

# GARRIGUES

**Business of Fashion Law**

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Karen Millen vs Dunnes Stores

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**GARRIGUES**

Business of Fashion Law

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# Who makes the purchase, me ...or my brain?

**Vanessa Izquierdo**

The boom in low cost consumer spending in recent years stands in stark contrast to the staggering figures posted by the luxury goods sector. The financial papers are rife with stories on the major deals performed in the industry, whereas such deals were only known to industry experts in times gone by. The media coverage given over to the luxury sector testifies to the €1.3 billion the industry moves worldwide. According to a report by the Boston Consulting Group, published in January, some €300,000 million are splashed out on "personal luxury": fashion, cosmetics, wristwatches, jewelry and a host of other luxury items; the automobile industry accounts for a further €307,000 million, while €715,00 million is spent on so-called "luxury experiences", including holidays, restaurants and top-of-the-range hotels. There are other types of luxury, such as real estate or the art market,

which could be placed in the investment bracket, as well, needless to say, as other personal experiences that are hard to classify or quantify in any piece of research.

The rise in consumer numbers for this type of product or service can be put down to the growth of the global economy. If the figure was put at €90 million in 1995, by 2013 it had risen to €330 million and is expected to hit the €400 million-mark by the year 2020.

Spain ranks fifth Europe-wide in luxury goods consumption, with aggregate earnings of €5,123 million in 2013, up 7% on 2012, according to figures from the Spanish Luxury Goods Association. Regrettably, we Spaniards only account for a 1/3 of these numbers, with the remaining 2/3s coming from the tourists who flock to our country each year.



Both the growth in consumer numbers and the nature of such consumers have led to maximum specialization in the customer service on offer at points of sale. Experts point to the fact that, while consumers tended to come from the same mold twenty years ago, these days each region is home to its own tastes, combined with another phenomenon, i.e., the “masculinization” of luxury brands consumption. Perusing the wares on offer in a luxury boutique is no longer the sole preserve of the wealthy, or of women.

I have been looking into how the experience at the point of sale impacts on the decision to purchase luxury items. From countless interviews conducted with executives from the leading domestic and international brands, it has been fascinating to observe how each of them have their own labels for the different client types and how, in response, they design both the sales environment and their approach to customer care accordingly.

The latest breakthroughs in neuromarketing are helping brands gain an insight into how the brain responds to an array of stimuli. It has been scientifically proven that 80% of the decision to purchase this type of product depends on emotional factors, meaning that anyone able to influence such factors will be a sure-fire success. In the words of Javier de Felipe, a neurobiologist at Instituto Cajal del CSIC and Universidad Politécnica de Madrid, “we have a genetic predisposition towards the beautiful, but our artistic leanings, fashion being one example, is the outcome of learning and our cultural environment. Fashion springs from a desire to satisfy an intellectual craving”. From an emotional standpoint, the brain is housed in the amygdala and the limbic system. Although this connects up to the frontal cortex, the rational part of the brain, it does not act in isolation but rather as a whole. As Antonio Martín Araguz, from Hospital de la Defensa Gómez Ulla, puts it, “stimuli must first pass through the emotional system. Thus, when something catches our eye, it has already been influenced by the emotional component. This explains why we do

not always buy the cheapest car on offer, but rather the one that will make our neighbor envious”.

I have had the opportunity to see brain scans showing how various stimuli affect the brain and came away with the feeling that we are all but powerless in certain situations. The decision making process is a “fight” between two brain structures, the Accumbens nucleus and the Insula, both housed in the emotional core of the brain. The first of these, associated with pleasure, lights up when we spot a product that takes our fancy, urging us towards a decision to buy in search of satisfaction. At that moment, the Insula enters the fray, responsible for a great many sensations such as pain, fear or sadness and which is activated when we notice a negative aspect of the product, which tends to be the hefty price tag in the luxury industry. The decision as to whether or not to make the purchase will depend on which one emerges victorious: if the activation of the Accumbens nucleus trumps the Insula, we make our way cheerfully, if a little guiltily, to the cash register. If, on the other hand, the Insula takes precedence, the purchase will fall by the wayside. The degree of development of these glands differs from one person to the next, which helps explain, together with the type of education we receive and our personal preferences, why some of us consume luxury goods and other do not.

There are other methods available to study the physical reactions of the brain when faced with the wares offered by the major brands, such as measuring the pupil dilation linked to the segregation of dopamine or responses when hooked up to an electrocardiogram, and the top brands are the first in line for such experiments.

In short, while we make our decisions based on an array of variables, the ability to put the blame on our brains as we leave the store is an ideal excuse to fall into the same trap the next time round. The resulting dopamine levels are well worth it!



# Karen Millen vs Dunnes Stores

## A little push by the ECJ to the fashion industry

Joao Miranda de Sousa / Cristina Mesa

Fashion houses have traditionally been skeptical about the effectiveness of the types of legal action regarding the proliferation of clones of their designs (knockoffs). The general feeling has been that unless the “cloners” use your trademark on their products, little could be done to avoid the proliferation of clones on the market. Actually, those who tried to clone under the rules of intellectual property usually came up against the wall of “objective originality.” Under this requirement, the designs have to be pretty revolutionary in order to be protected by copyright law.

The landscape began to change with the entry into force of the Community Design Regulation<sup>1</sup> which introduced the possibility of protecting fashion designs through the rules on “unregistered” community design. The introduction of this instrument was a clear nod to the fashion industry by the Community legislator, aware of the difficulty and cost of protecting fashion collections<sup>2</sup>. The only requirement for unrestricted protection not dependent on registry procedures for a period of three years is for the design to be new and have individual character. The “novelty” requirement is not difficult to accomplish, since the design only has to be not identical to a previous one. The “individual character” requires more creative effort, since the overall impression of our design on the informed user must be different to that produced by any previous design. It consists, in short, of bringing something different to what was already in the market.

Karen Millen is one of the companies that have chosen to defend their designs in the courts, using the “unregistered community design” instrument. In 2007, the British firm sued the Irish chain Dunnes Stores for copying several of its designs. Dunnes never denied that it had copied the models, but defended its right to do so on the understanding that the Karen Miller creations lacked individual character and, therefore, could not be protected as registered designs. The defense of Dunnes did not convince the Irish court, which ended up ruling in favor of Karen Millen.



The Irish chain did not give up and in the second instance, re-emphasized the lack of “uniqueness” of the designs. This time, the Supreme Court of Ireland opted to refer two questions to the Court of Justice of the European Union (ECJ) to help it interpret the term “individual character.”

Firstly, it asked the ECJ if in order to know whether a design has individual character we should compare it with individual designs as a whole (full) or we can compare each of the parts of our creations with several previous designs<sup>3</sup>. The second scenario would make it virtually impossible to meet the requirement of “individual character”, making the protection of fashion designs extremely difficult. Why? Because it would permit a dissected comparison that would make it easier to find precedents of all the components of our design. What Dunnes Stores intended was to dissect piece by piece the copied Karen Millen shirts in order to be able to demonstrate that each and every one of their pieces had a precedent. Obviously, comparing thousands of shirts, it would be much easier to find similar or identical collars, sleeves, cuffs, buttonholes and buttons to those of Karen Millen. However, the ECJ opted for the first method of comparison, where the existence of similar designs should be carried out by sticking with complete designs considered as a



whole. This is a clear commitment to the upgrading of the design community, recognizing the merit of an industry that relies heavily on the reinterpretation of trends.

The second question referred to the ECJ affects the burden of proof. The key point is whether the burden of demonstrating that a registered Community design has individual character should fall on the owner of the design or on the contrary, on the person who has allegedly infringed the referred design<sup>4</sup>. Again, the first scenario would put the creators in a very delicate position, requiring what lawyers call a *probatio diabolica*, i.e., the ability to show that a fact has not taken place. Again, the ECJ

chooses the more favorable option to the protection of innovation stage. Thus, it is sufficient for the owner to specify the individual character of his creation. The defendant that contests the individual character would have the burden of demonstrating that it does not exist.

It is a clear victory for Karen Millen but in our opinion, the victory is even more important for the whole fashion industry. By strengthening the registered community design instrument, the ECJ is arming creators with good reasons, so that from now on, they will dare to fight against the proliferation of clones in court.

1. Council Regulation (EC) No 6/2002 of 12 December 2001, on Community designs (Community Design Regulation).
2. "Some of those sectors produce large numbers of designs for products frequently having a short market life where protection without the burden of registration formalities is an advantage and the duration of protection is of lesser significance". Recital 16 of the Community Design Regulation.
3. "In consideration of the individual character of a design which is claimed to be entitled to be protected as an unregistered Community design for the purposes of the Community Design Regulation, is the overall impression it produces on the informed user, within the meaning of Article 6 of that Regulation, to be considered by reference to whether it differs from the overall impression produced on such a user by:
  - (a) any individual design which has previously been made available to the public, or
  - (b) any combination of known design features from more than one such earlier design?"

Karen Millen Fashion Ltd and Dunnes Stores Ltd (Judgment of the Court of Justice of the European Union of 19 June 2014 in Case C-345/13).

4. "Is a Community design court obliged to treat an unregistered Community design as valid for the purposes of Article 85(2) of Regulation where the right holder merely indicates what constitutes the individual character of the design or is the right holder obliged to prove that the design has individual character in accordance with Article 6 of that Regulation?" Karen Millen Fashion Ltd and Dunnes Stores Ltd (Judgment of the Court of Justice of the European Union of 19 June 2014 in Case C-345/13).

## The key points of Karen Millen Fashion Ltd and Dunnes Stores Ltd

(Judgment of the Court of Justice of the European Union of 19 June 2014 in the Case C-345/13)

- Article 6 of the Regulation... is to be interpreted as meaning that, in order for a design to be considered to have individual character, the overall impression which that design produces on the informed user must be different from that produced on such a user not by a combination of features taken in isolation and drawn from a number of earlier designs, but by one or more earlier designs, taken individually".

- "Article 85(2) of Regulation No 6/2002 must be interpreted as meaning that, in order for a Community design court to treat an unregistered Community design as valid, the right holder of that design is not required to prove that it has individual character within the meaning of Article 6 of that regulation, but need only indicate what constitutes the individual character of that design, that is to say, indicates what, in his view, are the element or elements of the design concerned which give it its individual character".







# Investing in the power of diversity

*Camilo Argaez*

If there is one word that lead with significance being Latin-American, that word is miscegenation. In Latin America the mix, as essence, is exhibited by bodies, is exhaled throughout pores and is expressed by minds.

Nowadays, when few corners of the world are unaware of festivities around the grass, the stands and the ball, millions of people,

through flat screens, watch the plurality of our specie bifurcated into persistent races and compare ourselves and later identify ourselves, to recognize who we are and who we are not by means of the merely observation of ours and our "opponents", and there, it is when the Latin American being emerges exuberated just as the tropical diversity in which he inhabits. Heritage coming from varied people flows dissolved as the result of five centuries of Amerindian mixed with Iberian European which in turn intertwined with Arabs, Persians and Jews; four years of amalgamation with





Black African; two hundred years union with Pacific and Asian travelers; and five decades of expansion as immigrants in the United States. And then, the Latin American mestizo, in the current struggle to overcome within his World Cup folkloric passion, compares himself with others and in such a way he may be differentiated from them but at the same time he will feel identified with everyone else.

The main wealth of Latin American people lies in diversity and that wealth has become more visible with more brightness, for the moment, in literature and arts, not staying far from fashion and design. A previous analysis (Newsletter of Fashion May) showed the Latin American market as fertile ground for the thriving trade in the most recognized global brands of fashion and design. In this new approach to the subject, we refer to the vitality of Latin markets in terms of creativity and innovation that can emanate from them, precisely because of the powerful variety of intangible inputs that account from their exultant diversity. In spite of the fact that the Latin-American main design trends are extrapolated from Europe, more designers, collections and proposals of the region explore from modernity, multiple native elements form these lands. These proposals achieve success locally and internationally and attract followers, supporters and investors moved by the beauty and uniqueness that characterizes magic, which contrasts with the usual pre-established trends. To illustrate this reality, there is no need to look far beyond: a few days ago, for example, in an important Colombian show, a fashion collection from a recognized designer excelled with a typical piece of clothing, known as "ruana", of rural origin, spun for decades Colombian counties, result of the ingenious combination of Spanish shawls and indigenous ponchos. This example of fashion emerged from the cultural richness of Latin American people is repeated with increasing frequency in Latin America countries and is replicated to several major businesses in the world, encompassing not only clothing but also the accessories and jewelry. The irreversible growth of Latin America as an emerging economy joined to this mentioned fertility which benefits the creative field, may foresee an exponential increase of these native trends and for the reasons expressed above, it will be essential for designers and investors to understand the legal framework in which they may move and legally take advantage from the raizal and native wealth that oozes in Latin America, without violating the intellectual, cultural and collective rights of communities from which that wealth is rooted and is still surfacing. The legal issue then, for designers and

investors to make progress in this specific field, will be, not only, intended toward the protection that can be accessed on their property by means of the rules on industrial designs, trademarks and artwork but also take into account, as an additional element and priority, the precise knowledge of the limits in which it will be feasible to consolidate and exploit private rights on designs nourished from Latin American culture without conflicting with legal institutions as means from which intangible assets and intellectual collective gain recognition and protection, including designations of origin, geographical indications or collective marks. To access this legal knowledge will make a difference and the boundaries between two scenarios equally lucrative, but dissimilar in terms of legal contingencies and ethical judgments attached to them: on one hand, the setting of an aesthetically acclaimed and, for sure, commercially attractive, but marked by risks and legal or cultural claims, similar to the one scenario in which a prestigious European designer who included in their catalog colorful backpacks extremely similar to woven by Wayuu ethnic group recently found the Guajira Peninsula in Colombia without higher previsions. On the other side, a different scenario, one for which transits the prestigious American brand of Toms' shoes, valued at more than \$ 600 million by Financial Times, which has been trading a number of innovative and creative designs inspired on sandals used since ancient times over the Andes and pampas plains and the shores of this mountain range for the last five years without problems and risks before the law.

To create, design and innovate from the rich Latin American cultural diversity will yield huge fruits and returns to the designers and investors that continue taking advantage of this creative flow full of ideas, shapes, textures and colors that sail these lands for recreation, reinvention and evolution. However, to access this vein it is necessary to achieve a fair balance and adequate management that allows this advantage harmonizes with the protecting laws of collective intellectual property, avoiding decisions as the ones adopted by the Superintendency of Industry and Trade of Colombia in 2013 when, based on an appellation of origin and a collective trademark granted to the indigenous reserve Zenú that prohibited the sale of millions of hats exported from China that imitated the famous "vueltaio hat", the same hat that today can be seen crowning thousands of proud Colombian supporters in Brazilian stadiums, where Latin American mestizos, what I predict, today June 22, will again impose the strength of their diversity.



# Poland: Prohibited contract clauses in the rules and regulations of an online shop

Karolina Rudzińska / Eliza Glusko

As everyone knows, more and more business entities are now selling their products through online shops. This form of sale not only allows customers to shop in comfort, but also often proves much more effective for the company as well.

Online shops should set out the rules of online shopping in regulations comprehensively covering the principles of operating the online shop, while also respecting all consumer rights. Therefore, it is crucial to draft regulations in such a manner that they do not contain any provisions setting out consumer rights and obligations contrary to good practice or in breach of consumer interests.

## Obligation to have rules and regulations in place

In Poland, the obligation for an online shop to have regulations in place is expressly set out in the Act on Providing Services Using Electronic Means, according to which customers must be able to look through the regulations before concluding any transactions with the e-business operator. Customers are not bound by provisions that were not made available to them.

## What must be included in rules and regulations

Under Polish law, online shop regulations should primarily address such issues as: (i) the warranty terms and period, (ii) the policy of return of goods and making complaints, (iii) the right to rescind a contract and issues relating to the protection of privacy and personal data. With respect to the last of these issues, it is usually the operator of the web portal, as the data controller, that has a number of obligations under the Personal Data Protection Act, the most important of which is the obligation to inform the person to whom the data refers about the terms and rules of data processing.

The principles of installing and using cookie files must also be addressed when creating online shop regulations.

Under Polish law, online shops are obliged to properly inform a consumer that they use cookie files, as well as about the purpose and method of processing this information. A consumer should be informed about the possibility of consenting (or refusing to consent) to the installation and use of cookie files.





### Prohibited contract clauses – what are they?

In principle, prohibited contract clauses are provisions of a contract entered into with a consumer (in the case of online shops, incorporated into the regulations) without being agreed with him or her individually, which set out the consumer's rights and obligations contrary to good practice and in gross breach of his or her interests.

Most common mistakes in online shop rules and regulations – examples and methods of elimination

The abusive clauses recurring most frequently in online shop regulations are provisions that:

- limit liability for the accuracy of product information placed on the shop's website;
- limit or exclude liability for the actions of entities delivering the purchased product to the consumer (e.g. postal or courier services operators), for example by stating that "The shop is not liable for the consequences of a delay in delivery or the loss of the parcel";
- limit consumer rights to rescind a contract concluded at a distance;
- limit liability on account of the inconsistency of goods delivered to consumers with the contract, for example by stating that "The costs of returning goods being complained about are to be borne by the buyer";
- do not comply with the norms set out in the Personal Data Protection Act;

- impose the choice of the competent court on the consumer by stating, for example, that "the court competent to examine disputes under the sale contract is the court with jurisdiction over the seller".

In Poland, the authority responsible for overseeing the observance of consumer rights and determining whether or not provisions included in contracts, regulations, forms, etc. comply with law, is the Court of Competition and Consumer Protection based in Warsaw, and the Office of Competition and Consumer Protection (UOKiK).

Contract clauses declared by a final and non-appealable judgment of the Court of Competition and Consumer Protection as prohibited are entered in the register of prohibited clauses maintained by the President of the Office of Competition and Consumer Protection. From that moment, their application in transactions with consumers is prohibited.

### The business entity's liability for applying prohibited clauses

Applying in the sale regulations standard contract provisions that have been recognised as prohibited by the President of the Office of Competition and Consumer Protection may also be recognised as a practice violating the collective interests of consumers.

The Office of Competition and Consumer Protection may impose fines on business entities for applying the above practices. The maximum amount of such a fine is 10% of the revenue achieved by the business entity in the accounting year preceding the year in which the fine is levied.

The risk of penalties, which are often heavy, should further motivate e-business operators to apply particular diligence and care when preparing regulations for an online shop.





# Ambush Marketing: Offside?

*Victoria Gigante*

There is little doubt when it comes to determine which will be the event with the greatest impact of the year: the XX edition of the Brazil 2014 World Cup®. With hundreds of millions of viewers around the world watching and supporting their national teams, this kind of events become the object of desire of big companies who seek to piggyback off the passion and excitement of the competition, and spend a large amount of money to become the privileged official sponsors of the event through exclusivity contracts.

This extremely expensive exclusivity should be able to leave offside any other company, notwithstanding that, some competitors try to sneak into these competitions playing genuine ambushes to the official sponsors. We are talking about an activity which has been coined with the term of "ambush marketing" –also known as "parasitic" or "guerrilla" marketing-, which consists of group of actions which aimed to associate a company's image to a specific major event –mainly a sport event- in order to take advantage of its impact and reputation without paying any sponsorship fees. What is particularly striking is that these activities, which are often considered as unethical, try to take advantage of grey areas and legal gaps to avoid paying sponsorship fees to the organizers.

Examples are as diverse and varied as the creativity of the ambushers: from giving away free t-shirts or hats to those attending the event to sponsor the televisions which broadcast them. One of the earliest ambush marketing examples took place at the Olympic Games of Barcelona celebrated in 1992: while Reebok paid an enormous amount of fees to become one of the official sponsors, Nike sponsored the stars of the Dream Team, the American Basketball team -paying a much smaller amount-: Michael Jordan, the captain of the winner team, collected the gold medal covering the Reebok logo with the American flag, while Nike broadcasted its own press conference.

A more recent case can be found in the World Cup of South Africa when 36 models dressed with orange skirts –color associated to the famous Dutch beer Bavaria- sneaked into the stadium cheering eagerly their national team during a match between Denmark and Holland, despite that Budwiser was the official sponsor of the event. The media impact became even bigger when the attractive models were removed from the field, being broadcasted by hundreds of television channels from all over the world.



This kind of activities not only create a clear inconvenience to the sponsors of the event, but also directly affect the sports competitions themselves undermining its integrity and discouraging the essential and necessary sponsorship yield that the organizations as FIFA, UEFA or IOC receive through the sponsorship contracts, its main source of income. Despite the usual demagoguery involved in such conflicts, the truth is that if the exclusivity cannot be guaranteed, only few companies will be willing to disburse the necessary capital to the organization of cultural and sports major events, and it would be the spectator who will end "paying the piper".

In order to fight against these activities, organizers must take measures of every kind, demanding to the host Countries the issuance of ad hoc rules to protect their own rights and those of the sponsoring companies. For the latest edition of the Olympic Games, a special legislation was passed to enhance legal rights and it was created the London Olympic Games and Paralympic Games Act 2006, which regulates the association rights with the Olympic event. On a similar basis, the president of Brazil, Dilma Rousseff, approved the General Law of the World Cup 2014, which provides administrative, civil and even criminal sanctions for those violating its provisions. One of the last measures to prevent ambush marketing was adopted just a few days ago when FIFA banned the players participating in the tournament using Beats headphones to protect the rights of its rival, Sony, one of the official sponsors of the World Cup.

But, how are these type of activities regulated in Spain? Our country does not have a specific regulation in order to prevent ambush marketing activities, which leads us to other common rules:

The Spanish Trademark Law 17/2001, would be suitable to prevent unauthorized uses of the signs registered by the organizers of the events, while the Spanish Advertising Law 34/1998, could be effective to fight against misleading advertising in certain circumstances. Finally, the Spanish Law on Unfair Competition might also be a suitable tool to battle certain behaviors that show obvious signs of disloyalty.





## Tokyo: Annual Conference IBA 2014

**Claudio Doria,**  
coordinating partner of the Business  
of Fashion Law practice at Garrigues

### *Cristina del Rio*

The working session "Eyes wide shut: big brands and the good life, but for who?" is to take place this coming October 21 as part of the IBA 2014 Annual Conference held in Tokyo. The main topic of the session will be building global brands and the importance of maintaining those brands' reputation as the key to success in the fashion and luxury industries. By reason of that event, we spoke to Claudio Doria, coordinating partner of the business of fashion law department at Garrigues and co-chair of the IBA European Regional Forum, who is organizing the session

**As speaker and co-chair of the European Regional Forum, could you tell us a little more about the session? What subjects will be dealt with? What are the speakers' profiles?**

*The session will be based on the presentation of a case in the luxury industry and posing problems associated with a multinational group operating in various continents, because both its sales and a portion of its suppliers are from different countries and continents. On top of their considerable legal importance, these problems have a direct impact on the reputation of the group itself and of its brands and on the various areas of responsibility of an enterprise: corporate governance and ownership, codes of conduct and management and monitoring compliance with them and corporate social responsibility generally. Some speakers will be lawyers in various jurisdictions (Japan, Mexico, the United Kingdom, the Netherlands, Ireland, Spain and France) who are specialists in CSR, intellectual property, advertising law and family business, and others will be CSR officers at insurers or crisis management consultants.*

**Still on the subject of the conference, could you give us a preview of the keys to enhancing and protecting the reputation of a fashion firm?**

*In addition to the basic building blocks such as product quality, sales strategy, brand positioning, etc., other items that are particularly important in the current environment are business ethics and their actual application, along with policies or codes of conduct over which there is some control in their implementation and monitoring throughout the supply chain and in distribution, and the appropriate management of the so-called "reputational crises" that may occur now that events spread rapidly and can go viral on social networks and in the media.*

Spanish fashion has been attaining record export levels for two years running, and managed to grow by 12% in 2013. Is the reputation of Spanish firms abroad in good health? What do you think the key factors were for achieving this reputation?

*According to the reports from the industry and by some investment funds, the reputation of Spanish fashion is generally in good health and Spanish fashion firms are often a model for success. A business model that works, a good price/quality relationship and a greater amount of attention to management and monitoring of the supply chain and to social networks and the media have undoubtedly been key factors.*

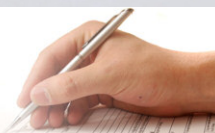
**The reputation of a fashion brand is usually built up through many years' hard work and a lot of expenditure on its own image. However, catastrophes such as what happened in Bangladesh can place the whole industry under threat. What, in your opinion, were the best communication initiatives carried out? Should codes of conduct be put in place to avoid similar catastrophes?**

*The best way to avoid situations such as what happened in Bangladesh occurring is without a doubt not just to have codes of conduct in place but for them to be effectively controlled and monitored also. These situations can arise but you have to be well prepared to show that took preventive measures and provided proper assistance. Acting locally for communities to participate in prevention or to obtain compensating items that result in an improvement to conditions (specific initiatives to reduce pollution, plans to enhance working conditions, salaries, etc.) is also one of the important elements. Lastly, "responsible consumers" (consumers who are increasingly well informed on what they buy, where and how it is being produced, etc.) will give the enterprise a reply as to what it is doing well.*

**\*For further information on the conference:**

<http://www.ibanet.org/CONFERENCES/TOKYO2014.aspx>

**TOKYO** 19-24 OCTOBER  
ANNUAL CONFERENCE OF THE  
INTERNATIONAL BAR ASSOCIATION









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# GARRIGUES

A multi-strand pearl necklace is displayed against a dark, textured background. The necklace consists of several strands of white pearls. One strand, located in the lower-middle section, features a single, vibrant orange pearl that stands out from the rest of the white pearls. The pearls are arranged in a way that creates a sense of depth and texture, with some strands curving and others hanging straight.

Some values  
are always  
in fashion

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