

NICKY PHILLIPS

Graphic Designer | Artworker

EXPERIENCE

2011 - 2012

Creative artworker

Globe Business Publishing/PAPER & SCREEN

GLB is a large IP business publisher where I worked as a Creative Artworker for over 2 years. My job involved working on a variety of products in-house, these included 2 bi-monthly magazines and annually published books. I was also involved in a large variety of marketing material for the company from web to print.

2002 - Present

Freelance designer/Illustrator

I undertake projects to include re-branding corporate identity/illustrations and magazine design. Album design for Fiona Sally Miller and illustrations for childrens books and magazine editorial. I have been working on a variety of projects for Classic Rock, Blues Magazine and publications for Passenger Transport Magazine. I have undertaken several infographic projects with Organic PR for movies the Host and Much Ado about Nothiing.

2010 - 2011

Designer (Maternity cover)

College of Occupational Therapy / PAPER & SCREEN

Magazine design for OTnews the college's monthly in-house magazine

2003 - 2009

Senior designer

Landor Links /PAPER & SCREEN

Editorial illustrations/magazine layouts/branding for Art & Architecture Journal/Cinema Business/Transit Magazine/Local Transport Today/Landor Conferences/ Marketing communications.

2000 - 2002

Designer/ Producer

64K Web Branding Agency / SCREEN

Designing interfaces/banners/animations from concept to production Varied high-profile clients, to include Nescafé/Bayer/Yoplait/Schweppes/ABC. A high-level of conceptual design for print and online Multi-platform corporate branding.

EDUCATION

1996 - 1999

Surrey Institute of Art & Design
(Epsom Campus)

BA Hons Graphic Design - 2:1

1994 - 1996

Kingston College
BTEC Graphic Design - Distinction

1991 - 1992

Erith College
Art & Design Foundation - Distinction

SKILLS

LAYOUT SKILLS

TYPOGRAPHY

ILLUSTRATION

PHOTO RETOUCHING

PRINT PROCESS KNOWLEDGE

Design Packages:

Adobe InDesign | QuarkXpress |

Adobe Photoshop | Adobe Illustrator

REFERENCES

Robert Jack

Publisher

Passenger Transport Magazine
Industry
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London E2 8EX
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Sian O'Neill

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iam

The perils of defensive patent portfolios
 How Kodak and RIM lost their innovation mojo
 IP-driven M&A and the role of in-house managers
 Why US deal makers must focus on antitrust
 Top IP management systems revealed

Masters of the Middle Kingdom

Inside the IP strategies of Chinese internet giants Tencent and Alibaba

Patent portfolios

and a few strategically important patents. In the wake of the patent wars, the industry's attention has shifted to a particular area: defensive patenting. This approach involves filing patents not to create a barrier to entry but to deter competitors from doing so. It is a strategy that has become increasingly important in the wake of the patent wars.

As the industry's attention has shifted to defensive patenting, the industry has also seen a significant increase in the number of patents granted. This increase is reflected in the following charts:

Figure 1: Number of patents granted worldwide (2000-2010)

Figure 2: US Patent Offices (PPOs) activity

Figure 3: Total US patent filings by year (2000-2010)

Table 1: Top 10 patent holders (2000-2010)

Rank	Company	Patents	2000	2010
1	IBM	2,000	4,000	2,000
2	Microsoft	1,500	3,000	1,500
3	Intel	1,000	2,000	1,000
4	Apple	500	1,000	500
5	Oracle	400	800	400
6	Google	300	600	300
7	Amazon	200	400	200
8	Facebook	150	300	150
9	Twitter	100	200	100
10	LinkedIn	50	100	50

Table 2: Top 10 patent holders (2000-2010)

Rank	Company	Patents	2000	2010
1	IBM	2,000	4,000	2,000
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4	Apple	500	1,000	500
5	Oracle	400	800	400
6	Google	300	600	300
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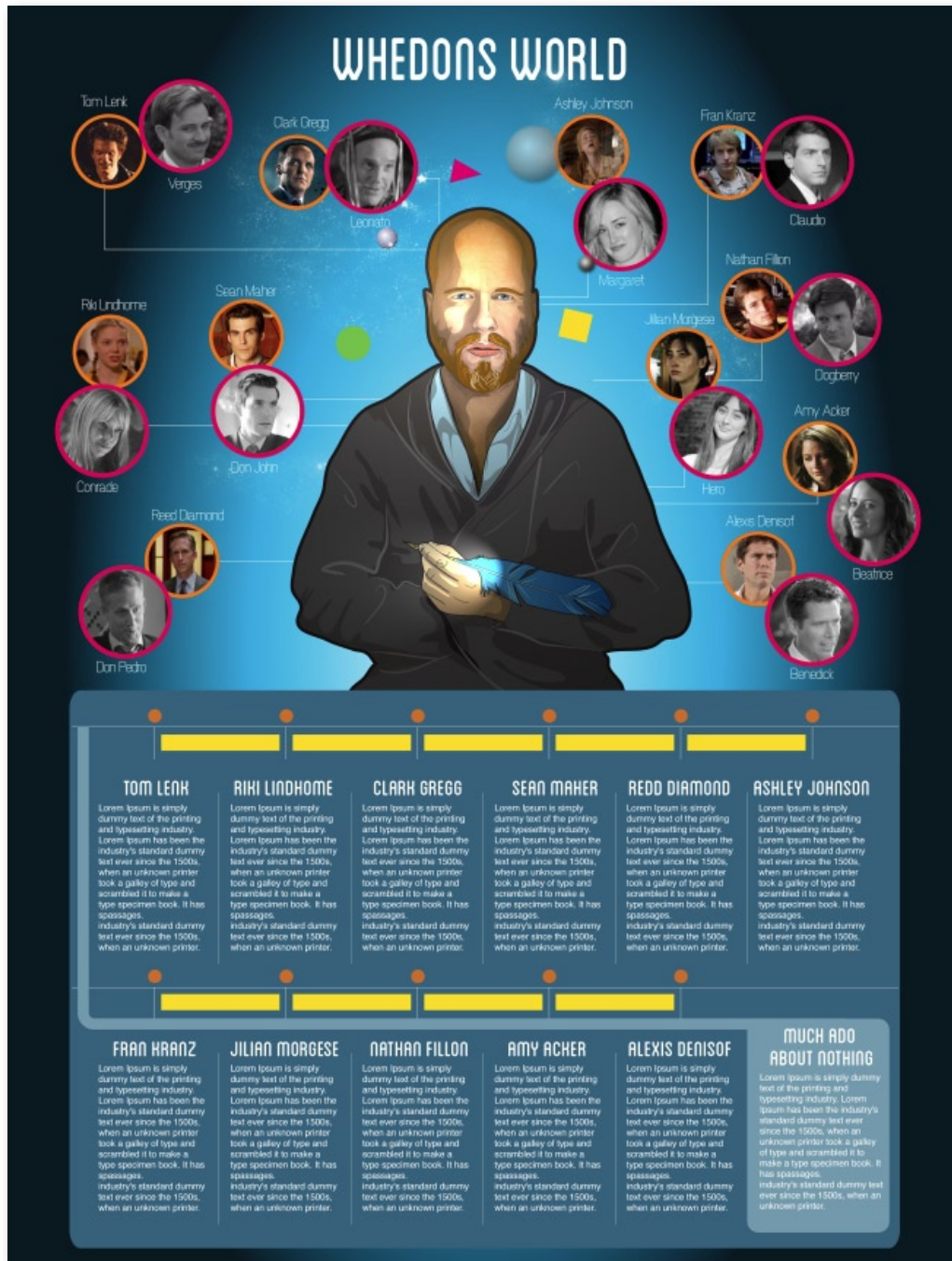
The CIPO in 2015 – confronting fears, measuring performance

The CIPO in 2015 – confronting fears, measuring performance. This article discusses the challenges and opportunities facing the Canadian Intellectual Property Office (CIPO) in 2015. It explores the impact of the patent wars, the rise of defensive patenting, and the need for CIPO to adapt to a changing landscape. The article also provides insights into the performance of CIPO and offers recommendations for how the office can better serve its stakeholders.

Key findings:

- The CIPO has made significant progress in recent years, particularly in the area of patent examination and prosecution.
- However, there are still several challenges that the office faces, including the need to improve its efficiency and reduce its costs.
- The rise of defensive patenting has created a new set of challenges for the CIPO, as it has to deal with a large number of patents that are filed primarily to deter competitors.
- The office must also continue to work closely with its stakeholders, including the government, industry, and the public, to ensure that it is meeting their needs.

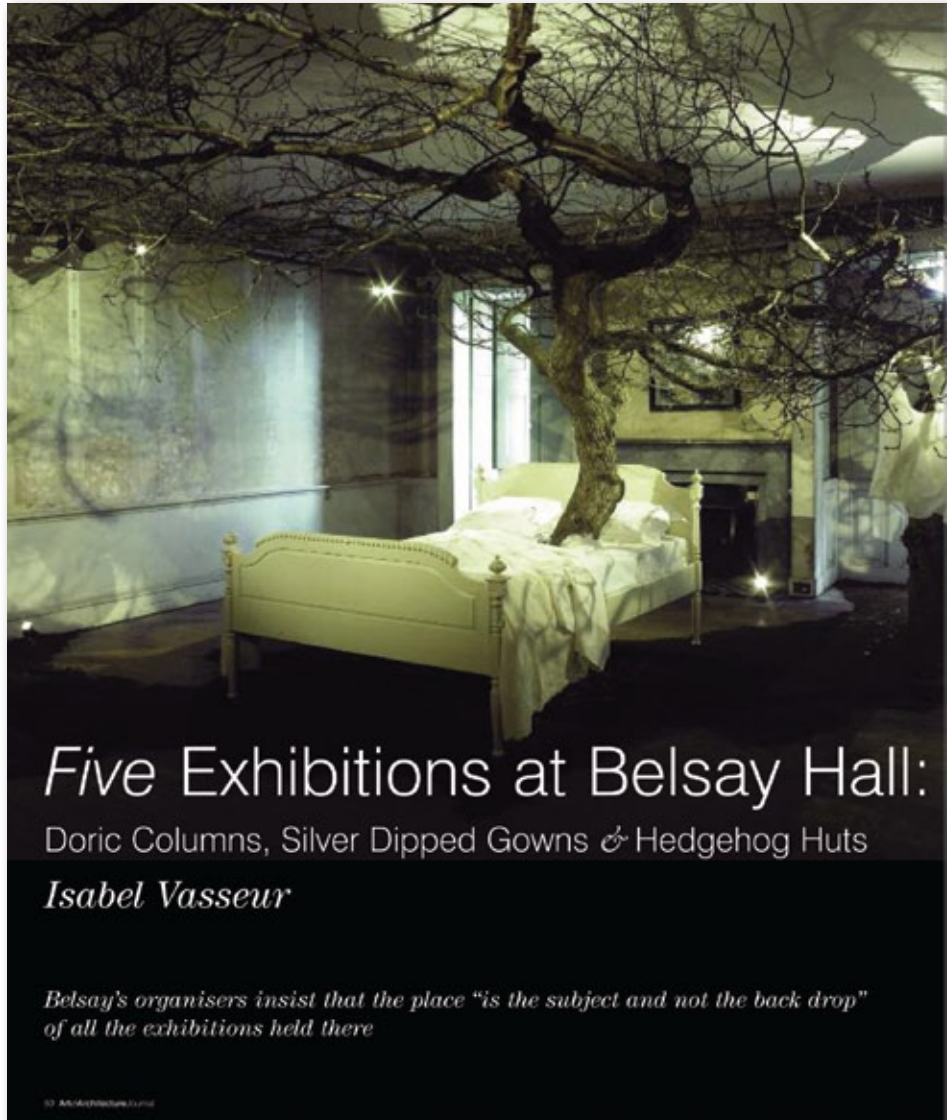
WHEDONS WORLD





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Five Exhibitions at Belsay Hall:

Doric Columns, Silver Dipped Gowns & Hedgehog Huts

Isabel Vasseur

Belsay's organisers insist that the place "is the subject and not the back drop" of all the exhibitions held there

52 Architecture Journal



1 **MRN BAGE** *Dresses of a winter night*
Gavinjean Pignatelli
Picture House at Belsay 2007

1 **swelling dress**
Walter and Pict
Picture House at Belsay 2007

2 **Belsay Hall Library**

3 **Prophecy**
Sasha Powell
Picture House at Belsay 2007

4 **Looking Spot**
Stella McCartney
Fashion at Belsay 2004



Wandering the emptiness of the austere, neo-classical Belsay Hall in Northumberland with its lack of frills and no furniture make for this writer a far greater statistic excitement than the fussiness and furbelows of a more decked out and furnished historic house. The joy of wandering through its echoing grandeur, seeing every stitch of its fabrication and filling it with imagined lives and furnishings leaves me greedy for more and yearning to have a hovering estate agent by my side to whom I can whisper "It's take it". Such fantasies are the meat of a day out, the quest for deciphering the past. A near empty palette is what we have here. Not surprising then that the caniness and opportunism of contemporary creativity has taken up residence but more surprising that the valiant agency, English Heritage invited it to stay now and then.

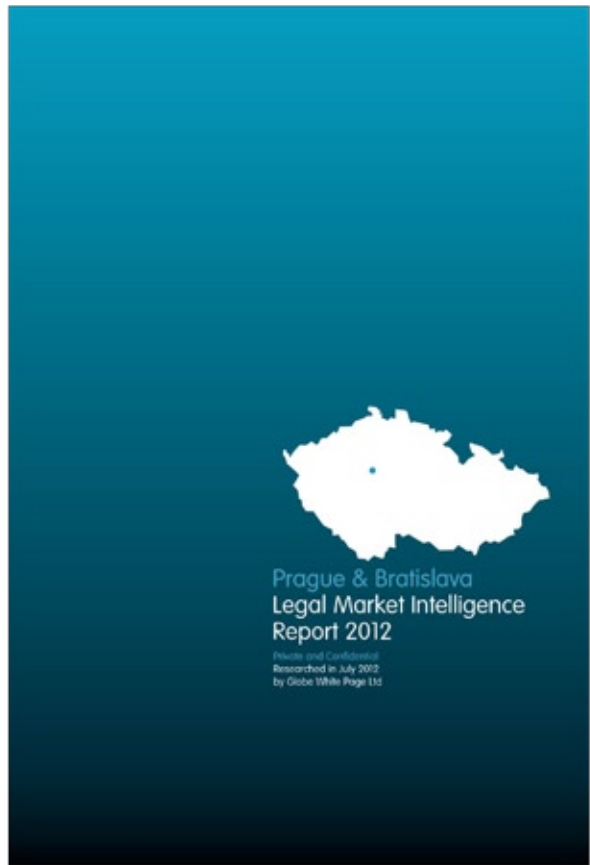
The coincidence of the readiness of Belsay Hall to lend itself to a wholly new type of occupant and the 1996 Arts Council inspired celebration of the visual arts in the North East, created a useful coincidence of ambitions. Originally rescued by English Heritage from near certain ruin in 1980, the 1817 hall with its 14th-century castle and fine Jacobean hall, which as a stipulation of the original Middleton family bequest must remain unfinished, lies a mere twenty minutes drive north west of Newcastle upon Tyne. Northumbrian County Council Arts Officer of the time, Tirananda Gustafson, identified Belsay as a perfect setting for a Northern Sites – the title of the year of the visual arts – exhibition where art, design and architecture could start a dialogue once again and contribute to the visual wealth of the year. Entitled *Living at Belsay* this first exhibition foretold an ongoing desire throughout the subsequent programming to project imagined lives and known history back into Belsay's environment. The great success has been how Belsay Hall has an uncanny ability to accommodate the new. One must thank its builder, the eccentric Sir Charles Monck, also a Middleton, and his architect John Dobson who sailed to make a revolutionary structure of such uncompromising severity, which is after all very generous to its occupants.

Such a refined, neo-Grecian house must, however, have shivered to its rafters at the sudden import of post-modernist banqueting tables, carpets and curtains suddenly adorning its nude salons, not even trying to emulate its past but created by contemporary designers for another age. Their innovations, specifically commissioned for Belsay, worked with courageous effect making an evolutionary reading of place and another resonance with history that attracted new audiences and provided a flagging exhibition for the year of the visual arts. The work of Tom Dixon, Tim Stoad, Mary Little and Sally Graves-Lord were amongst those who were party to this first furnished intervention. *Living at Belsay* started to exchange a modern language with an elegant host.

The success of *Living at Belsay* and its role in the panopoly of arts activity in the North East encouraged English Heritage and Arts Council to strengthen their partnership and a plan was devised to stage a two to four yearly cycle of "major arts/design and architecture events". Under the inspired curatorial guidance and invention of Judith King an exhibition described in vernacular Scots as *The Sibooteries* was put in train for 2000. Resurrecting the notion of a folly but morphing it into the prosaic need to have shelter for bosky contemplation in a garden on the chilly English borders and beyond, King devised a brief for architects, designers and artists to create carefree architecture on the scale of a shed. The entirety of the Belsay estate was to be used, to include the stunning Quarry Garden designed by Monck in 1817 after he had hewn the stone to build his new hall.

Weird and wonderful structures appeared in many forms made from a multitude of materials and colours to be scattered throughout the grounds like diminutive ambassadors of another-world architecture. Contributors to the invasion of "sit out retreats" was Thomas Heatherwick Studio's porcupine house which remains a seminal image of the exhibition as does the elegant unliking bench of Mowdleslie Gilliat Architects, the small, cool temple of Julian Opie, the basketry of Wellfare State International, the glitter of FAT architects and the sacred cradle of Tania Kovats. Media cover was as jubilant and approving of the second juxtaposition of the historic with the utterly new in *Sibooteries* as it had been with *Living at Belsay*.

Architecture Journal 57



“Quote... unquote”

Market overview

“As a continental European firm, our regional network has proved fairly robust throughout the crisis, but I’m not sure this is the case among some of the offices of the international firms here which have a larger global presence. At my previous firm, the Prague office was suffering in the shadow of offices in more successful markets, such as those in Asia.”
Partner, foreign international firm

“There is talk that the M&A market is recovering here in Prague, but I’m fairly sure this is nothing more than propaganda and positive thinking. I don’t really see any sustained evidence, and any peaks in activity tend to be rapidly followed by a trough. The truth is that things remain highly volatile.”
Partner, foreign international firm

“From our perspective, we’ve seen Czech M&A activity really pick up again. Projects that were held in stasis are now coming to fruition, particularly in the media and telecoms area. I think these clients believe they have finally hit the bottom of the market.”
Partner, domestic firm

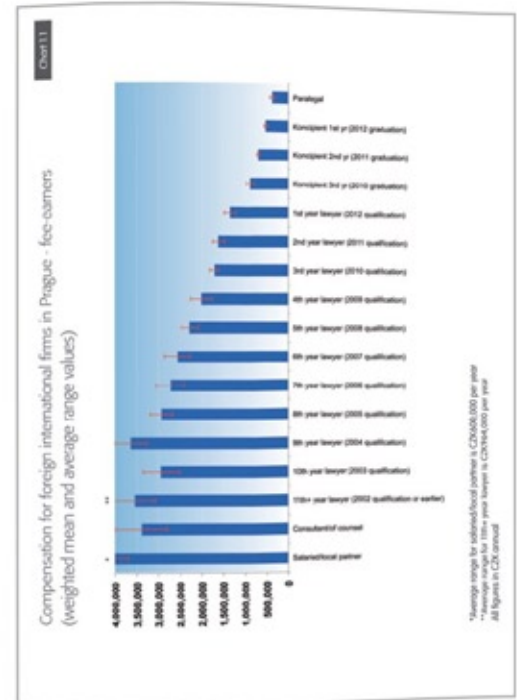
“While I can’t see any of the global firms packing up tomorrow, there are still questions about how stable and profitable their presence is here. The profit margins here are slim for these firms, and clients realize that regional firms are cheaper and more sustainable in smaller markets such as Prague and Bratislava.”
Partner, foreign international firm

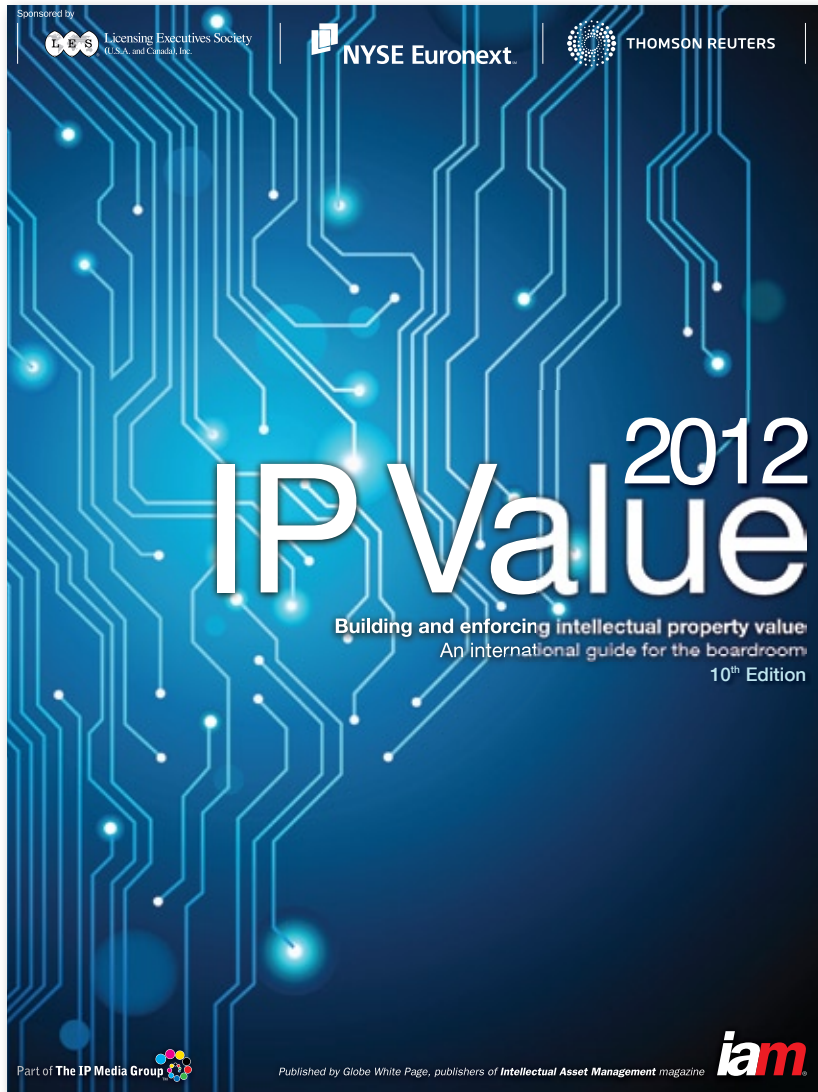
“Both the Prague and Bratislava legal markets are oversaturated. For us, 2010 proved to be our best year ever, on the back of the Czech solar energy boom, but since this ended there is a much smaller cake for everyone and things have fallen off fairly significantly.”
Partner, domestic firm

“The Czech market is a rollercoaster of activity these days, with short bursts of investor activity followed by periods of nothing much at all. These seem to be coming in waves of six months, and although we appear to be riding the crest right now, it is likely to dissipate later in the year if it follows recent trends. It’s a reflection of the underlying reality of how much we are all affected by the euro crisis, and a reminder that the steady flow of business we used to enjoy is basically gone.”
Partner, foreign international firm

“Despite the fact that we are one of the larger firms operating in Bratislava, we still find the fragmentation of the market here very challenging. There are now more lawyers in Bratislava than in Vienna, which is five times the size and has a richer legal tradition. The market is oversaturated and the pressure this places on fees and caps means that we are increasingly seen as providers of commodities, rather than skilled services.”
Partner, foreign international firm

“The past couple of years have been pretty tough for our Prague office. We have not handled any significant M&A transactions for a couple of years, when we used to handle two or three major deals on an annual basis. It has a knock-





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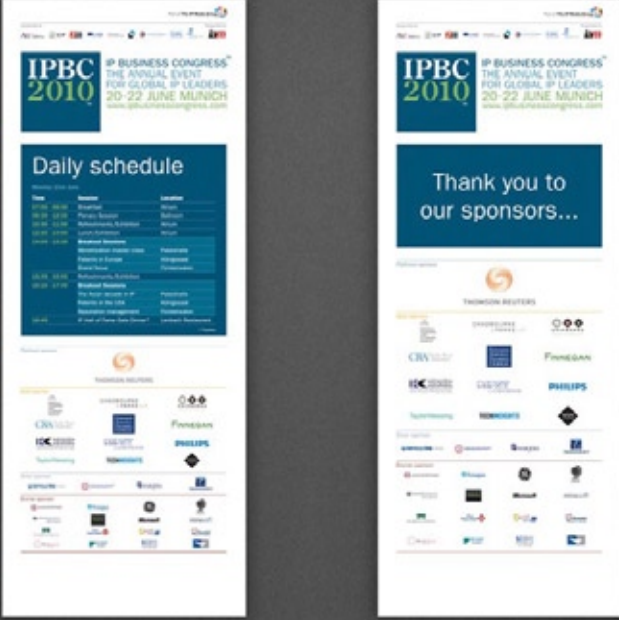
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The image shows two vertical mobile phone screens. The left screen displays the IPBC 2010 logo and a 'Daily schedule' table. The right screen displays a 'Thank you to our sponsors...' message with a grid of sponsor logos including Thomson Reuters, IBM, and Philips.

Time	Session	Location
09:00 - 09:30	Registration	Salon
09:30 - 10:00	Private Roundtable	Salon
10:00 - 10:30	Public Roundtable	Salon
10:30 - 11:00	Keynote	Salon
11:00 - 11:30	Breakfast	Salon
11:30 - 12:00	Workshop: Innovation	Salon
12:00 - 12:30	Workshop: Trademark	Salon
12:30 - 13:00	Workshop: Patent	Salon
13:00 - 13:30	Workshop: Copyright	Salon
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23:00 - 23:30	Workshop: Patent	Salon
23:30 - 24:00	Workshop: Copyright	Salon