the case law of the Milton affair, the business records of plaintiffs and defendants, and the archives of professional associations on both sides of the Atlantic.

*Véronique Pouillard Maliks is a specialist on the business-cultural history of fashion and of advertising in Paris, Brussels, and New York. She has published three books—La publicité en Belgique, 1850-1975. Des courtiers aux agences internationales (2005); C'est du belge. Dit is Belgisch. The History of Advertising in Belgium (2004); and Hirsch & Cie, Bruxelles, 1869-1962 (2000)—and has contributed articles on fashion, public relations, and marketing to several peer-reviewed journals, including Business History Review, Revue du Nord, and Cahiers d'Histoire du Temps Présent. Besides her post in Oslo, Pouillard Maliks is affiliated with the European Institute at the Université Libre de Bruxelles and with the Institut d'Histoire du Temps Présent in Paris. As part of The Enterprise of Culture, Pouillard Maliks is studying transatlantic relations in the fashion business for the cases of Paris and New York after World War II, examining the paths taken by the European fashion business, in reference to the scholarship on Americanization.*

# Alan McKinlay

*Newcastle University, On behalf of Enterprise of Culture teams at Newcastle University Business School & Heriot-Watt University: Ewan Knox, Robert MacIntosh, Alan McKinlay, Andrew MacLaren*

## **Fashioning Brands: Bourdieu, Biba and Beyond, c. 1960-80.**

For almost fifty years British fashion designers have been at the forefront of defining and redefining Britishness. While cultural and social historians have produced important research about mass consumption and popular identities, business history has largely neglected these areas. In part, business history's neglect of fashion reflects the dominance of manufacturing and management and, perhaps, a reluctance to engage with an industry in which value was intangible and management highly personalised; and the limited archival sources about specific firms. Design history has also neglected the importance of the brand to mid-twentieth century designers.

In this talk, we draw on a diverse range of primary sources, including extensive interviews with designers, financiers and intellectual property lawyers. Individuals and companies, Mary Quant, John Stephens, Paul Smith, and Barbara Hulanicki's Biba were central figures in the emergence of a distinctively modern British fashion design. All shared important features in their entrepreneurial careers and business strategies: all, with the exception of Paul Smith, were graduates of art schools that placed equal importance on designing, making and commercialising clothes; all had to move into retailing; all had to construct an identifiable brand. Each of these designers was attempting to define a new market niche, a space somewhere between haute couture and mass market. High end fashion was rejected as too narrow while the mass market was considered too conservative. Fashioning a brand involved the development of specific design philosophy *and* of a specific consumer. The brand was designed into the very fabric of the ready-to-wear fashion.

Where developing a brand was central to Hulanicki's Biba from the outset, for others, such as Mary Quant, branding emerged only when the founder confronted issues of financing and large-scale distribution. Equally, extending the scale of operations – or product diversification – was dependent upon how robust the brand was or whether the integrity of the design philosophy would be eroded. Theoretically, this talk will draw upon Pierre Bourdieu's concepts of cultural and economic capital. The transformation of cultural capital into economic capital has been widely examined in economic sociology and business history. However, existing studies rely on a comparison of static snap-shots to demonstrate that some sort of social and economic transubstantiation has taken place. There is little sense of the strategies and mechanisms that allow this process to take place; or, alternatively, erode both cultural *and* economic capital. Here, we demonstrate that through deliberate and emergent strategies, branding was the mechanism that transformed relatively restricted forms of cultural capital into economic capital.

*Alan McKinlay at Newcastle University is an expert on work practices in twentieth-century European and American industry. He has published eight books, including an edited volume on Creative Labour: Working in the Creative Industries (2009). This skilled theoretician has used the work of Michel Foucault to analyze corporate strategy and industrial relations in the automobile, communications, and computer industries. His interdisciplinary research has appeared in history journals and management journals such as International Review of Social History, Industrial Relations Journal, Le Mouvement Social, Labor History Review, and International Journal of Human Resource Management. His recent work has focused on two areas: the history and contemporary experience of employers' organizations, and the role of industrial psychology in contemporary management practice. Scholarly expertise of this type has rarely, if ever, been applied to the study of the fashion business. Working closely with the 'Enterprise of Culture' team based at Heriot-Watt University and Dr Ewan Knox at Newcastle, Professor McKinlay's research focuses on the idea of translation in the contemporary fashion business, developing case studies of George Davies, the designer-retailer who headed the NEXT chain in the 1980s and later launched the Per Una brand for Marks and Spencer, and of Mosaic, one of the leading global consumer classification systems.*

## Session four

### Ben Wubs and Thierry Maillet

*School of History, Culture and Communication, Erasmus University Rotterdam*

#### Première Vision (Paris) vs Interstoff (Frankfurt) from a copyrights perspective (1970-2010)

The clothing and fashion industry has been transformed on a global scale over the last four decades. Indeed, the European fashion industry shifted its focus from manufacturing to high value-adding activities e.g., branding, and design. Fashion and textile fairs became important intermediaries. Two European fashion textile trade fairs became the most important temporary gatherings for the textile industry: Interstoff was launched in Frankfurt in 1959 and Première Vision in Lyon in 1972. Interstoff was acclaimed as the best place to exhibit textiles during the 1960s and enabled non-European companies to exhibit in Frankfurt while Première Vision was much more restrictive upon nationalities. This talk questions to what extent Interstoff's and Première Vision's opposite marketing strategies had a legal background and how these different contractual approaches structured the competition between the two fairs

*Ben Wubs is an associate professor at the Erasmus University in Rotterdam and an appointed Project Professor at the Graduate School of Economics, Kyoto University. He is engaged in various projects related to multinationals, business systems, transnational economic regions, Dutch-German economic relations and the transnational fashion industry. In 2008 he published *International Business and National War Interests. Unilever between Reich and Empire* (Routledge) and in 2009 (with Keetie Sluyterman), *Over Grenzen. Multinationals en de Nederlandse Markteconomie* (Boom). As an Erasmus Fellow (2008 to 2012) he did research into *The Dutch Big Four in Germany: AKU, Royal Dutch Shell, Unilever and Philips, 1920-1960*.*

*He co-supervises (with Hein Klemann) a NWO funded project on Rotterdam and its German hinterland called *Outport and Hinterland, 1870-2000*. Furthermore, Wubs is secretary of the Transnational Rhine Network, a collaborative network of economic, business and technology historians consisting of scholars from various universities in Germany, France, Switzerland, United Kingdom, Japan, Denmark, United States, and the Netherlands. Ben is also a council member of the European Business History Association (EBHA).*

*Since 2013, Ben has been part of The Enterprise of Culture to conduct research into the transnational connections of the fashion industry since 1945. At the Erasmus University, he started (with Thierry Maillet, Paris) a sub-project called *Building brands and fashion fairs. Transnational networks in the fashion industry in Europe* which explores fashion fairs and fashion prediction companies in Europe after 1945.*

*Thierry Maillet is an historian of international fashion and marketing history, whose work focuses on the role of intermediaries in the fashion industry during the 19<sup>th</sup> and 20<sup>th</sup> Centuries. The development of several forms of mediation between textile and fashion over a century and a half is a little-known source of success of fashion and ready-to-wear in France. His work on fashion predictions has been well received after he took his PhD at L'École des hautes études en sciences sociales (EHESS), Paris, titled '*Histoire de la médiation entre textile et mode en France : des échantillonneurs aux bureaux de style (1825-1975)*'. His thesis is about the role and functions of fashion prediction companies in France between fashion and textile (1825-1975).*

# Johanna Zanon

*PhD Candidate, University of Oslo*

## **New battle for old names: empowering 'sleeping beauties' through intellectual property rights. Madeleine Vionnet, Jean Patou, and Elsa Schiaparelli (1980s-2010s).**

Sleeping beauties were once world-renowned couture houses. For varying reasons, they had to close their doors until new business players awoke them from a long lethargy. Unlike major luxury firms, sleeping beauties do not primarily use copyright law to prevent counterfeiting – their names having been forgotten for decades. However, purchasing a brand and registering the trademark worldwide constitutes the first step of this business model, which was scarce in the late 1980s and became an overcrowded market a decade later. An intensified copyright battle stemmed from the arrival of businessmen keen on restoring the image of bygone glories, together with the arrival of intermediaries eager to resell the brands at the highest bidder.

This empirical study through a cross-analysis of Madeleine Vionnet, Jean Patou, and Elsa Schiaparelli, interrogates when a brand is ready to be revived, and what makes it revivable: in a nutshell, how a designer's name becomes a brand to trade. Beyond the hard competition, the talk postulates that copyright law is used by sleeping beauties as a way to counter a lack of legitimacy due to the disappearance of the original designer. The immaterial value – historical, patrimonial, and symbolic – of a dormant high fashion brand provides a communication asset to their managers. Sleeping beauties' storytelling lies in the crossroad between expectations and forgetfulness from the customer. This talk draws on a series of interviews with managers and former managers of sleeping beauties, archives of the same firms, trademarks in French and international law, legal publications, and press cuttings.

*Johanna Zanon is a PhD candidate at IAKH, University of Oslo, and she is also affiliated at Ecole Pratique des Hautes Etudes in Paris. She is particularly interested in the history of fashion, business history and history of the decorative arts. Her PhD consists in a diachronic study of the general and artistic management of the French couture houses Jean Patou, Elsa Schiaparelli, and Madeleine Vionnet, from their creation to nowadays. After completing her master degree in History of the European Art at Ecole Pratique des Hautes Etudes in 2011, she obtained her degree of archivist-paleographer at Ecole nationale des Chartes in 2012, with a research conducted on the house of Jean Patou in the interwar years. She is also an occasional contributor to the online Fashion Research Network.*

# Tereza Kuldova

*Department of Archaeology, Conservation and History, University of Oslo*

## **Outlaws in Fashion Business: Hells Angels vs. Alexander McQueen and Other Copyright Battles over Gang Insignia**

Hells Angels, the notorious one-percenter motorcycle club with chapters all over the world, considered by many governments a global criminal organization, has over the last decade proven to be one of the toughest protectors of their trademarked gang insignias and of their fashion apparel and accessories labels for supporters, such as the 'Support 81' label run by Hells Angels' chapters worldwide. The famous skull with wings logo ('HAMC Death Head'), the words 'Hells Angels', 'Big Red Machine', 'Support 81', 'Red and White', and 'Route 81' are all trademarked and copyrighted by the Hells Angels Motorcycle Corporation (HAMC) worldwide, in addition to local



variations. The HAMC Death Head received the Patent No. 926-590 from the United States Patent Office already on 4 January 1972.

In 2010, the HAMC represented by Fritz Clapp, their exclusive IP lawyer, sued Alexander McQueen, Saks Incorporated and Zappos Retail for trademark infringement, unfair competition and trademark dilution, i.e. for manufacturing, sourcing, marketing and selling jewellery, apparel and accessories that dilute HAMC Marks of membership. This famous case of HAMC vs. Alexander McQueen has brought the Hells Angels' obsession with copyright and trademark protection to the attention of media worldwide, and yet no systematic academic analysis of the motorcycle's club passionate concern for copyright exists till date.

This paper traces the history of the Hells Angels' obsession with protecting their design and their gang insignia against imposters, infringers, wannabes and all other non-members, since the time they have adopted their name in 1948. It explores not only the history and power of the HAMC trademark and with it the power of other brand logos at large, but also the unintended consequences of design protection at the intersection of gang insignia and fashion business. Following the anthropologist Carolyn Nordstrom, the paper also reveals the ways in which, as she observed in other cases, the illegal always coexists smoothly with the legal, rather than inhabiting opposing ends. The piece is based on review of literature, archival material, and legal documents and on interviews with members of the Norwegian chapters of Hells Angels, and anthropological studies of subcultures and criminal gangs.

*Tereza Kuldova is a post-doctoral fellow at the Department of Archaeology, Conservation and History, University of Oslo. She is a trained social anthropologist and has studied the elite segment of the Indian fashion industry and conducted research on India for more than seven years. She has followed the production of luxury fashion from poor neighborhoods to elite designer studios and focused both on the material and immaterial production of prestige and heritage luxury and their functions in contemporary Indian politics and economy. She is currently part of the Enterprise of Culture research project funded by the HERA II program of the European Science Foundation. Among her recent publications is an edited volume Fashion India: Spectacular Capitalism (Oslo: Akademika Publishing, 2013). In 2016, her monograph Luxury Indian Fashion: A Social Critique (London: Bloomsbury), will be available. She has also curated and designed an ethnographic museum exhibition Fashion India (2013 – 2014) at the Historical Museum in Oslo.*

## Session chairs and roundtable discussants

### Regina Lee Blaszczyk

***School of History, University of Leeds and Project Leader for Enterprise of Culture***

Professor Regina Lee Blaszczyk is the Project Leader for the European Union funded research project *The Enterprise of Culture*. She joined the School of History, University of Leeds, as Leadership Chair in the History of Business and Society in 2013. Blaszczyk is also associate editor for the *Journal of Design History* and has published eight books and numerous articles on the history of design, innovation, and consumer culture. One of her recent books, *The Color Revolution* (MIT Press, 2012), examines the little-known history of the creative profession known as colour forecasting.

### Kjetil Fallan

***Professor of Design History, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo***

Kjetil Fallan is Professor of Design History in the Department of Philosophy, Classics, History of Art and Ideas at the University of Oslo. He is the author of *Design History: Understanding Theory*

*and Method* (Berg Publishers 2010); of numerous articles published in a range of journals including the *Journal of Design History*, *Design Issues*, *Design and Culture*, *Enterprise and Society* and *History and Technology*; and of chapters in e.g. *Writing Design: Words and Objects* (Berg Publishers 2011), *Assigning Cultural Value* (Peter Lang 2013) and *The Making of European Consumption: Facing the American Challenge* (Palgrave Macmillan 2015). He is the editor of *Scandinavian Design: Alternative Histories* (Berg Publishers 2012) and co-editor, with Grace-Lees Maffei, of *Made in Italy: Rethinking a Century of Italian Design* (Bloomsbury Academic 2013). Fallan also serves as an editor of the *Journal of Design History* and on the advisory boards of *Design and Culture* and *AIS/Design: Storia e Ricerche*.

## **Kristine Bruland**

***Department of Archaeology, Conservation and History, University of Oslo***

Kristine Bruland is Professor of Economic History at the University of Oslo. The basic question which has guided most of her research concerns the technological basis of long term economic growth. She has published on innovation and technological change, largely with reference to Scandinavia and Britain. Early examples are a study of how labour conflict stimulated the search for new technology in *The Social Shaping of Technology* by Wajcman and Mackenzie (ed.) and her monograph on technology transfer, *British Technology and European Industrialization*, CUP, 1989. She has also edited *Technology Transfer and Scandinavian Industrialisation*, Berg Press, 1992; co-edited *Technological Revolutions in Europe, Historical Perspectives*, Edward Elgar, 1998, with Maxine Berg; authored “Industrialisation and technological change”, in R.Floud and P.Johnson (eds.), *The Cambridge Economic History of Modern Britain, Vol. I Industrialisation, 1700-1860*, CUP, 2004, arguing for economy wide technological changes. More recently she has co-authored (with Keith Smith) “Knowledge flows and catching-up industrialization in the Nordic countries: the roles of patent systems”, in H.Odagiri, A.Goto, A.Sunami and R.Nelson (eds), *Intellectual Property Rights and Catch-Up: An International Comparative Study*, OUP, 2010, and (with David Mowery) “Technology and the spread of capitalism” in L. Neal and J.G. Williamson (eds.), *The Cambridge History of Capitalism, Vol II, The Spread of Capitalism: From 1848 to the Present*, CUP, 2014.

## **Klaus Nathaus**

***Department of Archaeology, Conservation and History, University of Oslo***

Klaus Nathaus is an Associate Professor in the Department of Archaeology, Conservation and History at the University of Oslo. Klaus is a social historian working on popular culture in Britain, (West) Germany and the US from the late 19th to the end of the 20th century. He is particularly interested in the history of the voluntary organisation of leisure, the development of public entertainment spaces and the production of popular music from the rise of Tin Pan Alley to the advent of the internet. As a certified historian and a hobby sociologist, Klaus is also interested in the dialogue between the two disciplines.

## **Florence Brachet-Champsaur**

***EHESP/Galleries Lafayette***

## **Ludovic Cailluet**

***IAE Toulouse***