

# A © M A G A Z I N E D<sup>®</sup>

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**YOUR VOICE AGAINST DESIGN THEFT**

ACID Design Champion Holly Hughes' Citradi Chair

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# Dear ACID members

**Globalisation and the internet** have been the best friends to those that take the fast track to market by counterfeiting. The exponential rise in online IP theft as the internet has grown to literally billions of sites is a critical issue world-wide which provides challenges rarely experienced before, especially for micro and small businesses.

The time, expense and crippling effect that blatant online infringement has on businesses is increasingly difficult to manage and this seemingly insidious and anonymous means of IP theft, with few deterrents, makes enforcement difficult if you don't know where to turn.

Government claims we have the best IP system in the world, which is laudable and probably very true, but what good is this if enforcement is increasingly difficult, expensive and out of reach for the majority of the UK's SME's within the creative industries?

To put a scale on the growing threats of online infringement, according to OECD statistics, Imports of counterfeit and pirated goods are worth nearly half a trillion dollars a year, or around 2.5% of global imports with many

of the proceeds going to organised crime. In the UK it is 4% - well above the 2.5% average share of fake goods in world imports, so there is even more of an issue nationally. Counterfeiters take advantage of our trust in trademarks and brand names to undermine economies and endanger lives.

**Help is at hand**, though, with Snapdragon IP who provide a specialist ACID Brand Enforcement service (ABES) for members and they are going through final testing now on an even more sophisticated, slick and proactive service. Take a second to read about a fantastic case study of their work on behalf of the Harris Tweed Authority on Page 22.

Amazon has started a new service and if you are a rights owner with a registered trademark you may be eligible to enrol your brand in

the Amazon Brand Registry. Amazon Brand Registry provides access to powerful tools including proprietary text and image search, predictive automation based on your reports of suspected intellectual property rights violations, and increased authority over product listings with your brand name. ACID has not had any feedback on this service yet and would welcome any comments. Generally, search engines and online market places are being held more to account and there is increasingly much more Government pressure to make access to help with infringing material more accessible and easier to enforce, but there is still a lot more to be done.

**Our ACID Advisory Council** met in May and we were delighted to welcome Tim Clement-Jones, a Liberal Democrat peer who advised on the current state of the nation on the Withdrawal Bill. Tim presented his views on the EU Withdrawal Bill and a deal between the EU and the issue of no customs union matched with no hard border. In his view the PM was aware of some of the issues on IP but not all and therefore not informed on the real threat to the UK design sector post Brexit. The Liberal Democrats had published a leaflet "Reality Bites" about the impact on the design industry of Brexit, covering freedom of movement, enforcement, data protection and exhaustion of rights. TCJ encouraged designers to engage with their local MP, highlighting job security as a key message.



ACID CEO  
DIDS MACDONALD

**Brexit and IP** - You will have seen the news that the UK and EU have published the latest draft Brexit agreement which signals the intention to grant all European Union registered trade mark and design right holders an equivalent UK right after the end of the transition period (now planned to end on 31st December 2020). So, Brexit-proofing your IP is the name of the game while our relationship is still working!

The paper highlights the points in the European Commission's draft withdrawal agreement that have been "agreed at negotiators' level and will only be subject to technical legal revisions in the coming weeks". In the document green indicates agreement, yellow where negotiators agreed on the policy objective, and white indicates where negotiations are ongoing.

**ACID Counsel, Nick Kounoupas commented**

*"This is good as far as it goes but doesn't help with ensuring that someone who first publishes or markets their design in the U.K. after December 2020 will be able to avail themselves of EU unregistered Design right as the requirement as we understand it remains that first publication must be within the EU. It only benefits registered design owners and even then, after transition date they will need to register twice to get RD protection, once in EUIPO and once at IPO."*

**ACID will be ramping up pressure on Government, fuelled by a grass roots MP campaign – engaging each and every MP who represents ACID members' needs traction and this is where you, our members, need to be proactive. Watch this space!**

**Most of you will have seen that the Creative Industries Sector Deal** was announced recently, jointly by Culture Secretary Matt Hancock, Business Secretary Greg Clark and the Creative Industries Council. It is a substantial piece of work detailing several reciprocal commitments from Government and Industry (£150m being the headline investment figure). The Alliance for Intellectual Property supported its development throughout from the beginning via our membership of the IP sub-group.

Key points include convening new roundtables with

- (1) social media and user upload platforms;
- (2) online advertising industry; and
- (3) online marketplaces and develop Codes of Practice with cooperative measures to significantly reduce online infringement (which "could include" proactive steps to detect and remove illegal content, improving the effectiveness of notice and takedown arrangements, reducing incentives for illegal sites to engage in infringement online and reducing the burdens on rights holders in relation to protecting their content). Another key point will be to support the IP valuation market Government will publish by Autumn 2018, a programme of work which will address skills gaps among advisers and intermediaries involved with the creative industries and improving access to finance from the British Business Bank for high-growth IP-rich creative businesses outside of London, and up to £4 million to be invested in a new programme of investment readiness support.

**We will shortly be announcing a strengthened coalition for design law reform with a grass roots campaign** to ensure Government will now consider unregistered design infringement as a crime punishable with a custodial sentence. This will put the real D for Deterrence in the ACID brand. Please stay engaged and when we put our call to action out, please respond by writing to your MP. This was a turning point when we succeeded in the 2014 IP Act. It is now time for action! ■



# Campaigning Update

**Brexit and unregistered UK and EU design right** - At the request of the IPO, ACID provided further evidence to substantiate our real concerns for most UK designers post Brexit and this was presented recently. Whilst this received a positive response and acknowledgement as “very useful” during the meeting there has been no further correspondence from the IPO to ACID on progress.

Whilst the Withdrawal Bill is reassuring in that EU laws will be transposed into UK law on 19 March 2019 the reality is that this Bill has not become an Act of Parliament and even if it does, if unregistered design rights are first published in the UK there are still many questions to be answered. The level of protection afforded to designers by the EU’s unregistered Community design (UCD) right is significantly higher than that of the UK equivalent. However, repeated commitments from Government have gone some way to assure designers that an equivalent level of protection will be introduced post-Brexit. This was bolstered by the technical note on March 6 which stated, “*In the future, where the UK does not have existing domestic legislation to protect certain types of rights, it will establish new schemes.*”

Even if equivalent protection (that is, a new or improved UK right) is achieved through the Withdrawal Bill, or by other means, the design sector will still be gravely at risk without reciprocal protection (that is, from the EU27). Post-Brexit, for designs first disclosed in the UK, while they may well be sufficiently protected here they will incur no UCD protection in the EU because the UK will no longer be a member of the EU.

This would have serious consequences for UK designers, almost 80% of whom rely on the UCD right to protect their designs, according to our recent ACID survey. The EU is one of the largest export markets for many UK design sectors, contributing, for example, over two thirds of UK furniture manufacturers’ export revenue.

**Nick Kounoupias, ACID Chief Counsel commenting on the latest status quo said,** “*It has now become clear that the need to preserve existing design laws and to strengthen those laws has become even more critical. As things currently stand after 30 March 2019 UK designers will no longer be able to rely on the very favourable provisions because the UK will no longer be part of the European Union. This makes the current negotiations between UK and EU even more critical for designers. ACID will ensure that the interests of designers are continually advanced in these discussions through our regular meetings with the IPO and Government Ministers.*”

## **Unregistered designs – criminal provisions**

Following a meeting with the IP Minister the Rt. Hon Sam Gyimah, MP., Nick wrote to further remind him of the potential threats to most UK designers when the UK leaves the European Union. He also pointed out that with the rapid advance of 3D printing this would allow clones of designs to be mass produced by criminals. Currently, there are no laws in place to provide a deterrent. Without laws in place there is no law for Police to enforce or even start to create an appropriate policy. The Minister replied that he would be prepared to consider new evidence – the first time there has been a chink of light in this direction!

## **Google and Search Engines**

– following evidence from our members and others, a

letter has been drafted and will be sent, as a starting point to question the fact that there is currently no clear process available that allows intellectual property rights holders to send notices to search platforms identifying links to webpages that are offering fake goods/images or designs that, amongst other things, infringe trade marks and design rights. Crucially, for the platforms to delist such links from their search results and to demote websites that continue to infringe to be demoted from the platform's search ranking. We await their response. Historically, the interests of copyright owners have been at the forefront but there should be no hierarchy of IP rights. This needs to change.

**ACID PLAN TO GATHER EVIDENCE** – this is where we need the help of every single ACID member. And not only our members but through a more collective voice of 10 design-led trade organisations who have committed to help us. Shortly you will receive a communication asking for your help in providing this so that we can galvanise action. We did it before and we will do it again when, after providing your evidence (and after long negotiations with the IPO and Government) the intentional infringement of a registered design was made a crime punishable by up to 10 years in prison. Ensuring that infringement of unregistered designs also attracts criminal provisions will put the D in the Deterrence. Watch this space and please show your support!



## Dear Prime Minister

Letter to the Prime Minister - And finally, on World IP Day, Nick Kounoupias, Holly Hughes, our World IP Day Female Design Champion and I knocked on the door at Number 10 Downing Street and hand-delivered a letter to the Prime Minister. In summary, I called on the Prime Minister to:

- Ensure that UKs designers will continue to benefit from EU unregistered design rights across 27 other member states.
- Give a commitment that the protection and enforcement of unregistered design rights as a crime will remain high on IP policy, not least because there is no law in place to enforce infringement of 3d printing. There is also little deterrent against copying, a problem which is rife and often by well know retailers, manufacturers and those within the contract sector.
- Acknowledge and address the fact that IP Protection and enforcement in export markets is also a huge challenge.
- Consider that now is the right time for Design to be added more formally to the DCMS in name and

recognition. How easy it would be to re-create the DCMS as the Department of Design Culture Media & Sport to give Design its rightful recognition as a valuable national asset.

*I finished the letter by saying, "As a dedicated follower of fashion and champion of design (I believe it was only recently Number 10 commissioned some chairs from UK designer Katie Holmes) now is the right time for strong design messages to come from the top. From iconic to every day, design is all around us, enriching our lives as consumers, solving problems, empowering social improvement. Why? Because Design matters to us all and UK Design matters, globally."*

Yours sincerely,

Dids Macdonald, OBE

**The letter was copied to Rt. Hon. Matt Hancock, MP, the Rt. Hon Margot James MP., and the Minister for Intellectual Property Sam Gyimah, MP, and a very recent reply was received from the IP Minister confirming that the UK's IP system is one of the best in the world. Whilst, undoubtedly we do have a good system for those that can afford to access it, the fact remains that cost and time effective redress for on and offline design infringement is scant and not fit for purpose for the majority of micro and SME design-led businesses. What do you think? ■**

# Working collaboratively to help IP Creators

Helping UK designers to protect and commercialise their ideas is at the heart of what we do and we are delighted to be working with ACID to achieve this common goal. Some of you may be thinking ‘What’s the British Library got to do with designers and supporting people to set up successful creative enterprises?’

Well, in addition to being the home of the Magna Carta, Shakespeare’s First Folio and the Beatles’ manuscripts, we’re also the library of the Intellectual Property Office and house all the patents, trademarks and designs ever registered in this country. We also have over £5m of business information, including up-to-the minute market research, company and country data, which is all free – all you need is a Reader Pass (also free!).

In 2006, we opened a Business & IP Centre in our landmark St Pancras building to support London’s entrepreneurs and small businesses, including sole traders and freelancers. Since then we have seen over 700,000 people use our services, of which nearly a quarter are from the creative and tech sectors. Some of them are the founders

behind household names such as Tangle Teezer and Ella’s Kitchen.

We’re delighted to have our own ‘Entrepreneur in Residence’, Julie Deane, founder of The Cambridge Satchel Company, who started her business from her kitchen table. Today she is manufacturing over 500 bags a day and her designs are stocked in 86 countries, as well as being touted by the hippest celebrities from Alexa Chung, and Zooey Deschanel, to Elle Fanning. Naturally she has had to ward off her fair share of copy cats.

But the Business & IP Centre has growth ambitions of its own.

Many of our users come from all over the country and so, in response to demand, we now have ten co-branded Centres in city libraries across the country in Birmingham,

Exeter, Hull, Leeds, Liverpool, Manchester, Newcastle, Norwich, Northampton and Sheffield.

In the last year alone, the network collectively supported nearly 20,000 people. Our figures demonstrate that if you use our services you are over four times more likely to be successful than the average entrepreneur in setting up a sustainable business.

The Centres have become community hubs in their own right where people from all walks of life can come together to learn, network and access free and low-cost information and support in protecting and commercialising a business idea or a creative work.

All the libraries are part of the Patent Library network, coordinated by the Intellectual Property Office (IPO) and thus have IP databases and expertise, as well as up-to-the-minute electronic company, financial and market research data. And some of our city library partners even have maker spaces!

We are helping to redefine what libraries can do and demonstrate the potential of these much loved but often underutilized spaces.

Our knowledgeable and friendly staff work in the Centres to answer any questions you may have and help you find the information that you need - and there is no need to book. In addition, each Centre holds a regular programme of workshops, networking events and



ISABEL OSWELL  
HEAD OF BUSINESS AUDIENCES  
AT THE BRITISH LIBRARY



# Halo v Comptoir des Indes

ACID Member Halo Creative & Design Limited have recently won a significant victory against Comptoir Des Indes in Chicago, Illinois with a permanent injunction following a guilty verdict in the design patent, trademark and copyright infringement suit by a federal jury sitting in Chicago in a case involving Halo’s most iconic furniture and lighting designs. The jury found CDI’s infringement to be knowing and wilful.



**ACID Comment** “Halo’s aggressive global IP strategy is consistent and robust and this sends a crystal clear message of a zero tolerance to IP infringement. They are determined to challenge any copies which will dilute their highly successful design-led brand in any way. Companies such as Comptoir des Indes have learnt a very expensive lesson, a message Halo hope will be heard far and wide in their fight against unlawful infringement, a sanitised word for theft”

The Halo Group was represented by the Chicago Office of Greenberg Traurig LLP. The Halo Group has been at the forefront of innovation in the furniture industry since its inception in 1976. The company is a world leader in the luxury furniture and lifestyle markets, providing customers with exquisite, authentically handcrafted products. Established in England, the Group now operates from its headquarters in Hong Kong, and maintains a UK head office in Styal, Cheshire ■

[www.timothyoulton.com](http://www.timothyoulton.com)

The case, filed in October 2014, involved two of Halo’s U.S. Design Patents, including one covering Halo’s award-winning Aviator **Tomcat Chair**, Halo’s **Odeon™** trademark covering an entire line of cascading crystal chandeliers and lamps, and Halo’s nine copyrights in many of its other well-known and best-selling furniture and lighting designs, including Halo’s “caged” **Gyro Crystal Chandelier**. The Court’s permanent injunction prohibits CDI from selling, offering or sale, or promoting the infringing products within the United States extended also to CDI’s e-commerce platforms, including their distributors.

The Court also entered an Order awarding Halo pre-judgment interest on the amount awarded by the

jury, bringing Halo’s total damages award to nearly \$US 3.8 million.

**Commenting, Emily Haslam, Halo’s General Counsel stated** “The Halo Group is sincerely gratified that the Federal Court and the Jury have recognized Halo’s intellectual property rights in its iconic furniture and lighting designs. This is a landmark case, for Halo, our legal team and the entire furniture and lighting design industry in the US. We are particularly pleased that the Court acknowledged and vindicated our copyright rights in many of our original furniture and lighting designs. Original designers should not have to stand by and watch copyists flood the global market with cheap imitations of their genuine products.”



USA - ACID MEMBER HALO IN \$3.8 MILLION “KNOWING & WILFUL” IP VICTORY AGAINST COMPTOIR DES INDES

# When Passing Off Gets Prickly

- (1) Henry Martinez t/a PRICK  
 (2) Henry Hate Studio & Prick Tattoo Parlour Limited  
 -v-  
 (1) Prick Me Baby One More Time Limited t/a PRICK  
 (2) Gynelle Leon

## WARNING TO READERS:

1. AS YOU CAN PROBABLY GATHER FROM THE TITLE, THIS IS A CASE IN WHICH THE WORD PRICK IS HEAVILY FEATURED. THERE'S SIMPLY NO AVOIDING IT (AS BOTH SIDES TRADE AS PRICK, BUT FOR VERY DIFFERENT REASONS) AND WE WILL USE IT IN THIS ARTICLE PURELY FOR ACADEMIC PURPOSES!
2. THIS, UNLIKE MOST CASE REPORTS, IS NOT THE TALE OF A ONE PARTY PUTTING A STOP TO THE OTHER'S INFRINGING ACTIVITY. INSTEAD, JUSTICE WAS SERVED WITH A FINDING THAT THE DEFENDANTS WERE ACTING PERFECTLY LAWFULLY IN USING AN IDENTICAL BRAND NAME TO THAT OF THE CLAIMANTS.

## Factual background

The Claimants are a well-known tattoo artist and studio who boast a number of celebrity clients. They had jointly traded as PRICK for a number of years in Shoreditch, East London and issued proceedings in the Intellectual Property Enterprise Court ("IPEC") against a nearby cactus shop and its owner, who also traded as PRICK.

The claim, perhaps unusually, was for passing off as opposed to trade mark infringement and the Claimants sought to put an end to the use of PRICK in relation to the sale of cacti and succulent plants.

Both sides had chosen to trade as PRICK in order to take advantage of the obvious play on words, the Claimants with their tattooing needles and the Defendants with their spiky plants. However, and rather

crucially, the Defendants had not chosen their brand name with any knowledge of the Claimants, they had picked it simply because it worked for their business. Indeed, the judge noted in her judgment that when the Second Defendant was cross-examined as to why she did not simply Google the word PRICK before selecting her brand name "*she answered with admirable succinctness: Because it would have shown me porn and penises*".

In spite of this lack of knowledge the Claimants were convinced that grounds for passing off existed and they adduced a number of witnesses at trial who gave varying accounts of confusing the two businesses.

## The judgment

To succeed in a passing off action a claimant needs to prove three things:

1. Goodwill (i.e. notoriety in respect of the brand;

2. Misrepresentation (a deliberate deception on the part of the defendant leading to customer confusion); and
3. Damage (as a result of the above).

The Court found that although the Claimants were able to show goodwill they failed to prove misrepresentation. Without this, damage could not be considered and an actionable passing off could not be found.

The Court doubted some of the evidence adduced by the Claimants and decided that the use of the PRICK brand was innocent. The Defendants did not seek to confuse consumers and, due to the fact that the commercial offering of the two sides were so different, misrepresentation could not be inferred.

The Claimants, having lost, were then obliged to pay the legal costs incurred by the Defendants. Fortunately, for both sides, these costs were half of the £50,000 costs cap set by the IPEC and so the judge had no trouble making an award for payment.

## Margaret Briffa of Briffa

says: Aside from a great result for our client this case is a testament to the fact that court proceedings in the IPEC can be fought, and won, without legal fees spiraling out of control.

The IPEC is often hailed as low-cost legal forum as the maximum recovery of legal fees is limited to £50,000. However, this is no small amount and parties often exceed this or have significant sums removed from their claim even when their bill falls below the cap. This means that the "winning" party can often be left out of pocket, with large legal bills remaining unpaid.

Our aim at Briffa is to get the right judgment for our clients without costing the earth. This case shows that it's possible and we couldn't be happier with the result ■

[www.briffa.com](http://www.briffa.com)

# Case Studies



## B & M BARGAINS PAYS £25,000 DAMAGES TO BIG LITTLE TOYS IN COPYCAT CHRISTMAS ELF CASE

In a legal settlement recently between ACID members Big Little Toys and B & M Bargains in a dispute over a copycat elf design, undertakings were received from B & M that they will not sell this product again, agreeing to pay Big Little Toys the sum of £25,000 in damages and to pay their legal costs subject to the IPEC scale caps. The costs recovery process is ongoing.

Last year ACID member Sarah Greenwell, owner and creator of Big Little Toys discovered a look alike product launched by B & M Bargains which was almost identical to her product “An Elf for Christmas”. The B & M product was called “A Magical Christmas Elf”. B & M Bargains initially denied any infringement and continued sales of their

product and so Big Little Toys issued proceedings at the Intellectual Property Enterprise Court.

**Niall Head-Rapson, Director of ACID Affiliate law firm McDaniel & Co said,** “We had a very strong case of alleging copyright infringement, registered and unregistered design infringement, trade mark infringement and passing off and we were surprised that B & M completely ignored this fact. However, when such a strong case exists Big Little Toys demonstrated that they were prepared to take a very strong stance about the infringement of their intellectual property and the result speaks for itself”

**Designer & creator Sarah Greenwell of Big Little Toys said,** “The culture of copying would appear to be rife and I was determined to pursue my IP ownership to the end. I hope by taking on B & M I can demonstrate to all that it is not only unethical but also unacceptable to steal the ideas and designs of others. My award-winning product ‘An Elf for Christmas’ was designed to promote and reward good behaviour in the run up to Christmas.

**ACID Comment** “Sarah’s product features an elf soft toy (boy or girl) and numerous interactive elements including reward stickers, thank you cards and signs, so it is not just the product but the journey around Christmas good will. Looking at the number of children’s charities B & M support the question has to be asked, ‘Is this in the true spirit of Christmas for children’ and an example of goodwill? Let this be a strong warning shot!”

The IP exists in registered and unregistered designs in the toys, unregistered design in the packaging and some elements of the product, copyright in the box and the various literary and artistic elements and a trade mark for the name. The success of the product and the reputation it gained also lent support to a claim for passing off. Sarah noticed that B & M had launched a copycat product which they had called ‘A Magical Christmas Elf’. This copied many of the key elements of the Big Little Toys product exactly (including the internal packaging) and also copied substantial parts of many other elements ■

[www.elfforchristmas.co.uk](http://www.elfforchristmas.co.uk)  
[www.mcdaniellaw.com](http://www.mcdaniellaw.com)





**TALKING TABLES SECURES IP VICTORY OVER B & M BARGAINS LOOKALIKE**

ACID Member Talking Tables have reached a settlement with retail giant B&M regarding infringement of their hugely successful Prosecco Pong game. Following an application for an interim injunction to the High Court, B&M Bargains agreed to remove the product from sale, pay Talking Tables its legal costs and substantial damages.

The "Prosecco Shot Pong" game became a huge hit for Talking Tables and was featured in worldwide press coverage and won the prestigious Gift of the Year at International Spring Fair 2018. Talking Tables registered a trade mark for the name 'Prosecco Pong' as well as registering the design of their external and internal packaging of the game. Sadly, imitation products flooded the market.

**Kelly Hudson of ACID Legal Affiliates, McDaniel & Co., acting on behalf of Talking Tables said,** "We were successful in securing the removal of some products from the market and in other instances were able to force the packaging of competitor's products (including major retailers such as Home Bargains) to be changed. The most worrying imitation, however, was that 'Prosecco Shot Pong' was being offered for sale by B&M Bargains whose reputation as a discount retailer had the potential to cause real harm both to Talking Tables' sales

and, just as importantly to their brand and reputation."

**ACID Comment** "It seems a travesty that Talking Tables had to apply for an interim injunction before B & M Bargains would agree to settle and pay substantial damages. Discount retailing should stick to selling generic products and not stray into infringing the IP rights of design-led companies such as Talking Tables. Do they really want a reputation as imitators?"

Talking Tables have an absolute zero tolerance of emerging lookalikes and have shown that they take immediate and decisive action. They work very closely with ACID affiliate McDaniel & Co and have worked out a proactive IP strategy to take quick, effective action resulting in an extremely positive outcome which has secured both the sales profile of one of their strongest sellers and their own reputation for designing high quality, classy products. And rightly so! ■

[www.talkingtables.co.uk](http://www.talkingtables.co.uk)  
[www.mcdanielslaw.com](http://www.mcdanielslaw.com)

# World IP Day 2018

This year's World Intellectual Property Day celebrated the brilliance, ingenuity, curiosity and courage of the women who are driving change in our world and shaping our common future. Annually, the World Intellectual Property Organisation (WIPO) celebrates World IP Day to promote the role that intellectual property rights (designs, trademarks, copyright and patents) play in encouraging innovation and creativity. In response ACID decided to find its own Female Design Champion which attracted a plethora of amazing talent!

## Holly Hughes of Citradi on receiving her award said:

"I am thrilled and honoured to have been chosen for this award by The Design Council and awarded by ACID. Inspired by the curves of nature, the concept of the Citrus Chair is to change the way we think about seating, making it more sociable, versatile and comfortable. For creativity to flourish intellectual property must be safeguarded."

**Judged by Sarah Weir and a team from the Design Council, CEO Sarah Weir, OBE., said** "100 years on from the Representation of People Act which gave some women the right to vote, we are delighted to support ACID's first female design champion on World IP Day. IP matters to all designers, to protect their designs. But World IP day also shines an

important spotlight on its wider implications on design and innovation in the future and which has implications on so many of our lives".

**The Design Council judges said:** "We were delighted to judge the ACID Design Champion Awards for World IP day and felt that Holly Hughes of Citradi was a worthy winner of the first ACID female Design Champion. Her work combines creativity and ingenious design with new thinking about seating which provides a much more flexible way of using it. This is particularly important as we have found and the numerous configurations available through the Citrus Chair seems made for the future, whilst honouring value of furniture making from the past."



**Runner up: Rachael Taylor of Rachel Taylor Studio** – "In particular for her extraordinary contribution to teaching and passing on her knowledge to so many others."



**Runner up: Carra Santos** – "For the imaginative boundary breaking work she is doing between different individuals and highlighting IP in an imaginative way."

**ACID comment:** "Being IP savvy in a world where IP theft is prolific is the first step to protecting original design so that it can achieve growth. At every stage Holly has demonstrated ingenuity in her design process and at every step ensured she has a proactive intellectual property strategy. ACID's designers are the drivers of change in the UK and beyond, trail blazing as an inspiration to the designers of tomorrow, so now it's time for ACID to shout loudly about THEIR achievements! Heartiest congratulations from all at ACID."

Finding an ACID Design Champion will now be an annual event on World IP Day but, naturally in the true spirit of gender equality open to ALL designers! ■



ACID CELEBRATES AWARDING ACID MEMBER HOLLY HUGHES OF CITRADI AS OUR FEMALE DESIGN CHAMPION



# The National Trust joins ACID

The National Trust has recently joined ACID, to lend their support to the organisation's mission of encouraging original design work. ACID is the leading UK and IP membership and campaigning body committed to raising awareness and encouraging respect for IP.

**Commenting recently on social media ACID member Sarah Lovell of Sarah Lovell Art said,** "I am so happy to work with such a wonderful organisation as the National Trust and to read of their passion to support independent designers and involvement with ACID to stop copying in the industry!"

The National Trust was founded in 1895 by three people who saw the importance of our nation's heritage and open spaces, and wanted to preserve them for everyone to enjoy. More than 120 years later, these values are still at the heart of everything the conservation charity does.

Entirely independent of Government, the National Trust looks after more than 250,000 hectares of countryside, 775 miles of coastline and hundreds of special places across England, Wales and Northern Ireland. More than 20 million people visit every year, and together with 5 million members and over 62,000 volunteers, they help to support the charity in its work to care for special places for ever, for everyone ■



With more than 300 stores and an online shop, the National Trust's retail range is an important income generator, funding the work the conservation charity undertakes to protect the special places in its care. Their intellectual capital, of which intellectual property plays a key role, is paramount.

Releasing four collections a year, the National Trust's in-house designers seek inspiration from the range of properties and the natural environment, in the charity's care. Each print is unique to the charity and represents national treasures that are being preserved for everyone to enjoy.

**Dids Macdonald, OBE., CEO of ACID, commenting on the National Trust joining ACID said,** "We are delighted that National Trust

*is supporting Anti Copying in Design not only to help protect their own in-house designs but as advocates of the original design of others. From writers to fabric designers, photographers to painters, the protection of their intellectual property is paramount."*

**Laura Vincent, Senior Retail Designer for the National Trust said,** "It is so important to us as a design team to know that our original and authentic prints are protected. So much research and time goes into sourcing the locations to inspire our designs, developing the print and in capturing the unique stories behind them. It is important that organisations like ACID can help ensure the authenticity of connection to our charitable activities is protected."

# FACT turns its expertise in audio-visual industry to provide assistance to designers

Established for over 35 years FACT is one of the UK's leading intellectual property (IP) organisations.

Over the past year and a half FACT has extended its expertise and technical knowledge to brands and businesses across the globe, requiring support in protecting their content, brand and intellectual property. The organisation is a one stop shop for IP protection providing a complete package of services including;

- intelligence gathering and management
- investigations and enforcement
- online disruption
- link removal, notice and takedown
- forensic examination and
- private prosecutions

FACT is now partnering with ACID to provide its services and assistance to designers wishing to take advantage of the new law that criminalises the illegal use

of registered designs. This support could be through the organisation's bespoke and automated link removal system which scans, detects and removes infringing content and products found across the internet. A human-verification process implemented by experienced investigators assures a near-zero false positive rate. Or through utilising FACT's expert intelligence and investigations team to launch a case to tackle and target online IP crime, counterfeiting or piracy.

Over the years FACT have worked with their clients in a wide range of private prosecutions which have resulted in successful sentencings and confiscations. For example; the prosecution of Sat4Pubs was a landmark case for FACT and the Premier League as it was the first legal case involving the illegal sale of illicit streaming devices (ISDs). The main perpetrator was found guilty in December 2016 and sentenced to four years in prison. Moreover, another revolutionary case for FACT was the prosecution of the first ever movie release group. The group accepted

their actions caused total losses in excess of £5 million and they received 17 years in prison between them.

FACT is now joining forces with ACID's Chief Counsel Nick Kounoupas, and Mike Northern, Solicitor, to provide an expert team on criminal prosecutions. With nearly 100 years' experience between the three parties, they will be able to provide designers and brands with the most robust IP strategies to prosecute infringers.

Intellectual property crime is not considered as mainstream criminality and therefore it is an area both police and prosecutors have little experience of dealing with. More commonly than not, IP cases are complex investigations requiring high level examination, case preparation and disclosure which can be time consuming and costly. Therefore, law enforcement and the CPS can be reluctant to take a case on. Even more so in a climate with continued cuts to funding and resources. However, private prosecutions enable more

control to the brand or business affected, allowing the case to be tailored to meet your requirements and needs ■



If you are interested in finding out more about FACT's services or working with the organisation contact: [contact@fact-uk.org.uk](mailto:contact@fact-uk.org.uk) or call +44 (0)20 8891 1217.

# Member Focus

Lindsey Childs



## When and why did you first start creating your products/designs?

In 1996 I left Cleveland College of Art and Design, where I studied textiles and surface pattern design. The HND was industry linked with groups like Jane Kitchen Design, Susan Hawes, and bigger groups like M&S, Crown Wallpaper and Skopos Blinds, a Northern group who were leading in the manufacture of fire retardant products. Alongside this we had annual trips attending exhibitions & shows; Indigo, Paris, Rati; silk tie designer, Lake Como, Versace Screen Printing, Milan, Decorex London, Osborne & Little, Liberty London. The course was superb, and towards the end I was gaining distinctions consistently.

I was a little daunted when I left as I was not ready to return home to Cornwall, so I stayed on in the North East and started to apply for Bursaries and Grants from the Princes Youth Business Trust (PYBT) and local resources, as I wanted to launch my own surf clothing line, which I did.

I exhibited at the PYBT Trade Fair at The NEC Birmingham aged 22 years and secured greeting cards freelance design work with M&S, took large orders for handmade cards for various shops around the UK, and met a company called Big Yellow Taxi, from the North East who I worked with for a while.

This work was amazing and I sold out of my fashion line for that season, but I was over stretched and decided to go into teaching part time, as cashflow was difficult to manage. I also did some bar work along the way to keep my social life going, eventually realising that the work outweighed the money and so I committed to full time studies in teaching Design and Technology in secondary education.

Since having my children I decided to return to my art and have built up a small home business 'Tidemarks', with a studio in my garden. It's great to walk to work in 2 minutes and be on hand for my family also. I produce semi abstract paintings and landscapes of the Cornish coast and my new work is promoting issues of man-made pollution.

## Did you have any knowledge of intellectual property when you started your business?

Part of my HND was indeed about copyright and I used to send myself my original designs of cards etc. in the post via recorded delivery and leave them unopened. I did not realise at that time that this method of



supporting designs has never been proven in Court! I also read the HND course's Copyright pack and realised I could not afford to officially register so many images with the IPO, for example. With hindsight, I realise that friends on my college course told me that another 'friend' from the same course was mimicking some of my card designs.

In fact, as I write this article I realise that people have been 'influenced' by me an awful lot! I can laugh now, as I even recall sabotage on my teaching degree which made me struggle to complete projects in time for deadlines. Obviously talent can bring about jealousy and mimicry. Just like the greats - the artist Turner had a huge problem with copying. He used to hang his work for exhibitions in advance, then go in and finish it quickly an hour before opening, to keep ahead of the game.

#### **Which ACID Membership services have you used and how have you benefited from being a Member?**

I have been quick to brand myself with the 'Member of ACID' logo in response to another company mimicking my techniques and style for 3 years, literally taking off the landmarks from my landscape paintings and reproducing styles remarkably similar to the backgrounds. I use the logo as my profile picture on all my social media pages and use the accompanying intellectual property statement on all my messaging and emails which

gives me a huge sense of relief and peace of mind.

This mimicking has made me feel violated, especially realising that 3 accounts on Twitter and 3 accounts from Instagram from the same gallery were following my every move, very, very invasive and sickening to realise the levels people will go to.

I have used ACID's IP Databank, to upload work from the past 10 years and I also accessed the legal affiliates for legal advice and found that Gavin Llewellyn at Stone King LLP was exceptionally helpful, regardless of the fact that I did not receive advice in my favour. The truth is that copyright law for art is flawed, in my opinion, unlike the music industry which seems to have more effective remedies for counterfeiting and plagiarism.

#### **Have you brought anything new to the marketplace recently that you would like to share?**

I have some amazing new environmental work that has taken 2 years to develop, using my litter picking at beaches and in the streets where I live to influence my progress, as well as the bombardment to my senses via social media, I choose not to share all of the horrific things that humans are doing to the planet, but instead take inspiration from it for my collection, which is called 'natural beauty versus man made pollution'.

#### **What is the best aspect of ACID Membership for your business?**

I love the IP Databank! It is easy to upload many images at an affordable cost and at the same time be able to download a design certificate. It's a huge asset to artists like myself. I do not believe that this service was available when I started out on my career and based on my recent experiences and with the window of opportunity still knocking via social media, it might seem like an unnecessary outlay. But I would encourage all artists to keep their new ideas close and do not share them until they have uploaded them to ACID's IP Databank.

#### **What advice would you offer to a new designer?**

I have realised that you need to look at your work objectively and separate the qualities of your work yourself and support the intellectual property of each piece. The experience I have encountered has taught me, that people who copy are clever, that they know how to work the copyright system.

Why would anyone expect a semi-abstract artist to reproduce textures, techniques and style from a landscape artist?

Still thanks to the Member of ACID logo and dog eared determination the truth will come out and in the meantime it's been fantastic to speak with the ACID team and be invited to contribute to Member Focus. Revisiting my career has been a shocking

wake-up call and catalyst for me to produce some of the best work of my life and if this article does give insight and help to other artists then I am pleased to have contributed.

#### **ACID values the support of its members to enable it to campaign for design law reform. Do you have any messages for Government/Policy Makers on IP issues?**

I think that there is need for significant development in IP issues particularly via social media and online infringement. I have now spent over 200 hours producing an evidence timeline of documentation and liaising with Instagram via its copyright infringement department to no avail. The system to send a copyright infringement complaint was strange, as the writing was so small and I could not even tell if anything had been sent. As I do not meet their criteria there is no response.

Further to this I feel the current copyright system for artwork is flawed, as discussed previously and more emphasis is concentrated on, for example, the Music Industry. As, historically, no investment has been put into supporting Design and the Arts these are blatantly being ripped off via social media, leading to loss of earnings. Copyists effectively make it look like I am copying them as they are pre-empting my development work and flooding the market ahead of me, causing a secondary, damaging impact on my sales ■

<http://www.tidalmarks.com>

# Member Focus

Helmm MF

## Which ACID Membership services have you used and how have you benefited from being a Member?

So far I have used the ACID member logo on my marketing materials to inform others that I am actively protecting my IP rights and I have registered some of our design drawings in the ACID IP Databank. I have also attended a recent ACID seminar which I found incredibly useful and had lots of burning questions answered.

## Have you brought anything new to the marketplace recently that you would like to share?

The standing desk is not a new concept - Charles Dickens, Winston Churchill and even Stan Lee are well documented fans of working whilst standing. However, we like to think we have brought something new to the standing desk marketplace through our innovative designs that we manufacture ourselves in our UK workshop. Our production process is sustainable and the materials we use come from FSC certified sustainable sources. Our desks are supplied flat packed but require no tools or fastenings to assemble and feature a unique mechanism that allows them to be adjusted to suit anyone from 5' 1" to 6' 4" in height.

Everything we produce is intended to improve your workplace wellbeing in one form or another, from the ergonomic features of our desks and laptop stand

## When and why did you first start creating your products/designs?

My design history is engrained in a life of non-wellbeing. I was a graphic designer and spent most of my working life in an office chair in front of a screen and complained regularly about back problems. When members of the co-working space that I also ran started showing an interest in standing desks back in 2016 I started to formulate product design ideas that would suit my fellow co-workers and get me out of my chair. Our first prototypes rolled off the line in April 2017.

## Did you have any knowledge of intellectual property when you started your business?

As an experienced designer I had lots of working knowledge of IP and copyright for my projects but was by no means an expert! I fortunately never have had to enforce my rights in my career to date but understood the importance of protecting them.





through to the mental support offered by the artwork in our office art store.

We have lots more planned too!

### What is the best aspect of ACID Membership for your business?

For me, the main attraction to ACID was being able to use the logo on my materials to let the world know I care about our IP rights. The IP Databank is an invaluable resource too, and much more cost effective than registering every one of our designs with the government IPO. I will also be attending more seminars as they are a great way of meeting other members and getting lots of questions answered!

### What advice would you offer to a new designer?

Document your design process, and if you feel comfortable doing so, do it publicly on social media. If you ever have to contest your design rights then you have a public record that it was you who created your designs. It also makes great content for your channels!

### ACID values the support of its members to enable it to campaign for design law reform. Do you have any messages for Government/Policy Makers on IP issues?

Please keep IP rights unified across Europe - the rights to own our own work should be everywhere, not just in the UK ■

[www.helmm.co](http://www.helmm.co)



# Copyright: Can A Technique Be Protected?

Most designers will have heard of copyright and many will understand how it protects their work. However, there are often cases where copyright unfortunately offers little or no protection even though they might appear unfair from a moral or ethical perspective.

## What does copyright protect?

Copyright in the UK protects certain types of 2D and 3D works, which includes drawings, written words, photographs, collages, sculptures, engravings, architectural plans, works of artistic craftsmanship and surface decoration.

A work will be automatically protected by copyright if it is original, which means that it has not been copied from an existing work. Copyright law also requires that a work is fixed in a material form, such as a drawing on paper or in CAD form or a carving of a sculpture.

However, copyright does not protect ideas, techniques, methods or concepts. Only if a work fits into one of the

categories of work protected by copyright will it be protected.

**Every potential copyright claim therefore needs to begin with a review of the original work in order to establish whether copyright actually subsists.**

## What rights does copyright give the creator?

If copyright does subsist, it will last for the life of the creator of the work plus 70 years and entitles the owner to prevent copying of the work and the unauthorised dealing with copies of the work.

There are two really important points to emphasise at this point:

- (a) The first is that copyright is not a monopoly right. It is the right to prevent copying. So, in order for the copyright in a work to have been infringed it must have been copied. It doesn't matter who copied it or where, as long as the alleged copy was created as a result of copying and not by an independent, coincidental design process.

**It is therefore necessary to consider the likelihood of persuading a Court that the work has been copied.**

- (b) The second is that the creator of a work is not always the copyright owner. An employee who creates a copyright work in the course of and for the purposes of



**GAVIN LLEWELLYN OF  
STONE KING AND AN ACID  
AFFILIATE LAWYER FOCUSES  
ON COPYRIGHT.**

their employment will not own the copyright in their work – their employer will. Similarly, a freelance designer commissioned to create a work who has assigned their copyright in the work to someone else will no longer be able to pursue a claim of infringement in relation to that work.

**It is therefore essential for freelance designers in particular to understand how copyright law and contracts work and to make sure that their copyright has not been assigned (whether expressly or impliedly) before pursuing an infringement claim.**

### **How similar does a work have to be to infringe copyright?**

Even if a work is original and has been copied, copyright in the work will only have been infringed if the alleged copy is a **substantial reproduction** of the work. So how similar does it have to be to be “substantial”?

Forget the urban myths about changing 10% or making five points of difference. Unfortunately, there is no definition of what a substantial reproduction is in law. The answer to this question will therefore vary from case to case.

What the Court will do in each case is ask:

- (i) is there an identifiable copyright work in issue, is it still in copyright and is

that copyright owned by the claimant?,

- (ii) what are the original features of the copyright work which give it copyright protection?,
- (iii) which of those features appear in the alleged copy? and
- (iv) do the copied features represent a substantial part of the original work?

When assessing an original and an alleged copy, the Court will look at all the elements of the two designs and take into account the cumulative effect of the copied features in order to determine whether the alleged copying is “substantial”.

However, if what has been copied is an idea, a technique or a style and that has resulted in an independent and original work being created rather than a substantial copy, the copyright owner will have no claim for copyright infringement, even if the two works look similar in style or represent a similar subject-matter or theme.

### **Summary**

1. Copyright claims will always depend on the particular facts and strength of the evidence in question. Sometimes, what looks like copying from a moral perspective will not translate into a copyright infringement claim.
2. You need to identify a specific copyright work or works which has/have been copied.
3. Remember, you must first prove that copyright subsists in your work and that you own it before comparing it with the alleged infringing design to see if there is a potential copyright infringement claim.
4. You then need to demonstrate that the alleged copy work has reproduced a sufficient amount of the original work – not the idea, the technique or the method of producing it.
5. Infringement doesn’t depend upon a certain number of features or percentage of a work having been copied. It depends upon how much, qualitatively speaking, of the original work has been taken.
6. Copying a technique or method might result in a work of a similar style, but that alone is unlikely to amount to a copyright infringement.
7. If you suspect infringement, act fast and seek legal advice to avoid prejudicing any claim you may have, but remember that there can be significant costs involved in pursuing a claim through Court proceedings, such as a costs award against you if you lose, and even if you win you will not recover all of your costs from the other party. A lawyer might be able to find an alternative means of settling a dispute ■

# Online Brand Protection - Harris Tweed Case Study

SnapDragon, ACID's Brand Enforcement Service (ABES) has been working with their client Harris Tweed Authority for the last year to protect its iconic brand. All genuine Harris Tweed is, of course, woven on the isles of Harris and Lewis and is exported both directly and indirectly around the world for both clothing and accessories.



Monitoring the world's busiest online marketplaces for misuse of the term 'Harris Tweed' and the 'Orb', SnapDragon has identified and removed significant numbers of links to sellers offering incorrectly branded products as well as genuine tweed branded with fake labels.

Importantly, complex supply chains have been identified enabling distributors and end-users of the cloth to better understand the complexities of the fabric's many and often seemingly disparate journeys to its end-point, particularly in terms of small accessories.

The Authority's work to develop a label policy to guide the use of its iconic labels is significantly improving the issue of mislabelling genuine, and 'copy', Harris Tweed. Proactive online enforcement,

together with legal action taken by Burness Paull, legal advisors to the Authority, will continue to play a key role in the brand protection strategy. SnapDragon has also instigated the registration of Harris Tweed with the EUIPO Enforcement Database.

## SnapDragon IP launches Swoop

SnapDragon, the legal tech company founded by ACID Member Rachel Jones, infuriated by copies of her own brand, has launched Swoop, an automated brand monitoring platform for designers and manufacturers. Swoop has been created to enable brands to wage war with online criminal gangs of counterfeiters and copycats across all industries. In many markets, including toys, makeup and electrical, fake goods can be fatal or cause serious injury because counterfeits do not conform

to the rigorous quality and safety standards with which genuine brands must comply.

By offering Swoop as SaaS (software as a service) and at a price SMEs can afford, SnapDragon gives all companies access to a world-class, robust, brand protection strategy. Fast and easy to use, the software lets brands of any size take control of their online reputation, helping them find counterfeits and copycat goods being sold online quickly and easily so that they may be subsequently reported for removal.

Sign up for a no obligation, confidential free trial. <https://swoop.snapdragon-ip.com/register> ■



[www.snapdragon-ip.com](http://www.snapdragon-ip.com)

LATEST NEWS FROM  
SNAPDRAGON IP

# New Members



ACID welcomes the following new members to the ACID Community

Member's Name	Design Category	Member's Name	Design Category	Member's Name	Design Category
Bridestobonline.com	Bridal	Burbidge & Son Ltd	Furniture	Louisa R Designs Ltd	Interior Accessories
Curious Rose Ltd.	Bridal	Eco Furniture Ltd	Furniture	Alex O'Connor Silver	Interior Design
Hannah Issi	Bridal	Evoak Handmade	Furniture	Grid Thirteen	Interior Design
Jessamine Payne	Bridal	George Gold + Co	Furniture	Pippa and Company (Pets) Ltd	Interior Design
Tullibee Ltd	Bridal	Hookes Interiors Ltd	Furniture	PotNotch	Interior Design
Alex Allday Ceramic & Surface Pattern Design	Ceramics	HOS	Furniture	Ashes Into Jewellery Ltd	Jewellery
Jimbobart	Ceramics	Lloyd Pascal & Co. Ltd	Furniture	Emma Hedley Jewellery	Jewellery
Stars + Snuggles	Childrenswear	Nursery Connections Ltd	Furniture	Factory Floor Jewels	Jewellery
Flo Creative Limited	Design Agency	ON-studio	Furniture	Josephine Gomersall Designs	Jewellery
Neil Carter	Design Agency	Punchy	Furniture	Senin	Jewellery
Palma Bay Creative	Design Agency	Refunk'd	Furniture	Timon Tio	Jewellery
Urban Eddie Ltd.	Design Agency	Rigg Ltd	Furniture	Tinybird Jewellery	Jewellery
Another World	Education	Showhow	Furniture	Jones Britain Ltd	Kitchen & Bathroom
Emily Notman	Fabrics & Textiles	Tom Faulkner Ltd	Furniture	Facepulls	Lighting
Julie Owen	Fabrics & Textiles	VIDA Living	Furniture	Ochre (London) Limited	Lighting
Lola + Blake	Fabrics & Textiles	Block Blitz Ltd	Garden Products	Bagaceous.Inc	Product Design
Louise Body	Fabrics & Textiles	Apples to Pears Ltd	Giftware	Charlotte Liebling	Product Design
Lynn Forder	Fabrics & Textiles	Craft and Stitch Ltd t/a Four Leaf Clover Print	Giftware	Christian Cowper	Product Design
Mustard Ivy Ltd	Fabrics & Textiles	Nosheen Ahmed	Giftware	GT Technical Solutions Limited	Product Design
National Trust	Fabrics & Textiles	Pieridae Gifts	Giftware	Henry Blake Hardware	Product Design
Ruff and Tumble	Fabrics & Textiles	Midland Leisure Sales	Graphics	Irons & Stone Restoration Ltd	Product Design
Wilderhouse Design	Fabrics & Textiles	Mimi Smartypants	Graphics	Mad Beauty LTD	Product Design
Bustoire	Fashion	The Quintessa Art Collection Ltd	Graphics	Maid In China Ltd	Product Design
Haltienex Ltd	Fashion	Whittle Design Studio Ltd	Graphics	Olifantjie	Product Design
Irina Bragin Enterprise	Fashion	wordynumnum	Graphics	Ruskin Design Limited	Product Design
Iysha McVitie	Fashion	Cardology Ltd	Greetings Cards	The Glitter Furniture Company	Product Design
Lavinia Bourne	Fashion	Catherine Lewis Design	Greetings Cards	Truthbrush Ltd	Product Design
Loveata Limited Co	Fashion	Chloe Hall Illustration	Greetings Cards	Ultimat Defence Limited	Product Design
Marina Prokopiva	Fashion	Fiona Barker Design	Greetings Cards	Bristow Yuill AIDIA	
Salt & Saunter Ltd	Fashion	Objectables	Greetings Cards	trading as But n Ben Bindery & Press	The Arts
Tanya Cory	Fashion	robertafidora.com	Greetings Cards	Este MacLeod Art	The Arts
The Great British Bridal Co Ltd	Fashion	Rosefinch Studio	Greetings Cards	Lindsey Child Environmental Artist	The Arts
Stove World UK limited	Fires & Fireplaces	The Playful Indian	Greetings Cards	The Cornish Maid	The Arts
The Grosvenor Wilton Company Ltd	Floor Coverings	The Three Foxes	Greetings Cards	Creative Nurture	Toys
&Bespoke	Furniture	Collared Creatures	Interior Accessories		
Bedstretch Ltd	Furniture	Jasmine Dawson	Interior Accessories		

## 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 ■

# And the last word!

ACID out and about

At an IP Awareness Network World Intellectual Property Day event, now an annual date in the IP world's calendar at Westminster Sam Gyimah MP – Minister spoke about the opportunities for trade and growth, with particular reference to the Government's IP industrial strategy, now and after the UK leaves the EU “to provide further certainty and clarity in our preparations to leave the EU...One of those opportunities is to make sure we continue to strengthen and develop the

international IP Framework, and today I am pleased to confirm that the UK has ratified the Unified Patent Court Agreement, and look forward to bringing the court into being”. At the same event Pete Wishart presented Holly Hughes with her ACID Female Design Champion award.

Anti Copying in Design was proud to be a finalist in the MemCom Annual membership awards for the “Best Campaign on a Shoestring” seen here with Dids is Simon Bull ■



## Events

**NEW DESIGNERS**  
JUNE 27-30  
JUNE & JULY 4-7  
BUSINESS DESIGN CENTRE  
LONDON

**MANCHESTER FURNITURE SHOW**  
15-17 JULY  
MANCHESTER CENTRAL



**HARROGATE HOME & GIFT**  
15-18 JULY  
HARROGATE  
CONVENTION CENTRE

**AUTUMN FAIR**  
2-5 SEPTEMBER  
BIRMINGHAM NEC



**GLEE**  
10-12 SEPTEMBER  
BIRMINGHAM NEC



**JANUARY FURNITURE SHOW**  
20-23 JANUARY 2019  
BIRMINGHAM NEC



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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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