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MAGAZINE

YOUR VOICE AGAINST DESIGN THEFT

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Dear ACID members,



At our ACID Council meeting in July, we were pleased to welcome Pippa Hall, Director of Innovation & Economics (above with Dids Macdonald). In 2015 the Intellectual Property Office had commissioned Design Rights Infringement research at a significant cost which was published after four years, late last year. The ACID Council wanted to hear answers to the criticisms we had voiced to Government and to hear what plans are in place to strengthen design law and deal with the growing levels of infringement in the future.

Part of our criticism was aimed at the research group who had failed to interview or engage with a broader sample within the design sector to give a realistic picture of what is happening at grass roots. So, we took the opportunity to let Pippa hear, first-hand, the compelling and very tangible IP infringement issues that our Council members are experiencing. Pippa explained that there had been significant improvements to the Intellectual Property Enterprise Court, but Nick Robinson MD of BaBaBing

said (and others agreed) it was still too expensive for most to access and the process was too protracted.

The Council also communicated that not enough was being done to discourage a continuing culture by some supermarket chains and high street retailers that they can ride rough shod over innovators like BaBaBing's issues with Aldi (page8-9). They also believed that enforcement is not robust enough to support design innovators. Without a dedicated IP Minister (see Nick's comments on P3) we cannot see how this can be addressed and it would appear to be low down on the hierarchy of priorities. For example, a long-awaited meeting of key IP stakeholders and the then IP Minister, Rt Hon Chris Skidmore in July, was cancelled at the last moment. It must also be frustrating for a Government Agency such as the IPO to have what appears to be such a lack of access to the IP Minister. Pippa explained that the IPO's focus on IP after leaving the EU, deal or no deal, has taken up a giant share of their time and with the complexity

of IP law this must have been an unwelcome distraction. This would account for what would maybe appear to be a lack of progress on design law reform.

ACID and the ACID Council offered their services to Pippa and the IPO as a Focus Group with a willingness to continue positive dialogue with the IPO to achieve more informed and useful research which will be a catalyst for influencing policy to address future design law reform. Without proper methodology to measure the scope and scale of design infringement issues, sadly we are no further forward at the moment. A sad lament when Design law reform was one of the Prime Minister's ten, IP key priorities following the Hargreaves Report of 2011. However, the stage has been set for better collaboration and connection with the IPO.

On a celebratory note, highlighting the very best in design and innovation, on British IP Day we announced the winner of the 2019 ACID Design & IP Champion award and Pippa Hall presented the trophy with £250 and a certificate to Dave Henderson & David Turpin of FLIT for their fantastic electric bike, which unfolds in around 10 seconds. (Front cover and

back page). The Judges, Sarah Weir, OBE, CEO of the Design Council, Deborah Dawton CEO of the Design Business Association and Dan Black, MD of Black+Blum were all in agreement about the winning design and I would like to take this opportunity to thank them for their contribution.

And finally, since my installation as Master of the Furniture Makers Company (FMC), the City of London charity for the furnishings industry, I have had a roller coaster journey advocating this fantastic and vibrant industry. In July, following the FMC mini IP Master Class, Emily Nickless was announced as the 2019 IP Essayist and won a free ACID membership for her employers, the iconic Parker Knoll furniture company (you can read her essay on pages 16-17) as well as a magnum of champagne and Award certificate.

At ACID HQ we are all raring to go for the busy exhibition season, so, if you are exhibiting, don't forget to lodge any new designs on the IP Databank and keep a keen eye on unauthorised photography!

Dids



L 2 R: David Woodward, Senior Warden and MD of Celheath, Dids Macdonald, Tony Attard, OBE, MD of Panaz.

STOP PRESS! Success! We welcome Jo Johnson MP who has been appointed IP Minister

Nick Kounoupias

of Kounoupias IP and ACID's Chief Counsel puts forward the case for the appointment of a dedicated Minister for Intellectual Property



We need a Minister for Intellectual Property

Intellectual Property is the DNA running through every creative and innovative business. In a post Brexit UK, our country's future prosperity will depend on the imagination of designers, the ingenuity of inventors, the hustle of entrepreneurs, the skills of the workforce, and the talent of composers, lyricists and authors.

But this future prosperity is imperilled if there is a weak IP regime or one where it is difficult and expensive for a rights owner to enforce their rights. Compared to some of those countries that we will be competing with in the future or hoping to secure trade deals with post Brexit, the state of the IP nation is not as rosy as it might appear.

Intellectual Property is a business issue not a legal issue but the currency of innovation in design, and the success or failure of its businesses, is measured through Intellectual Property rights and in particular registered and unregistered UK and Community Design Rights and also copyright.

ACID over the years has consistently expressed its concern at the parlous state of design laws, whether this be the failure to apply criminal sanctions to the deliberate infringement of an unregistered design (whereas they do apply for deliberate infringement of copyright, trade-marks or registered designs), the likely loss of EU unregistered design protection in the remaining 27 EU member states post Brexit or the scandalous misrepresentation concerning

the scope of protection of iconic designs, allegedly brought back into copyright and protected for life plus 70 years. Added to this is the continuing uncertainty regarding what is and isn't protected as a work of artistic craftsmanship.

And then there are the enforcement issues. Litigation in the Intellectual Property Enterprise Court and the High Court remains expensive and a deterrent to small and medium sized rights owner's businesses irrespective of the sector or intellectual property rights in question.

So why, given the obvious need for stronger IP protection and enforcement to secure the UK's commercial future, does intellectual property face these challenges? We believe it's simply down to the low

priority accorded to it by successive governments. Whereas other departments have their own dedicated minister sitting round the Cabinet table and able to fight their corner, IP has had to cope with a junior minister at the Department of Business Energy & Industrial Strategy (BEIS) without a dedicated intellectual property portfolio but shared with a demanding portfolio such as Education. As a result the Minister, whomever is chosen, will have little time for IP.

If the UK's future prosperity is to be secured post Brexit, IP rights have to be treated more seriously. What better way than to appoint a Minister for IP to bring together and co-ordinate IP across a number of government departments. It would surely send the signal that the UK is standing behind its promises to support innovation and creativity.

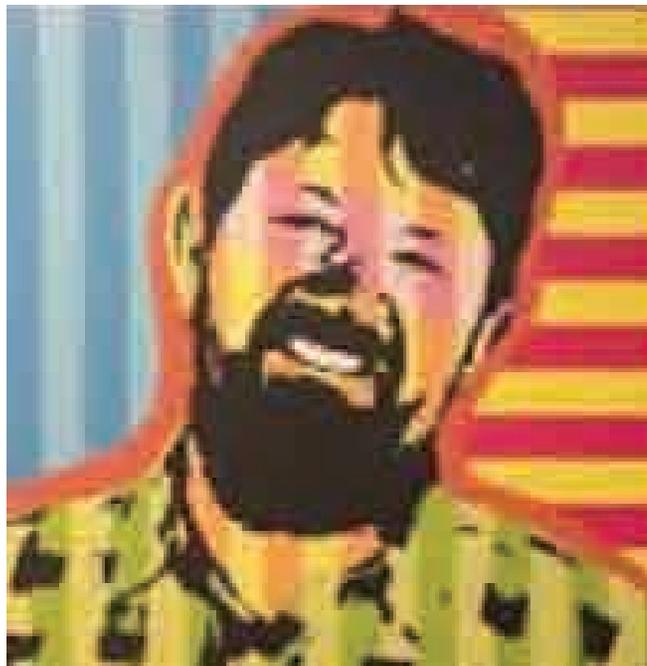


ACID Members Nick Robinson and Fred McCaig celebrate British IP Day at Westminster with ACID.

We welcome GUEST EDITOR,
HUW WATKINS,
HEAD OF ASIA POLICY,
INTELLECTUAL PROPERTY OFFICE to
tell us more about The UK Intellectual
Property Office Attaché Network



**Intellectual
Property
Office**



Counterfeited goods, pirated content, imitated technology are very real risks for businesses, regardless of which market they operate in. The objective of supporting UK innovation and creativity cannot be delivered through domestic engagement alone.

International markets create huge business and research opportunities. Yet differences in IP environments create risk and uncertainty. We need to build more confidence in the international IP framework,

so businesses can be more confident operating, trading and investing more overseas.

The UK's IP Attaché network (covering Brazil, India, SE Asia, China, North America and Geneva-based UN Bodies) has proved itself to be a key enabler for much of our policy engagement in specifically targeted countries. The Attaché countries were chosen as a result of a wide-ranging analysis that considered market size, UK trade values

and the IP environment. The network is well-regarded by UK business, influential with overseas governments and provides insight into IP issues globally. We will therefore continue to operate the network in Brazil, India, SE Asia, China and Geneva in order to promote UK business interests and overseas policy interests.

Since the IP Attaché initiative was initiated, the IPO has worked in close cooperation with ACID and other organisations to ensure that, especially, small and micro businesses are aware of who they can reach out to for IP help and advice around the world should they be unsure.

In May this year, at the annual Attaché Networking Week, businesses and organisations had the opportunity to meet the team, which has now grown with Kayleigh Nauman becoming the first IPO Attaché to serve North America based in Washington D.C. and with Christabel Koh returning to boost the SE Asia Attaché team to two.



HOW TO CONTACT THE IP ATTACHÉ TEAMS?

Desmond Tan / Christabel Koh

We provide IP support to British businesses in SE Asia, partners with FCO, DIT, UKABC and British Chambers of Commerce in the region to help British businesses make the most of business opportunities while minding their IP, and lead on the UK's engagement with IP and enforcement agencies of host governments in the region to improve trade relations and strengthen business environment.

Contact them about UK's IP engagements in SE Asia or the Association of SE Asia Nations – ASEAN (Singapore, Malaysia, Indonesia, Thailand, Vietnam, Philippines, Cambodia, Laos, Burma and Brunei).

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e: Desmond.Tan@fco.gsi.gov.uk or Christabel.koh2@fco.gov.uk

Angelica Garcia

I work with host Governments (Brazil and LATAM) to strengthen national IP and enforcement regimes; work with DIT to support UK businesses entering these markets, by helping companies to understand how to protect and enforce their IP rights; build relationships with the host governments on international as well as domestic IP issues and gather intelligence about the markets to inform business decision making. **Contact Angelica about: IP issues in Brazil and LATAM countries.**

t: +55 11 30 942 729

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Cerian Foulkes

I work alongside DIT, the British diplomatic network, and UK and EU-level industry associations and projects to ensure that UK stakeholder IP concerns are addressed and smoothly integrated into bilateral policy discussions. We are very closely aligned to the China Britain Business Consortium. **Contact Cerian about IP issues in China and Hong Kong**

e: Cerian.Foulkes@fco.gov.uk

India – currently recruiting

Helping UK companies to trade more efficiently in India; promoting an effective IP regime and ensuring the international IP system remains robust; working with international partners, other government departments, with businesses, NGOs and other stakeholders.

CONTACT ME TO TALK ABOUT:

Advising British Businesses (on IP) looking to operate in India, engaging with Indian Government and stakeholder on IP issues, IP events; any India and IP specific query.

North America and Canada

Kayleigh Nauman

As the newest IPO Attaché, I was not at the networking week, but will be looking forward to representing the UK IPO's interests in the USA and Canada. I hope to see you at the networking week next year.

Kayleigh.Nauman@fco.gov.uk

Jan Walter

I represent UK Intellectual Property interests in International Organisations in Geneva. I manage UK strategy in WIPO and WTO/TRIPS and engage with IP stakeholders in Geneva. **Contact me about: All IP matters in Geneva, including policy, strategy, governance and stakeholder relations.**

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ACID CEO SHARES ANTI COPYING IN DESIGN MEDIATION MODEL WITH LEADING EXPERTS IN ALICANTE



At an EU mediation conference, Dids Macdonald, joined experts from national and international institutions, academia and from the EUIPO to share intelligence and address a wide range of topics in the field of intellectual property mediation. The EUIPO Boards of Appeal, together with the EUIPO Academy and the International Cooperation and Legal Affairs Department of EUIPO organised the second IP Mediation Conference, at which she spoke.

Mediation is a growing trend in intellectual property, and an increasingly sought-after method of dispute resolution. Through panel discussions, audience interaction and real-world examples of IP mediation in practice, the conference explored the benefits and added value of mediation for all parties.



ACID Mediation, an alternative model - Dids Macdonald, OBE., CEO ACID Ltd.

“Imitation isn’t flattery if it costs you your business. As a designer, over 20 years ago, it nearly cost me mine. Badly. As a small design-led business I decided to use every means available to beat the Goliaths most of whom had deep legal pockets. Promoting Mediation seemed an obvious solution as I couldn’t afford litigation because of the time and cost.

So, when I co-founded ACID we created two mediation models – both fairly informal and both successful

We have carried out around 4000 informal grass roots mediations/interventions at exhibitions as part of an ACID Accredited exhibition model to mediate when knock offs are discovered.

We launched this model at Heimtextil in 1998 and 20 years later I think it is still called Messe Frankfurt Against Copying.

All joining members sign and agree our Code of Conduct – which demonstrates ethics, compliance and respect for IP. If there is a dispute between two members, members agree attend a three-hour timed mediation WITHOUT LAWYERS.

There is a limited pre-correspondence exchange to try and resolve the matter without the need to mediate. If this fails an experienced IP mediator is selected, usually an IP lawyer and an assistant mediator (often me. I am a qualified CEDR mediator). An IP dispute is rarely just about a point of law but includes examining the commercial issues to craft an agreement that both parties can accept and no-one loses face.

- **Talking informally is good and for parties to realise that mediation**

is about finding accord rather than a judge making a decision based on a point of law with lawyer involvement. ACID mediation models work in certain disputes.

To put a context around cost & time issues it is important to understand some facts and figures

In the UK 1.5 million are involved in design or design skills, 80% of companies have less than 10 employees, 67% have less than 4 employees. Average hourly earnings are £16.42 per hour. When compared to IP lawyer hourly charging rates of between £175 and £500 litigation is cost prohibitive for SMEs.

Legal letter ping pong, taking months or years and costing litigation, together with what can be a debilitating Court process means that litigation is the luxury of the few and mediation should be promoted more.

- **It’s good for parties to talk with an experienced mediator who understands small business and the creative sector. Its quicker and cheaper than litigation - allowing SMEs time to focus on their business and not be distracted by lengthy and costly litigation proceedings**

Generally there appears to be a lack of awareness about mediation

There's a reluctance to talk about mediation by lawyers until both parties are too entrenched in their positions and too far down the line financially. Clearly lawyers must establish the legal facts but, generally, we have found legal profession do not bring up the subject of mediation early enough in legal correspondence to make a difference.

There is also a lack of understanding by parties about what mediation means, many thinking a mediator makes a judgment. In the UK whilst there has been some willingness to talk about alternative dispute resolution, it is not a national IP priority and whilst our intellectual property office in the UK does have a service, it is not used as much as it should be.

A large percentage of key stakeholders in any national IP office are lawyers and customers – could this be an influencing factor? Are the two models compatible? In our campaigning talks with Government and Policy makers, we try to influence declared CSR respect compliance and ethics by major retail and manufacturing organisations (some of whom are the worst culprits). We would like to see a national mediation scheme developed.

The strategy by the culprits is to perpetuate litigation and stonewall any legal challenge pushing the little guy out of the water because of costs and time issues.

- **Over decades through campaigning, CSR standards have risen on major issues – climate change, sustainability, product safety and slave labour et al, so IP infringement, as a national and global issue, should be a must have within acceptable, expected and communicated CSR.**

Does the current legal model support mediation?

- Legal correspondence takes time and is expensive, talking is much quicker and can be more effective
- Making a legal point is often very adversarial whereas mediation, though dialogue, encourages movement of positions from a conciliatory perspective.
- Trying to craft and broker an agreement to which both parties can work within is paramount. Lawyers, we have found, tend to complicate this model.
- The legal process can take years versus (in the ACID model) 3 hours to resolve a dispute – it's a no brainer.
- In protracted litigation, sales can be lost, eye taken off the ball, angst, heartache, lack of money, stress. Basically, creatives want to get on with what they do well. Design and create. SMEs haven't got the resources either financially or emotionally, nor are they time rich.
- Mediation is also confidential - whatever the outcome, it will remain private (preserving business reputations) unlike a court hearing which is open to the public

CASE STUDY

We became aware of 2 large product design companies, competitors, in dispute who had, against our ACID Code of Conduct, become entangled in the legal process; both to the tune of roughly £20,000. Neither had realised mediation between members was compulsory under the ACID Code of Conduct.

When the parties met, the atmosphere was ice cold, rude, aggressive and, on the face of it, both parties

were entrenched in their legal positions. From pre-mediation correspondence we could see a couple of commercial solutions and identified one possible alleged infringement issue.

The mediator advised them we would try and help BOTH parties reach agreement through compromise. Both had thought, wrongly, that there would be some sort of judgement. Gradually they started to understand and buy in.

The atmosphere shifted from aggressive to possible acceptance of the proceeding but nevertheless, the body language was negative and the language accusatory and non-conciliatory. They continued to be rude to each. The mediator talked to one party while I went in the room with the other party. This happened three times.

We met between sessions and exchanged our observations. Gradually we established what would be acceptable to both to walk away that day. In the end, Party A agreed to pay Party B a sum of money and agreed not to produce a product which was "remarkably similar" to the other party.

Party B agreed they would discontinue a product which, although we did not think was an actual copy could have been legally challengeable. It transpired, B was not actually that bothered because they were not selling in great numbers. By delving deep into what the bottom line was for each we could start negotiating.

Also, by reminding both parties that they would probably have to spend a further £20k to resolve this, taking further time and all that this entailed, reality checks started to emerge.

After 3 and a half hours, an agreement, which had been drafted beforehand, was signed by both parties and they left having agreed to share a taxi together to go back to their respective businesses.

Both parties saved "face" – there was really no winner or loser. But both thought they had "won". A couple of months later the two companies were on adjacent stands at a major furniture exhibition. Party A said, "What we do now if there is an issue is to telephone each other and sort it out. If this doesn't work, we have both agreed to contact ACID directly."

- It was a cost and time effective exercise but also relationship building that will hopefully mean they can work in the same sector at least at peace with each other through a positive framework
- Mediation also offers the opportunity to maintain existing commercial relationships, as well as the chance to forge new ones

I am passionate about mediation. Our Mediation model is certainly is not the solution to all IP disputes by any means. However, it is a positive alternative to a legal route. My mantra for small, design led micro and SME creatives is 'Mediate Don't Litigate' and for Governments/policy makers to encourage a commitment to mediate first within CSR."



ALDI LOOKALIKES HALTED IN HIGH PROFILE BBC EXPOSURE

A David v Goliath result for ACID member BabaBing!



Following a recent high-profile BBC exposé of cheap look-alike baby bags being sold by supermarket chain ALDI, remarkably similar to those designed by Anti Copying in Design (ACID) member BabaBing Ltd., Aldi's lawyers have announced they will no longer be selling them but without admitting liability.

BabaBing Ltd. launched their award-winning "Mani" baby changing backpack in the spring of 2018 but were horrified earlier this year when they discovered Aldi selling a "dead ringer" and under-cutting the BabaBing Mani design by over half as part of a promotion for babies called 'Specialbuy'.



ACID Comment:

"When copying is alleged in the public domain, many major retail chains will usually only stop selling the alleged copies if there is some basis for the claim. A typical comment is "without admitting liability" so that they don't risk their brand reputation as alleged copyists or their client base thinking they are the bad guys.

Producing cheap lookalikes of original products is quite a usual fast track to market by some chains on the back of innovators like, for example, BabaBing. ACID sees too many of these David & Goliath battles. Our message to supermarket chains/ high street retailers is "Commission it, Don't copy it!". Win, win all round, the chain benefits, the designer benefits, UK design benefits and above all, it's a big tick in retailer CSR – ethics, compliance and respect for IP."

George Hollingbery MP (L), former Minister of State for International Trade with Nick Robinson (R), MD of BabaBing



ACID has an ongoing campaign called “Spot the Difference” and a policy of naming and shaming especially when “David” innovators find themselves pitted against major brands. It can years to develop a well-known major consumer brand but moments to destroy if there is negative publicity such as alleged copying. Micro and SME designers are the lifeblood of the UK and we must encourage major retail brands to support UK design originality not free-ride on the back of innovation.

There are many who say that IP infringement is a sanitised word for theft.

Nick Robinson, MD of BaBaBing said, *“I would appeal to Government and the Minister responsible for Intellectual Property to recognise that SME enterprises likes ours simply cannot cope with major retail chains riding rough shod over innovative companies like BabaBing. Whilst Government says it has the best IP legal system in the world this is not matched by cost & time effective means of legal redress when battling with the deep legal pockets of major retail chains. Dids Macdonald’s plea for IP respect in CSR should not go unnoticed.*

www.bababing.com



ONLINE INFRINGEMENT PROBLEMS – HELP NOW AVAILABLE THROUGH IACC - INTERNATIONAL ANTI COUNTERFEITING COALITION

It's Collaborative, Effective and **FREE!**



The International Anti-Counterfeiting Coalition (IACC) is a great resource for ACID members and the broader micro & SME design community to help stop counterfeiting, piracy and design infringement on online Alibaba platforms.

ACID are in continuing discussions with Alibaba, who are taking a proactive stance against IP infringement, working on a global basis with National industry bodies to assist those whose IP is infringed on their online platforms. Alibaba have made us aware of their new IACC MarketSafe Expansion Program, supporting IP rights-holders.



Benefits

- Streamlined mechanism for expedited take-down
- Assists with dialogue with Alibaba
- Build bridges between IP rights-holders and Alibaba
- Strengthens prevention measures
- Fast track entry into its "Good Faith" after they exit from 1 year's free Expansion Program

Applications to the Expansion program are open to all rights-holders – large and small, members and non-members. Brands may assign third-

party representatives to act on their behalf in the Program. Applications to the program can be submitted directly through the IACC MarketSafe Expansion webpage.

"Over the past 3 years, ACID's CEO has been working positively with the global and national teams of Alibaba who are demonstrating a real commitment to work collaboratively to deal with online IP infringement not only at organisational level but in top line discussions with Government and policy officials. Discussions and progress are ongoing."

Find out further information at www.iacc.org/online-initiatives/marketsafe

Alibaba's Business & IPR Protection Summit



Following a recent **Alibaba Business & IPR Protection Summit**, Yasmina Ashcroft, has created a report summarising a background of the Alibaba Group's online platforms and also reports on the IPR protection available specifically for ACID membership benefit but for all users of the platforms who primarily use them to grow their businesses but who also often suffer from online infringement.

Alibaba is a multinational e-commerce company which was started in 1999 by 18 founders and now has over 100,000 employees. The company, including two of its subsidiaries; Taobao and Tmall, has 180,000+ brands selling products across the Group's online marketplaces. According to Forbes, Alibaba encompasses 77% of the world's most valuable retail brands.

Taobao is an online marketplace aimed at facilitating 'consumer to consumer' retail. It is the world's largest e-commerce site and the seventh most visited website, globally. The Alibaba subsidiary has around 700 million monthly active

users and over a billion product listings. Tmall, founded in 2008, is aimed at connecting businesses with consumers and is akin to an online shopping mall includes brands such as Adidas, P&G, Samsung and Lipton, to name a few. In China, 99% of consumers shop and research on marketplaces, with 60% of people aged 30+ years, spending an around 30 minutes per day doing so.

China receives around 7.4 million trademark applications per year and its e-commerce has revolutionized global trade, although the most common IP issue faced by British companies is Bad-faith trademarks or 'trademark squatting'. Bad-faith trademarks typically involve a trademark being applied for with the intent of selling the usage rights back to the original creator.

In 2002 Alibaba formally committed to IPR protection by allowing rights-holders to submit reports of infringement by email, this developed into two IPR online protection platforms; AliProtect and TaoProtect. These were integrated, in 2016, into one infringement reporting and takedown system; IPP Platform (ipp.alibabagroup.com).

IPR types in China include; trademarks, patents, design rights, copyright and trade secrets. The China Trademark Office (CTMO), issues trademarks. These are issued with less importance placed on the usage of the mark but more on a "first to file" basis. Patents and Design Rights are administered by the Chinese State Intellectual Property Office (SIPO) and can take up to 2 years to process.

China is a signatory to the Berne Convention, so copyright will arise automatically for any work created, within or outside of China, however, unregistered designs receive significantly less protection in China than in the UK. Designers are encouraged to apply for trademark registration at the earliest point within their exploration into the Chinese market.

Notice & Takedown (NTD)

Rights-holders can request that a potential IPR infringing marketplace listing be removed by Alibaba. The first step is to register an account on Alibaba's IPP Portal. Rights-holders will need proof of identity in addition to company documents and proof of IPR. 96% of NTD requests are processed within 24 hours.

For registered rights-holders, proof can be submitted in the form of a copy of official trademark, copyright or patent certificate.

Where designers are reliant upon unregistered rights, the rights-holder must produce a completed Copyright Claim Statement. Marketplaces; Taobao and Tmall, also have a 'three strikes and out' and 'one strike and out' policy, respectively.

Proactive Monitoring & Offline Enforcement

Alibaba analyse information from complaints and user behavior to monitor for potential IP infringing listings. This supports the proactive removal of counterfeit goods and as a result in 2018, platforms had 67% fewer suspected listings. Half of the world's manufacturing is carried out in China, so the prevalence of counterfeit goods is understandably high. Alibaba's offline anti-counterfeiting team works with law enforcement agencies like the Police Intellectual Property Crime Unit (PIPCU), to provide information for further investigation and action.

IACC MarketSafe®

The IACC MarketSafe Program is the result of a collaboration between the International Anti-Counterfeiting Coalition (IACC) and Alibaba. The program enables SME's to enroll free of charge to submit NTD requests for infringing goods on Alibaba platforms via an expedited removal procedure. Since the program started in 2014 nearly 200,000 counterfeit listings have been removed.

IP contributes around £135 billion in 'knowledge assets' to the UK's economy. The European knowledge economy is worth a staggering €5.7 trillion with counterfeit goods estimated to cause around 9 billion in lost sales. For the full report visit <https://www.acid.uk.com/alibabas-business-ipr-protection-summit/>

Let's get creative with the tax planning; IP to I-Plan!

Intellectual property ('IP') arises as a result of your creativity. IP is likely to be at the heart of your business and in many cases will represent a significant part of the value of your business or the entire value of your business. It should therefore be protected and preserved. Preservation through planning, ensures your IP is managed in a tax efficient way.

The must-haves

There is no point in devoting time and effort to developing IP if you do not cover off the inevitability of death and the possibility of losing mental capacity. What will happen to the value of your IP when you die? Is it so closely associated with you that it loses all value on your death or can it be exploited, sympathetically and/or commercially, after your death. If the latter, you need a Will to appoint carefully selected executors who you

unreservedly trust and will ensure that your wishes are fulfilled and the IP benefits your estate.

What will happen to the value of your IP if you lose mental capacity as a result of an accident or a medical condition? As above, is it so closely associated with you that it loses all value or can it be exploited after the loss of capacity. In a Lasting Power of Attorney for property and financial affairs you can, similarly, appoint attorneys who will ensure that your wishes are fulfilled and the IP benefits you during your lifetime, for example, helping fund your care needs.

IP flexibility – generating income and capital

Your IP may be marketable and you can license it to generate income. You can be creative in your negotiations of the terms of the licence; exclusive or non-exclusive, revocable or irrevocable,

limited or unlimited in purpose and worldwide or limited by jurisdiction.

Also, and depending on the value of your IP, it can be used as a means to raise capital. It can be charged just like a property is mortgaged. You can also create differing interests, for example, some interests receive a share of, or all, the income while you retain the right to capital. This will prevent your taxable estate increasing though accruing income.

As far as capital is concerned, where there is a sizeable capital gain in the value of the IP, you can create two types of capital interests, today's value and future value. You can give away the future value without any capital gains tax consequences and allow the growth to be transferred to others which in effect caps your exposure to capital gains tax.


SK STONE KING

Life time planning and planning on death

Tax saving is basically achieved by either spending what you have or giving it away. Before making a gift you have to be willing and able to give it, knowing that you will be unable to call upon the income or capital in the future. You also need to establish the tax consequences whether income, capital gains, inheritance or stamp duty.

The basic rule for inheritance tax is for a gift to fall out of your estate completely you need to survive 7 years from the date of the gift but there are some assets which attract relief from inheritance tax.

Business Relief reduces the value of a business or its assets when working out how much inheritance tax has to be paid. This applies when qualifying assets are given during your lifetime or on your death. You can receive

100% Business Relief on a business or interest in a business provided you have owned the business or asset for at least 2 years before the chargeable event, so a lifetime gift or your death.

IP, provided it is part of a business which is run for profit, will attract Business Relief at 100% which means that there is no inheritance tax payable on it. This allows you to be creative, again, in your planning by directing the IP away from beneficiaries who are exempt for inheritance tax, like a spouse or registered civil partner, to those beneficiaries who would otherwise be subject to inheritance tax, like children.

This is true whether the gift (lifetime planning) or legacy (planning on death) is made outright or into a trust. A trust preserves control as you can choose the trustees of the trust who manage the IP for your named beneficiaries.

Let's end with an example

Aubrey designs office furniture. After a grueling career his concepts finally take off and he becomes nationally successful and begins to receive a healthy return on his investment. He takes advice on how best to distribute his estate, which includes the business, the family home and investments, between his wife, Mo, and their two teenage children.

Instead of leaving his business to Mo, Aubrey leaves his business to a discretionary trust in his Will. The potential beneficiaries are Mo and their children. The business attracts Business Relief and so there is no inheritance tax payable on the trust.

The remainder of Aubrey's estate is left to Mo outright for her to spend as she wishes. As a spouse, an exempt beneficiary, there is no inheritance tax on this part of Aubrey's estate either.

The terms of the trust in Aubrey's Will allow the trustees to make loans to Mo so she can access funds, if needs be. These will be repayable on Mo's death and so will reduce the value of her estate when calculating inheritance tax.

Meanwhile, she will be able to use Aubrey's tax free amounts and her tax free amounts to set against her estate which will pass the children directly.

Rod Smith, Stone King
www.stoneking.co.uk

ACID ADVISORY COUNCIL JOINED BY TWO NEW MEMBERS

The ACID Council comprises advocate members and ACID representatives and is chaired by ACID's CEO. Together, the ACID Council provides advice and helps support and steer ACID policy on growth, campaigning and governance, the overall objective is to help ACID build on our strengths and explore new ways in which we can be a dynamic, stronger and more effective voice against design theft, counterfeiting and piracy.

ACID is delighted to announce the appointment of two new ACID Advisory Council Members. Both are ACID Members with proactive intellectual property strategies which will stand them in good stead when taking part in the biannual ACID Advisory Council meetings.

Sabah Nazir, the founder and creative director of Sabah Designs a luxury stationery brand she founded in 2004 from her kitchen table, is the latest member to accept our invitation to join the ACID Advisory Council. Sabah is also the founder of the brand Islamic Moments, UK's first Islamic greetings card and stationery company which she set up in 2011. She strongly feels that more needs to be done at grass root levels in creating awareness of the severity of design theft and the effect it has on the originator.

Sabah was recently appointed as an 'Exporting Ambassador' for the Department of International Trade and is regularly invited to speak at business seminars and voluntarily mentors start-up businesses.

Sabah also makes frequent appearances in the local and



national media discussing entrepreneurship, women in business and is a consultant on the fast-growing halal economy.

Sabah Nazir, commenting on her appointment to the ACID Advisory Council said, "As a long-standing member of ACID, I am absolutely honoured to become an Advisory Councillor. 'Copy and Paste' culture has been on the rise and spreading awareness on the detrimental effects this has on micro businesses and SMEs is something I actively want to become a part of."

On Sabah's acceptance of the invitation **Dids Macdonald OBE., CEO of ACID** said, "I am so delighted to welcome Sabah Nazir to our ACID Advisory Council. She is an active IP advocate and places IP protection at the heart of her growth strategy. I welcome her commitment to join a united and strong voice with her ideas to stimulate strategic direction to help our continuing work to create more dynamic progress in the fight against IP crime."

www.islamicmoments.co.uk

Nick Robinson, Managing Director of ACID Member BabaBing Limited, joins the ACID Advisory Council following



his recent, highly publicised issue with Aldi which has been widely covered on the BBC TV One Show, in radio interviews and in Design Week. ACID has highlighted the exposé on the ACID News Desk and social media platforms and the case features on the Spot the Difference page.

Nick is passionate about their design-led products which has fired a proactive stance and communications strategy to bring IP infringement issues to the notice of his MP and the general public and is a valuable addition to the ACID Council. With two members of the UKIPO attending the last Council meeting, it was an ideal platform for Nick to raise his concerns directly.

Dids Macdonald OBE., CEO of ACID welcomed the new appointment, "Nick Robinson is, sadly, like many other innovative design companies in the UK who find themselves at the opposing end of supermarket chains like Aldi who produce what would appear to be copies of his design without permission. A typical strategy of the Goliath's of this world is to perpetuate litigation and stonewall any challenge blowing the little guy out of the water. However, Nick's resolve is strong, and he believes Aldi are not only out of order but

misleading the consumer that these are their original designs."

Nick Robinson said on his appointment "As a design-led company we pride ourselves on designing our own range of child nursery products that are on trend, good quality and at a great price to the consumer. From the recent 'infringement' we have had from Aldi, we as a company are determined to fight ours and other small business cause for better IP rights so that these kinds of companies can be taken to justice. The government and other relevant institutions MUST be made aware that if this continues the future of UK product development and innovation within small business will be severely compromised".

BabaBing Limited have tasked themselves with designing inspirational, modern, practical and reasonably priced baby products to help the everyday parent when bringing up their child. Each member of the BabaBing team has a vast amount of experience whether it be in Product Design or Sales so that each product that is developed ticks all the right boxes in design, quality and price.

www.bababing.com

FURNITURE DESIGNER – OUTRIGHT WINNER OF THE FURNITURE MAKER’S COMPANY AWARD FOR BEST NEW DESIGN



At an inspirational end of year awards ceremony at The Cass, London Metropolitan University recently, Anton Mikkonen was the outright winner of the Furniture Makers’ Company Award for best new furniture design with his Udon Stool design. He was presented with a cheque and Awards certificate by Dids Macdonald, Master of the Furniture Makers’ Company. He also received a free membership of Anti Copying in Design (ACID).

On receiving the award, Anton Mikkonen said, “It’s an honour to receive such a prestigious award, from The Furniture Makers Company, a charity that truly cares about the creatives within the industry. As excited as I am about starting out as a furniture designer and maker, I’m sure it’s going to throw some real challenges my way, therefore I’m extremely

grateful for the added support and guidance on intellectual property issues with my ACID membership as I take this next exciting step in my career path.”

Dids Macdonald, OBE., Master of the Furniture Makers Company and CEO of ACID said, “Anton’s Udon stool exemplifies simplistic yet functional design that aims to bring aesthetic pleasure in something as basic as a stool using a variety of techniques and methods in design and making. I was delighted to also offer him complimentary membership of ACID. So often, when innovative designers like Anton create something that is original and innovative they can face certain IP challenges. The team are looking forward to supporting him to help build a proactive IP strategy to achieve growth through his designing.”



EMILY NICKLESS OF PARKER KNOLL WINS THE ACID 2019 IP ESSAY AWARD

“Why IP Matters to my Brand?”

Every year the Furniture Makers Company, the City of London Livery for the furnishings industry, sponsors a unique three-week programme where aspiring young people are given the opportunity to visit and understand all areas of the furniture industry, including materials, designing, manufacturing, pricing, marketing, sales, customer service and the importance of intellectual property. The initiative, now in its fifth successful year is called the Young Professional Industry Experience (YPIE).

Anti Copying in Design (ACID) includes a mini IP Masterclass to YPIE participants delivered by its ACID Affiliate lawyers to ensure that they not only understand the basic elements of intellectual property (IP) law but learn the fundamentals of creating a proactive IP strategy, essential for all brands whether micro or macro.

This year’s outstanding IP essay was written by Emily Nickless, Digital Manager of Parker Knoll who wins a

free ACID membership for her employer, a magnum of champagne and the 2019 ACID IP Essay Award Certificate. A copy of the article will also appear in the annual Furniture Makers’ Austin Friar.

Dids Macdonald, OBE., CEO of Anti Copying in Design & Master of the Furniture Makers’ Company said, “Emily’s essay demonstrated not only a keen understanding of the importance of IP generally but translated this learning into the key aspects of the Park Knoll brand whose awareness of brand protection is paramount. The threats through intellectual property infringement cannot be underestimated and it is essential that these are not threatened but protected to ensure growth.

I would like to thank our three legal affiliates Gavin Llewellyn of Stone King, Sarah Merrifield of Boulton and Liveryman Kelly Hudson of McDaniel and Co for their fascinating input and expertise they bring to the ACID mini IP Master Class.”



YPIE delegates at Furnituremakers Hall



Why is IP important to Parker Knoll?

Intellectual Property (IP) encompasses all the intangible elements associated with a brand, from copyright and trademarks to design rights and patents. There have been numerous reports published suggesting that customers consider trust in a brand to be their main reason for choosing one over another, above price and other factors, highlighting the importance of IP in attracting customers within a competitive market.

When the IP for Parker Knoll and subsequently Collins & Hayes were purchased, it gave the organisation the exclusive rights to the historical designs, logos and marketing materials, including products that are, and have been, produced by the brand itself. The monetary value for which the brand was purchased, was determined based on the potential and significance

of the IP. It can therefore be argued that IP is the most powerful monetary element of the Parker Knoll brand. The Parker Knoll brand is also unique, celebrating 150 years of heritage, which is their most substantial differentiator compared with competitors.

Although IP is intangible and complex, many organisations, including Parker Knoll, rely on the utilisation and protection of their brand to develop a sustainable competitive advantage and drive sales. Parker Knoll can manage their IP among retailers by controlling the brand communications and distribution of materials. This allows them to protect Parker Knoll's reputation and visual identity, ensuring that the most valuable part of the business is preserved.

Parker Knoll has been built by the success of its designs as well as its credibility; known for their iconic and innovative sofas and chairs.

Not only are the historic designs protected, but all IP that has been subsequently produced as well as future designs. The ability to create and introduce new protected products to market is an element that keeps the business competitive, profitable, and sustainable. IP infringement, therefore, can be considered a threat to the brand. However, proving infringement can be costly and difficult. For example, a situation recently arose, once Parker Knoll had acquired Collins & Hayes, in which an external company manufactured products and utilised the brand name to market their offering. This use of the name to market their products was infringement upon the Collins & Hayes IP, to which they actioned a response.

Whatever the financial cost, doing so can often strengthen the brand's position in the market to show, not only that they care about the financial value of the business, but that

they are the true custodians of the brand's reputation. The Parker Knoll brand has changed hands several times throughout its lifetime, but its connotations are elements that have kept it alive for many years and will continue to support its growth. As a result of this rich heritage, the product and brand name have become synonymous. When a customer considers Parker Knoll, an image is generated; they see the logo, values and design signature of the brand. The heritage is positively unusual and has created a story that consumers can align with, understanding Parker Knoll to manufacture high quality, comfortable furniture. The ownership and rights to this history, the brand and its connotations is Parker Knoll's primary USP, an element that defines the brand's position in a competitive industry. It is therefore vital it is safeguarded and protected.

www.parkerknoll.com

THE FUTURE OF COPYRIGHT AND IP POLICY IN THE UK



At a Westminster Media Forum Panel recently, Dids Macdonald, OBE., CEO of Anti Copying in Design talked about the difficulties facing UK designers with an over complicated set of design laws, lack of clarity over what will happen to the protection of unregistered design rights in EU27 post-Brexit, deal or no deal and the frustrations and 8 years on, from the Hargreaves Review, without any meaningful research into the measurement of design rights infringement to influence policy.

The UK design sector is an amazing success story but, in a world, dominated by a powerful international and national copyright lobby, often it does not get the priority it deserves in terms of robust policy and cost and timely access to enforcement. Dids shared her thoughts with a packed forum of parliamentarians, Government agencies, educationalists, economists, stakeholders and IP owners,

“When I was invited to join this panel, I did query the title and asked that it should

be copyright AND design right policy! I see it has remained but that got me thinking.... there is confusion about the language of intellectual property and who is protected by what. Often designers say to me, how can I copyright my design, or shall I get a patent to protect my design. As we know, both these statements are wrong.

With 5 different legal regimes that protect a 3D design, it is not surprising that design law is complicated. I have never understood either the legal or moral

rationale of IP protection between different types of creators. Why should a song writer, film maker or author have IP protection for their life plus 70 years under copyright law and an iconic furniture or lighting designer have at best 25 years and at worst, for most, 3 years under Unregistered Community design? What is the difference in creative skill and excellence?

Copyright creators have the added deterrence of criminal provisions for infringement and yet, for design creators,

the poor cousins, there are no criminal sanctions for unregistered design infringement. Both are automatic rights. Another example of inexplicable disparity between copyright and design right owners. And maybe an example of how policy has not chimed with the 21st century needs of a creative design sector.

And where does copyright law play a part, well it protects three dimensional designs in respect of works of artistic craftsmanship. And this is where it becomes even more complicated because not one case of artistic craftsmanship has ever been determined! A little look back at history tells us that in 1988, within Section 52 of the Copyright Designs and Patents Act (CDPA) there came a reduction in protection for a three-dimensional design, that was industrially applied, to 25 years

Then, in July 2016 to stem the tide and restrict the import of cheap copies of iconic designs, changes to

copyright laws were made increasing the period of protection available to works of artistic craftsmanship to life plus 70 years Which doesn't make sense because in our view iconic designs could not qualify as works of artistic craftsmanship because they have been manufactured in huge quantities industrially. The correct test (post 1989) is that they only qualify for 25 years protection because none could have come back into copyright as a result of the 2016 changes as none of them are works of artistic craftsmanship.

And with Brexit, deal or no deal, most designers will lose EU unregistered design protection unless there is simultaneous disclosure, which we believe could be calamitous.

In 2011 Professor Hargreaves said design policy had been neglected and it was made a priority in the then Prime Minister's top ten recommendations for design law reform. Post-Hargreaves – do we have helpful research

to influence design policy. Sadly not!

What should effective research look like to influence major policy decisions for the future of the UK's IP creators? It should be: Relevant, future proof and it should be anticipatory. It should also connect with the 21st century commercial needs of the design sector as well as being timely and accountable. Above all it should not just be an academic research model, but designers/industry and key stakeholders should be involved and engaged through the whole process UK design is a success story

To date there has been no clarity from Government despite their assurances that IP rights would not be eroded. This would appear to be low down on the hierarchy of priorities which seems anomalous given the value of design to the UK, especially now. What needs to happen? These are some simple recommendations which would ensure designers do not lose out deal or no deal:

- Clarity from Government/ IPO on legal position on simultaneous publication of unregistered designs in the EU and UK
- Introduce criminal provisions for intentional unregistered design right infringement
- Encourage negotiations between UK and EU to protect designers with reciprocal agreements
- Simplify design law or consider reverting to copyright law to protect designs
- Create timely, relevant IP research to 21st century needs and requirements
- Support the UK's micro and SME to continue to innovate with a stronger focus on IP enforcement"



Member Profile

Deakin & Francis



DEAKIN & FRANCIS
ENGLAND

Could you tell us a little about the history of Deakin & Francis and the driving force behind its success as innovators in design?

Here at Deakin & Francis we are immensely proud to be celebrating over 230 years of creative craftsmanship. As a long-established firm of manufacturing jewellers and silversmiths, we are delighted to be able to continue to build on the heritage, brand and family values that have been created over the past two centuries. We understand the importance of changing and following trends, this helps to push our wonderfully creative design team to always come up with new and inspiring designs. We love to think outside of the box, creating designs that are not just appealing to the eye, but match our customers desires and personalities. The jewellery market is constantly changing, and we are not afraid to try and push new design ideas.

Why do you think Deakin & Francis is a market leader and survives in such a competitive market 233 years after its inception?

Due to our wonderful history and heritage we have grown a well rounded and highly skilled team, from our expert vitreous enamellers, to our creative jewellers and design teams. Being in the industry for so many years has allowed us to really master what we do. Whether you are selecting a beautiful traditional piece to treasure or a gift to pass on to a loved one, we really do something for everyone. With an enviable international



reputation for the breadth and diversity of our range, our brand boasts enthusiasts, celebrities and members of royal families amongst our clientele. It is about adapting to the changes and challenges the market presents, and exploring new opportunities.

As a result of your investment in design, skill and craftsmanship, Deakin & Francis is a leader not a follower. Good design is often copied, and we understand that you have experienced copying. Could you tell us a little about how you discover and deal with infringements?

It is never nice or easy when you discover a design has been copied. When you have that passion, pride and excitement of your products it is sad to see or think

people are willing to copy ideas that you have invested your time into.

We have experienced copying several times, that we have discovered at trade shows or customers have sent us images of poor copies. Our initial reaction when this first happened was shock and in fact we contacted ACID and sought advice. As a result of working with ACID we contacted one of their Legal Affiliates, McDaniel & Co, and they have acted for us on numerous occasions. The first time when we discovered an overseas manufacturer copying our well-known skull designs they sent a letter of objection and managed to resolve the issue without going to Court. We would recommend good legal advice for all jewellers who discover their designs have been copied.

What is your message about the “me-too” culture that pervades some of your sector and those who ride rough shod over the law?

A fake is always a fake. It lacks the DNA, the passion and the properly made quality of an original. Copying shows a lack of skill, a lack of care and a lack of imagination. These businesses often don't stand the test of time.

Do you think that IP ethics, compliance and respect for intellectual property should be the cornerstone of the industry, in terms of declared Corporate Social Responsibility? And if so, how could the jewellery sector achieve this?

In an ideal world, there would be a non-copying declaration, that was



adhered to by all. In reality this would be challenging to enforce.

You invest in your people by helping them to develop skills and craftsmanship. How important do you think this is for the future of Deakin & Francis?

Investing in our team and helping to develop their skills and craftsmanship is extremely important. This allows us to create our beautiful pieces in house. This is also important for the industry itself and our customers. We love to create bespoke items and are happy to work with our customers to get the best end result, having highly skilled in house craftsmen makes it easier for us to all work together to create our famous innovative products and bring our customers ideas and wishes to life.

We now have an IP Act which will mean not only criminal provisions for intentional Registered design infringement but also for individual directors. Do you believe that if this is extended to unregistered designs infringement, it will become more of a deterrent?

As soon as there are test cases and the industry can see the impact of copying, this will certainly become more of a deterrent.

Can you give us a steer on what you feel ACID's achievements have been and what we could do in the future to raise further awareness about IP theft?

ACID provides an invaluable service for designers of original jewellery. Deakin & Francis have benefitted through access to specialist legal advice. ACID could promote every case of copying in a name and shame list online!

As you know ACID is the main Policy and Government campaigning body for Design & IP reform. What are your 3 recommendations to Government to stem the tide of blatant design theft to support the jewellery and broader design sector?

- Easy reporting of design theft.
- Register of design infringes.
- Promote legal cases.



INSTAGRAM AND ADVERTISING REGULATIONS

ARE YOU INSTA-SAVVY?



I hate to admit it, but my favourite shoes, my travel buggy and my dining chairs are all items that I first saw on Instagram. A method of advertising that once provoked little more than an eye roll from me, has now physically manifested itself in my life, reminded me that imaginative style and original ideas are not my USP. But am I the only one to have underestimated the impact of this shift in marketing practices? Is the regulatory framework for advertising 'insta-ready'?

Advertising through social media is one of the most innovative changes in recent years to the way brands put their products in front of consumers. For those social media celebrities or "influencers" who have corralled the tens of thousands of followers required to attract big brand names, simply snapping a selfie with a free product and telling your public how wonderful it is may not be as easy a "job" as it first appears. In the past year we've seen the Advertising Standards Authority (ASA) and the Competition and Markets Authority (CMA) respond to these changes in practice by publishing an

Influencer's Guide, setting out rules that influencers must follow to ensure that it is clear to consumers that there is a commercial relationship between the influencer and the brand, in addition to a guide for social media endorsements.

The CMA has already instructed certain influencers to label their ads more clearly following the publication of this Guide, and this month, the ASA opened an investigation into the advertising practices of Mrs Hinch, one of the UK's most prolific influencers, following three complaints in April over the way she labelled posts advertising products. The outcome of this investigation will be a significant indication of how the ASA intends to deal with influencers in contravention of the rules.

These obligations aren't placed solely on individual influencers though; brands themselves can be sanctioned if their ads don't comply with the regulations. In addition to their obligations under consumer law, which require both brands and individuals to disclose the nature of sponsored content, brands can fall within the

scope of ASA investigations if the influencers they partner up with don't follow the guidelines.

Communication with influencers is key where brands seek to engage them – sliding into their DMs won't cut it. Brands using influencers to market their products should treat these relationships just as they would TV or billboard advertising. They should ensure that those advertising on their behalf are operating within the law, and that the claims made about the product are accurate. Marketing teams should be trained on the latest guidance and made aware of the laws in this area, and regularly monitor posts made by those in partnership with their brand. Prudent brands will ensure that adequate contracts are in place with their influencers that cover these requirements, and offer maximum protection for the brand where any influencer flouts the guidelines. The investigation into Mrs Hinch will be one of the first opportunities for the ASA to show whether it will bring a brand within the scope of an investigation into an influencer's practices.

The ASA is showing no signs of holding back when it comes to online advertising generally, and neither are consumers. Last year, complaints over online advertising outnumbered television ad complaints by almost 3:1. With this in mind, the ASA and the Committees of Advertising Practice have launched "More Impact Online", a five year strategy focused on monitoring all kinds of online advertising.

It seems then, that the regulatory framework is not only ready, but has taken its own advice in being crystal clear as to what's required. The efforts by the authorities to get ahead of the curve when it comes to regulating online ads is influencer-worthy in itself. With sanctions for non-compliance including fines and even prison time, the outcome of this latest investigation will be more than just an influence on Mrs Hinch et al.

Learn more about advertising regulations in the digital age with Pauline McCulloch, Associate, ACID Legal Affiliate Burness Paull LLP.

New Members

ACID welcomes the following new members to the ACID Community



Company Name	Industry	Company Name	Industry
Rachael Osborne	Ceramics	Oh So Design	Graphics
Sandra Vick Ltd	Ceramics	Pango Productions Limited	Greetings Card
Family Designs Ltd t/a Rocket & Rose	Childrenswear	Clear Creations Ltd	Greetings Card
Opie Likes It	Childrenswear	Savannah Moray	Interior Accessories
Ampersans Design Limited	Design Agency	Twysted Roots	Interior Accessories
Grace April	Fabrics & Textiles	Velvet Rainbows	Interior Accessories
Sarah Campbell Ltd	Fabrics & Textiles	The Wall Design	Interior Design
Flybaby Limited	Fashion	Tobias Oliver Interiors Ltd	Interior Design
Houndstar of York	Fashion	Ascherbrook Ltd	Jewellery
Julian Garner Headwear	Fashion	Lydia Nizibian	Jewellery
SassypantstheLabel	Fashion	Marsha Drew Jewellery	Jewellery
The Small Home	Fashion	Suzanne Berry Silversmithing	Jewellery
The Good Rug Company	Floor Coverings	Wilderness Holistics	Jewellery
Anton Mikkonen	Furniture	Ana Thompson Fine Jewellery	Product Design
Charlie Caffyn Ltd / Charlie Caffyn Furniture	Furniture	DryCycle Ltd	Product Design
DDM Designs Limited	Furniture	Jardinopia Ltd	Product Design
Paul Lippard	Furniture	NINE by Rebecca A Hill	Product Design
Pegg Furniture Ltd	Furniture	Object Cor Ltd	Product Design
Sedilia Ltd	Furniture	Shopisfy Limited	Product Design
Some Simple Bespoke	Furniture	Strap Trap	Product Design
Riches Bespoke Furniture Specialist Ltd	Furniture	Tosho & Co	Product Design
Zultra Designs	Furniture	Aquillow	The Arts
Chaselink UK Ltd	Garden Products	Hannah Facey	The Arts
ICKC Associates Ltd	Garden Products	Janilaine Mainprize	The Arts
Out of the Kiln	Giftware	Joanne Webb Studio	The Arts
Shoeless Joe Ltd	Giftware	Litton Holt Designs	The Arts
Whispers Of Wood	Giftware	Cards On The Table Games	Toys
Cathy Williams	Graphics	Stitch and Sprig	Toys

ACID's Joining Criteria for New Members

In accordance with our policy that all members are provisional members for the first 6 months of their subscription period, we publish a list in each newsletter of companies which have recently joined ACID. In the event that there is any complaint against a new member, please write to the Chief Executive together with any substantiated facts. Hearsay, rumour or unsubstantiated facts will not be considered under any circumstances. Any complaint that should arise will be put before a panel comprising ACID's legal advisor, Chief Executive and two Corporate ACID Members from a different industry sector. If the panel decides that a complaint should be upheld their decision will be final and no correspondence will be entered into ■

ACID Design & IP Champion Award Winner 2019 Presentation



July saw not only the launch of the truly amazing Flit ebike, by Anti Copying in Design members Flit, but its designers David Turpin and Dave Henderson also received the 2019 ACID Design & IP Champion Award from the IPO Director of Innovation and Research, Pippa Hall at the Furniture Makers Hall in London following the ACID Advisory Council meeting at which Pippa was guest speaker.

On receiving the award, the ACID Design & IP Champion 2019 winner, Dave Henderson the inventor of the ebike, with designer David Turpin said, *“We’re really happy to receive this award, particularly for an ebike project. Ebikes are a great way to encourage more people to experience the health and wider social benefits of cycling. In developing this ebike, we focused not only on reducing weight, having it fold down small, and making sure it rides well, but also*

on ensuring that it has a coherent design that anyone would be proud to own.”

The distinguished group of judges included Sarah Weir OBE, Design Council; Deborah Dawton, DBA and Dan Black, Black+Blum

About the Flit ebike – The Flit-16 weighs around 14kg with its battery. It’s designed to fold quickly, with a single lever on the stem folding the bars down, while the rear section of the bike folds underneath the frame. Fold the Flit ebike in just 10 seconds – with 3 simple steps to roll the bike, and a further step to complete the fold.

The Flit story – “As a team of designers, engineers and cyclists based in Cambridge, UK, we’ve been inspired by the amazing cycling culture of our city. We love the way that cycling makes our cities more human and connected, and the sense of freedom it gives you.”

Dave and Alex (co-founders) met in 2015 whilst studying in Beijing. Electric bikes were their favourite way of zipping between lectures, being such a fast and fun way of getting round, it sparked their interest in ebikes. Dave, as an ex Jaguar Land Rover engineer, had always dreamed of developing an electric vehicle, whilst Alex’s vision was to help make our cities happier and healthier places to be. Together, they wanted to create a product that made city travel effortless, whilst fitting neatly into your lifestyle.



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Nothing in this newsletter is intended to be a complete statement of the current law and you should always take specialist advice in respect of your own particular circumstances

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ACID are supported by these Legal Affiliates. With thanks to; Boulton Wade Tennant, Burness Paull, Howard Kennedy, Kounoupias IP, McDaniel & Co, Stone King, Taylors

Events

For further information on the following events in which ACID will be taking part visit the ACID Events page at www.acid.uk.com

AUTUMNFAIR
1-4 SEPTEMBER 2019 - EVERYDAY SECTOR OPENS 31 AUG

AUTUMN FAIR
NEC, BIRMINGHAM
1-4 SEPTEMBER 2019
ACID STAND HALL 8 A42

glee

GLEE
NEC, BIRMINGHAM
10-12 SEPTEMBER 2019
ACID STAND HALL 19 D64

