

LICENSING TALES

CAPTIVATING STORIES FROM
INDUSTRY LEGENDS



GREG BATTERSBY

When I heard this from the inventor, I asked my department head if this would be okay. He immediately confronted the other attorney and said: “This is John’s file. You had no right to tell the inventor he could use “Giggle Wiggle” for “Bada Bing Bada Boom.” At that moment I knew that working at a toy company wasn’t like in-house work elsewhere.



Licensing Sure Beats Patent Prosecution

Greg Battersby recounted his early days in licensing in the legal department at Gulf + Western Industries which, at the time, owned Paramount Pictures, Madison Square Garden, Kayser Roth Hosiery, and a hundred other companies. He had joined G+W as Associate Patent Counsel, coming from two major IP firms in New York. He had been originally recruited to perform a range of patent activities for various subsidiaries as well as several government contracts issues.

As luck would have it, the attorney on his left was Bruce Hosmer, who did much of the Paramount licensing work. While Greg was toiling away on mundane patent “stuff,” Bruce was doing “fun stuff” like attending STAR TREK conventions and overseeing much of the licensing activities. Ten years later, Bruce would become LIMA’s first general counsel only to be replaced by Greg after his untimely demise.

On the other side of Greg was G+W’s trademark counsel, initially Chuck Grimes and later, Howard Barnaby. Their role, among others, was to file trademark applications for Paramount’s various merchandising marks. In furtherance of his activities, they would regularly receive cases of samples of licensed merchandise, e.g., MORK & MINDY T-shirts, STAR TREK action figures, GREASE sweatshirts, etc. to support the trademark applications. They were receiving so many samples of merchandise that it seems as if they were running a sample shop out of their office, supplying Greg and other G+W lawyers and their families with cutting edge samples for themselves and their kids. Greg’s young children were regularly attired in MORK & MINDY t-shirts and STAR TREK jackets.



It didn’t take very long for Greg to decide that merchandising and licensing were much more fun than writing patent applications for such exciting things as cotton crotch pantyhose, locking bolts for caskets, or slot cars for Sega.

That led to Greg taking on more of the merchandising responsibilities and ultimately co-authoring an article with Chuck Grimes on the “Protection of Merchandising Properties” which was published by the *Trademark Reporter* by the U.S. Trademark Association (now International Trademark Association) in 1979. The pair would eventually leave G+W in the early 1980s and form a new law firm ultimately called Grimes & Battersby, which developed a specialty in licensing.



Kalle Torma Breaking in with Angry Birds

The Nordics are well known for a lot of things: stunning natural landscapes, the northern lights, and creating Santa Claus, among others. One thing the region is not known for, however, is licensing. In 2018, I was determined to change that.

Let me give you a bit of backstory: I started my company, Flowhaven, in 2016, as a young, hungry entrepreneur interested in building a state-of-the-art licensing relationship management (LRM) platform that would help brand licensing professionals grow and scale. By 2018, I had numerous stamps in my passport, secured by traveling the world over to learn everything I could about the business and ensuring that the product I was building served every need. My trip to North America was especially illuminating, where I attended the Licensing Expo and met the deal makers and creators who were responsible for turning the properties that inspired me to enter the business into global sensations.

That is when the lightbulb went off! I needed a way to bring American expertise to the Nordics, where audiences were growing increasingly hungry for licensed merchandise based on mobile games, anime, and blockbuster films. At that point, Nordic licensing was in its infancy and largely applied to our local fashion and tech communities. Within weeks, my co-founder and I organized “Insights to North American Brand Licensing and Merchandising” a one-day event that we hoped would include Anita Castellar, CEO Fangirl Licensing; Andrew Lawrence, former licensing director, Pyramid America; author and thought leader Pete Canalichio; and Michael Melby, director, consumer products, Crunchyroll. They were all industry titans with a wealth of knowledge.



There were only two problems: How would we convince the speakers to travel 12,000+ miles for a one-day event? Some had never been to Finland, or even to Europe. How would we get our local audience fired up about the conference? My team had to learn in real-time. The qualities I saw as negatives, quickly became strengths. In addition to selling the opportunity to visit one of the most beautiful places on earth, I pointed out the opportunity to present a holistic, friendly approach to licensing to a group hungry for knowledge. Maura Regan, the president of Licensing International, even agreed to attend. For the potential attendees, we became a two-man marketing team, adapting American concepts for the local audience and empowering them to think beyond their borders.

On the day of the event, I held my breath as I watched the two worlds collide. My confidence was a bit shaken as our coffee failed to arrive on time, a bad sign in a country obsessed with coffee and precision. As the speeches got underway, I realized that there was nothing to fear. We helped the audience understand the power of Licensing International, underscored the importance of relationship building, and provided key insights that changed the way the region engages in licensing.

The audience and speakers connected right away with many making connections that stand today. Two years later, the Nordics have contributed more than \$4.8 billion to the licensing community. I feel confident saying we played some small role in that. Today, the speakers still tell me attending the conference was one of the best trips that they have ever taken. Even if our coffee obsession and quirks about crossing the sidewalk still puzzle them.



Louise Q. Caron – Colgate-Palmolive's Loss Was LCA's Gain

Louise Q. Caron, LIMA's former Sr. Vice President/Member Relations, was their very first employee and spent 33 years with the Association.

Before joining LIMA on Opening Day in 1985, Louise spent three years at Licensing Corp. of America, a division of Warner Communications – now Time Warner, Inc.

She recounts how she “stumbled” into licensing. Louise had been on an interview at Colgate-Palmolive on Park Avenue in New York City. Afterward, she stopped by Warner Communications at 75 Rockefeller Plaza to drop off her resume – no appointment – just walked in! She was asked if she had time to meet with an HR rep. Before she knew it, she was taking a typing test then off to meet the team at LCA. Two hours later, Louise was walking out of 75 Rock as a new employee of Licensing Corp. of America! It was her very first professional job out of college. She was so excited that she ran all the way to Penn Station – she couldn't wait to board the train to the Jersey Shore and tell her family the fabulous news. Remember ... there were no cell phones back then. When Louise walked into the house, her Mom had big news for her ... Colgate-Palmolive had called – she got the job! Too late.



Louise recalls that LCA was a great start to her professional career. She learned a lot in her three years there and felt she was prepared to go anywhere she chose after her training with the company. Murray Altchuler – her boss at LCA, and LIMA's co-founder/first Executive Director – invited her to join him when LIMA opened for business in the summer of 1985. She loved working with Murray, although she didn't have a lot of confidence that LIMA would get off the ground. She gave it a go, however, but she thought that she would probably be heading back to the Warner Communications conglomerate in two years. Who knew – 33 years later, LIMA was going strong, and Louise was still there!