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Opinions

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European Intellectual Property Review



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This article traces the genesis, development and eventual realisation of orphan works legislation in the UK, examining the differences between the orphan works provisions in the Digital Economy Bill and those in the Enterprise and Regulatory Reform Act 2013. The Regulations made under the s.77 powers are also discussed, and it is suggested some provisions may be defective. The third part assesses the quality of the evidence base. The fourth part describes how Hungary, India, Japan and Canada have addressed orphan works. The following two parts and consider the UK precedents for adopting powers similar to those in ERRA 2013 and raises the question of compatibility with the Berne Convention. In the conclusion the writer argues that there is legitimate cause for concern.

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Denmark has just completed a modernisation of its Copyright Act with regard to use of TV content online, both linear TV channels and on-demand content. The update means that the provision in the Danish Copyright Act on extended collective licence for third-party use of TV content now encompasses new ways in which content is offered by broadcasters and exploited by TV (programme) distributors. This facilitates services with large-scale exploitation online of TV content, and it includes licensing possibilities regarding content from broadcasters abroad, i.e. it implies what could be called "Danish licences for Europe".

Exclusion of Patentability of Embryonic Stem Cells in Europe: Another Restriction by the European Patent Office 25

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Additional Protection of Celebrities' Personal Features by Unfair Competition Law: China's Perspectives and Practices 29

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The article, from a pharmaceutical innovation perspective, looks at the Supreme Court of India's April 2013 verdict on the patent rights of cancer drug Glivec in India. It dissects the Glivec patent case with regard to Indian patent law, and then examines it in relation to the concepts of novel pharmaceutical innovation. The analysis finds that there is a need for patent laws around the world to distinguish between "evergreening" to extend monopoly and "incremental innovation" as the prerequisite of developing novel pharmaceutical drugs.

TITO RENDAS	Lex Specialis(sima): Videogames and Technological Protection Measures in EU Copyright Law 39 The article critically examines A.G. Sharpston's and the CJEU's (implicit) understanding of the <i>lex specialis</i> doctrine in <i>Nintendo v PC Box</i> (C-355/12). It argues that a more nuanced understanding of the doctrine is needed, in order to aptly answer the question referred in <i>Grund</i> (C-458/13) concerning which directive governs the use of technological protection measures in videogames.
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BHAAVIN WALLIA	Protecting British Brands: High Court Holds that Victoria's Secret's Use of "PINK" Infringes Thomas Pink's Mark 50 Birss J, in the High Court of England and Wales, held that Victoria's Secret's use of "PINK" for its clothing sub-brand infringed Thomas Pink's registered trade marks. An array of legal issues arose (as manifested by the 20,000-word judgment) but, of particular interest, were: (1) the applicability of the "exclusively" requirement under s.3(1)(c) of the TMA 1994 when the mark includes other visual content; (2) whether, to gain protection from the acquired distinctiveness proviso, the mark has to be used in a form identical to the form as registered; and (3) how the context of use requirement (when assessing likelihood of confusion) was to be interpreted.
SOPHIE ARROWSMITH	What is a Parody? <i>Deckmyn v Vandersteen</i> (C-201/13) 55 This case involved a parody which conveyed a discriminatory message. The ECJ's guidance in the case provides clarity on several points regarding the application of the parody exemption to copyright infringement recently brought into force in the United Kingdom underthe Copyright and Rightsin Performances (Quotation and Parody) Regulations 2014. The ECJ held parody to be an autonomous concept of EU law and therefore must be uniformly interpreted throughout the EU.

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