

A Web-based Application for the Registration of Intellectual Property

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1. Introduction

Scriptwriters Guild of Greece was founded in 1989. Its mission then as now is to protect writers' rights as creators and professionals in the audiovisual industry. As a constitutional member of the Federation of Scriptwriters in Europe (FSE), SGG helps the collaboration with fellow scriptwriters from other countries, for the protection of the rights of the scriptwriters and impel the understanding of the importance of the script, in European and International level (SGG, 2011).

The Guild's main purpose is the promotion and protection of intellectual rights as well as of the creators' and writers' professional interests. Moreover, it solicits the designation, the exposure and the promotion of the scriptwriter's intellectual work which contributes to the creation of movies, television shows, radio, multimedia or any other audiovisual work. At the same time, one of the core priorities is to defence freedom of thought, speech and expression as well as the development of collaboration with other greek and international commissions that have either the same or similar goals.

The activities of SGG consist of giving seminars, participating in various committees and claiming the creators' rights by forcing the implementation of the relevant constitutional laws. Furthermore, they issue writings of cultural, artistic and professional content, offer consulting services to its members and have established special awards and honorary distinctions to scriptwriters and in general writers greek or foreigners. Its members, successful and well-known creators, contribute in the amelioration of the artistic quality of the final product and the

protection of the greek language and the maintenance of the country's own specific national cultural identity.

Now the time came that Scriptwriters Guild of Greece takes a step forward. With the new web site www.senariografoi.gr it opens new channels of communication, coming in direct contact with its members and with whoever is really interested in scriptwriting, help the greek creators to bring forth their work and end the solidarity of the writing profession. Furthermore, through the new application that allows online registration, it assists writers and other creators in establishing the completion dates of material written for the fields of film, television, radio and interactive media.

In order to better comprehend the need for such an application this paper presents some historical evidence, economic aspects of intellectual property rights (IPR) and some international examples of similar projects. It also presents the useful results yielded during and after the process of developing this online application. These results refer to the difficulties and the technological restrictions that needed to be considered in order this application to be complete in its function and successful in its legal role.

2. The setting

2.1 Brief history

Modern usage of the term *intellectual property* goes back at 1867 with the founding of the North German Confederation whose constitution granted legislative power over the protection of intellectual property to the confederation (Kawohl, 2008). Twenty years later Victor Hugo and his comrades made the Berne Convention which took special pride in the establishment of the International Bureau which had administrative and educational responsibilities and the mandate to prepare for periodic revisions of the Convention (Oman and Flacks, 1993, p. 139). The organisation subsequently relocated to Geneva in 1960 and was succeeded in 1967 with the establishment of the World Intellectual Property Organization (WIPO) by treaty as an agency of the United Nations, created to monitor adherence to these conventions. In the generations that have

followed, the United International Bureau for the protection of Intellectual Property (BIRPI) and WIPO have been active players in the developments of international intellectual property law.

In the 1980s there were already in existence multilateral agreements to protect IPRs and their most important goal was to create a set of enforceable international minimum standards. But the business networks and U.S. and European governments were dissatisfied with these agreements because they had low standards, did not have enforcement mechanisms and did not include many developing countries (May, 2010, p. 249). Different countries have had many different rules and standards and it is important to remember that each country define specific forms of IP in different ways that reflect historical differences in their laws, legal traditions, and political evolution (Dixon and Greenhalgh, 2002, p. 44). During the Uruguay round of trade negotiations from 1986 to 1994, the United States and other developed nations insisted on the establishment of a new treaty on the Trade-Related Aspects of Intellectual Property Rights, which World Trade Organisation members would be obliged to accept. TRIPs requires countries to provide a minimum level of intellectual property protection and adhere to the Berne and Paris Conventions. Special concessions were also negotiated for developing countries that need time to amend IPR laws in order to conform to the minimum standards (May, 2010).

As far as copyrights are concerned within the agreements mentioned above it should be noted that they protect the expression of an idea. Copyright protection is provided to authors of original works, including literary, artistic, and scientific works. This includes books, movies, television programs, music, magazines, photographs and even software and databases in a growing number of countries. Copyrights generally allow the owner to prevent the unauthorized reproduction, distribution, and sale of original work. The TRIPs agreement of the WTO requires members to offer copyright protection that lasts at least the life of the author plus 50 years (Helfer, 2004). In the United States and Europe, protection lasts for the life of the author plus 70 years. Lengths of copyright protection have grown longer in the last 100 years while the value of trade in copyrighted products has springed.

In Greece legal protection of the intellectual property delayed. The penal law of 1835 determined as a particular criminal offence the reproduction of books and any other printed documents and music compositions in case it took place without

the creator's consensus. At the same time, within this law, stealing was defined as the detraction of mobile objects including intellectual pieces of work. However, these provisions were far from providing complete and effective protection.

The first plenary law on the intellectual property was established in 1920 and it forecasted the protection of work as long as the author lived and for 50 years afterwards his death. Moreover, within the same year Greece enrolled in the Berne Convention of 1886. 2387/1920 was modified several times in order to correspond in newer needs, and was replaced completely by the law 2121/1993, which brought plenty innovations in the system of protection. According to it intellectual property lasts as long as the life of the author plus 70 years (Koumados, 2002). At the same time from the beginning of 90's has begun the harmonisation of intellectual property law, in the context of European Community, by the publication of repeated directives, that regulate in aggregate way several aspects of intellectual property for all member states (Khan, 2002). Today the matter is regulated by the Greek Copyright law 2121/1993 as last amended by law 3057/2002, the implementation of the Directive 2001/29 EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society and other provisions (Maradola, 2002).

Until today the most common process for the author's assurance and the fatherhood's proof was the deposit of the intellectual work in front of notary. In addition, it could be done by mailing of registered letter with sender and recipient the author himself (or even a third person as a recipient), who should keep the receipt and maintain the letter closed. The digital environment offers the possibility of great storage of information and the internet facilitates the dissemination of this information (May, 2010, p. 70). This combination has led to the creation of work the use of which takes place in a great degree online. In this context online registration is called to cover the needs created in the new order of things.

2.2 Economic aspects

In a global economy IPRs have become a more critical issue both for those nations that own patents, copyrights and so on and for those nations that seek to

use them to produce goods and services. Intellectual efforts create new technologies, describe new ways of doing things, develop new products and services, and expand the cultural richness of society. They result in intellectual assets, or pieces of information, that have economic value if put into use in the marketplace (Maskus, 2000, p. 27). Such assets are called intellectual property to the extent they bear recognized ownership. Protection of intellectual property is vital to a healthy economy, to the preservation of artistic and creative works for all to enjoy and to the creation of new technologies. When artists are confident in their ownership of their creations, they feel able to make them available to a larger audience (Khan, 2002). The wider the distribution the more reasonable the pricing, which in turn encourages people to go out and buy, read or watch the work.

When a government provides the creators of knowledge a legal, but temporary, monopoly, they can exclude people from accessing their knowledge without paying for it. Creators are remunerated for their effort by gaining adequate returns on their investment in generating intellectual property (May, 2010, p. 257). Much of the revenue that comes from the appreciation and willingness to watch a creative work goes back to all who worked to make the original vision a reality. The economic returns to creating them depend on their costs of creation, their desirability to potential users, the structure of markets in which they are sold and the legal rights established to permit property owners to control their use (Boldrin and Levine, 2002). IPRs, therefore, provide incentives for creativity and innovation. As a result, consumers worldwide supposedly get a wider variety of new products at reasonable prices. IPR enforcement also help provide consumers higher quality and safer products than would otherwise be the case and countries that protect intellectual property tend to benefit from more technology transfer (May, 2010, p. 257).

Creative works provide social, cultural, and economic benefits that society wishes to secure. These works involve investment costs, including training, time, materials and technology acquisition. Moreover, marketing copyrighted products requires costly investment that is more readily recouped under the greater certainty provided by protection. If other members of society were allowed to free ride on the works without compensating their creators, the incentives to create would be severely dampened (Lemley, 2004). Static economic efficiency might be achieved at the cost of lower growth in cultural identity and reduced investment in

“industrially useful” expression such as software. At the same time, providing exclusive rights limits the dissemination of literary works and raises static costs of education, research, and entertainment. The copyright system reflects a compromise between these difficulties, attempting to balance the needs of creators with society’s interests in wide access to the results of their efforts.

Thus, many of the economic benefits of an information society flow to those who own the information and knowledge resources which have been rendered as intellectual property rather than to those whose need for such information and knowledge might be greatest and this leads officials to struggle over when and under what conditions these rights can be overridden to protect the general public and the poor (May, 2010). In setting rules governing intellectual property rights, societies must strike a balance between the needs of inventors to control exploitation of their new information and the needs of users, including consumers and potential competitors working to develop follow-on inventions and innovations. *Stated another way, the system should find an appropriate balance between creating and disseminating intellectual property* (Maskus, 2000, p. 9).

Considering the copyright protection not really important or a simple linear function can begin to erode or even eliminate the intellectual property rights accorded to creators (Copyright Alliance, 2011). Setting the proper level of intellectual property protection requires a proper balancing act (Boyle, 1996, p. 55) and it is crucial to be considered as the keystone in the whole process. The power that stems from the ownership and control of particular innovations and technologies may allow certain agents to maximise their influence through the control of specific knowledge-based resources, but also allows these preferred actors to enhance their advantages by the legitimisation of their interest through law. At this point the conflict between arguments for the protection of private rights of owners and a notion of the general interest represented by a wider public domain should be highlighted (May, 2010, p. 87).

Knowledge and technology form a critical basis of wealth and power. In this era of global competition, individuals, firms, and nations understand that knowledge and technology confer competitive advantage. That the protection of IPRs has risen to the status of a major foreign policy concern for the United States and many other countries is not surprising. The knowledge structure, like the production structure, the finance structure, and the security structure, clearly

constrains the options and conditions the behavior of individuals, firms, and nations and therefore affects the wealth and power they enjoy (Dixon and Greenhalgh, 2002). The knowledge structure has high stakes as it sets parameters for which companies and economies will turn innovation into economic benefits such as higher productivity, market share, and increased exports. It also helps determine the distribution of benefits from innovation such as better goods and services, lower prices, competition, and productive capacity (May, 2010).

The preceding description captures the essence of the argument for intellectual property rights in a closed economy (Maskus, 2000, p. 10). The situation is more complicated in a world of many countries that are linked by trade and investment. The lesson that one derives from this aspect of the economic history of Europe and America is that intellectual property rights best promoted the progress of science and arts when they evolved in tandem with other institutions and in accordance with the needs and interests of social and economic development in each nation (Khan, 2002, p. 10). In short, the historical record suggests that appropriate policies towards intellectual property are not independent of the level of development nor of the overall institutional environment.

3. The International Experience

Before presenting the international projects that come from the US and the UK environment it is judged appropriate to give some more details on which was the threshold of copyright legislation.

3.1 USA

In the US the earliest federal statute to protect the product of authors was approved in 1790 (Hughes, 1988, p. 27). Policy makers felt that copyright protection would serve to increase the flow of learning and information and by encouraging publication would contribute to democratic principles of free speech. The protections provided to authors under copyrights were much more limited than those provided by the laws in many European countries based on moral rights. By 1910 the original copyright holder was granted derivative rights such as

to translations of literary works into other languages, to performances and the rights to adapt musical works, among others. Congress also lengthened the term of copyright several times, although by 1890 the term of copyright protection in Greece and the United States were the most abbreviated in the world (Khan, 2002, p. 38).

From the USA's context two indicative examples are mentioned below. The first one is that of the Copyright Alliance and the Writers Guild of America, West (WGAW). It should be noted that except for the WGAW there is also the Writers Guild of America East (WGAE). The two guilds work collectively on national agreements and independently on work pertaining to their region.

The Copyright Alliance (www.copyrightalliance.org) is a non-profit, non-partisan educational organization dedicated to the value of copyright as an agent for creativity, jobs and growth. Its efforts are based on the belief that those who create, render and publish copyrighted works rely on the copyright law and its enforcement, for their creative and financial success. Copyright Alliance is composed from artists' unions to major publishers. All of its members are committed to promoting the cultural and economic benefits of copyright, as well as providing information and resources on the contributions of copyright. At the same time a great variety of creative works are represented, from songwriters to recording artists and software developers. Some of its main principles are to enrich their culture through incentives to create and disseminate new and innovative creative works, to advance educational programs in order to teach the value of strong copyright and to promote the progress of creativity and free expression.

The Writers Guild of America, West (www.wga.org), is a labor union composed of thousands of writers who write the content for television shows, movies, news programs, documentaries, animation, and new media. Their primary duty is to represent their members in negotiations with film and television producers to ensure the rights of screen, television, and new media writers. Because of the WGAW's long-term efforts, writers receive pension and health coverage, and their financial and creative rights are protected. The WGAW Registry is the world's leading screenplay registration service, registering more than 65,000 pieces of literary material every year. Since 1927, the Registry has aided in the creation of legal evidence and is a vital instrument of the Guild's service to writers. Material that is registered online is kept on file for five years.

Registrations may be renewed within three months of the expiration date for additional five-year periods. Any material not renewed is being destroyed and purged from the Registry.

3.2 UK

In the UK between 1735 and 1875 fourteen Acts of Parliament amended copyright legislation and copyrights were extended to sheet music, maps, books, paintings, dramatic works, lectures outside of educational institutions and other forms of intellectual work (Khan, 2002). Copyright owners had no remedies at law unless they complied with a number of stipulations which included registration, the payment of fees, the delivery of free copies of every edition to the British Museum, as well as complimentary copies for four libraries. The term of the copyright in books was for the longer of 42 years from publication or the lifetime of the author plus seven years, and after the death of the author a compulsory licence could issue to ensure that works of sufficient public benefit would be published (Dixon and Greenhalgh, 2002).

UK Copyright Service (UKCS) is the established copyright registration facility that will be presented below from the UK context. In early 1999 the UKCS (www.copyrightservice.co.uk) was conceived as a result of concerns about the quality of copyright evidence and officially opened its doors in April 2000. Since then it has taken up the role of providing a center for intellectual property registration in the UK. The UKCS grew rapidly between 2000 and 2004, and over this period also received growing interest from international copyright owners. In June 2004 all company systems were moved to dedicated self hosted servers, ensuring the very best quality and security for clients and site visitors. It also heralded the launch of a new web site, which allowed clients to access forms and documents previously only available by post. In 2005, it launched a new, high security, online registration facility offering virtually unlimited upload sizes and in 2007 online registration renewals were launched. Today UKCS is a well established service in the area of copyright protection which protects the work of thousands of copyright owners – from writers to web site developers - from all over the world, and operates fast, comprehensive and secure registration facilities that provide strong copyright evidence. Registered material can be kept on file for five or ten years and registrations may be renewed.

4. The Website and the Application

4.1 The renewal

SGG is the only professional guild for screenwriters in Greece. Members of the guild are the founding members as well as those who are able to acquire this attribute by submitting an application. Guild's member are distinguished in regular, apprentice and honorary. The professional condition in order to become a regular member of Guild is the proven exercise of screenwriter's profession and particularly the subscription of at least one from the conditions as described in Guild's memorandum. Indicative a member is expected to have already written screenplay for two fiction films appeared either on cinema or at an international festival, script for twenty television episodes that has been transmitted in national level or screenplay for six cinematographic documentaries. As expected, the conditions for one to be an apprentice member are less.

The website www.senariografoi.gr is on air since June 2004. Today, almost seven years afterwards, it has vindicated the expectations of founders having achieved into practice to create new possibilities of communication and at the same time to concern both the professionals of the audiovisual space and the visitors interested. One more objective that has been accomplished was to have capable number of visitors which would increase year by year. Statistical elements are adequate in order to realise that the progressive increase of visitors appeared already from the first year. Indicatively it is reported that in 2006 visits showed an incredible increase of 103,6% compared to that of 2005.

After a period of hard work, in 2011, the renewed website of the Scriptwriters' Guild of Greece was finally ready. The construction and development parts have been completed successfully and new content is being added every day. Special attention has been given to the informative and interactive aspects of the website. The Members' database and the scripts database are two of the most interesting parts of the website, along with the FSE's section, exclusively dedicated to the Federation of Scriptwriters in Europe. Moreover, apart from the pages dedicated to SGG, its organogram, the members' database along with their biography, FSE's

presentation and legal issues the website has also hosted many information on seminars, workshops, announcements and resolutions, hundreds of images, many links of other websites - such as script libraries - and more than 1.500 references either internal or external.

The most important service of the renewed website is online script registration. After the first two months period in operation of the new service 63 users have been registered and 48 of them have chosen to proceed with full registration. However, the service has accepted criticism that concerns, in the first place, the duration of registration validity as well as the registration fee since the process via notary takes place once and is valid forever according to the relevant law (2121/1993). Taking into consideration this argument SGG on Monday 18 July announced the expansion of the registration's duration. From that moment on the registration will be valid for a lifetime and not just for ten years as it used to be. It is judged useful at this point to note that the registration fee provides a Registration Certificate, legal evidence and lifetime storage for the material. It also helps maintain the overhead for the department, including the maintenance of the confidential facility where the material is stored.

4.2 Core and critical features

Since its inception in 1991, the Web has dramatically changed its face. What started as a hypertext system for distributing scientific documents has changed into a ubiquitous global network for exchanging all kinds of data. Along with the content, the presentation of information in the Web has changed. Originally, Web servers acted like file servers that produced stored documents on demand. Nowadays, most Web pages are computed on the fly according to user profiles, language and image preferences, or the latest news. Not only are those pages generated dynamically, they also support all sorts of interaction (Thiemann, 2005).

Clearly, the implementation of all those interactive services requires substantial effort for developing software that runs on the Web servers or associated application servers. Despite the fact that it may seem easy to program dynamic Web pages it turns out that programming reliable interactive Web services is very hard. The process for the development of an application like online script registration was proved technically difficult and quite lengthy. The developer had to take under consideration the right way for every step of the registration, so as to

make the application easy and usable for all kinds of users willing to register their script in no more than 5 easy steps. In addition there were considerations regarding security and synchronizing accesses to shared resources on the server (database transactions, in particular) among different session threads (Meijer, Leijen and Hook, 1998). At the same time, the developer had to predict any possible mistakes the user might make and foresee both the steps and the user's reaction in order to surpass a certain mistake. All these steps were made with the indispensable assistance from members of the Scriptwriters Guild of Greece, so that any practical and legal detail could be taken into account.

Since the introduction of the Web there has been a constant migration of computational power from the server to the client (Thiemann, 2005). Server side scripting provides critical interactive data entry capabilities and dynamically generated content. With server-side scripting, completing an activity involves sending information to another computer (server) across the internet (Yu et al., 2007). The server then runs a program that process the information and returns the results, typically a webpage. Server-side scripting languages include ASP and PHP. Search engines use server-side processing and when a keyword is sent, a program on a server matches the word or phrase entered against an index of website content. On the other hand, client side scripting extends the interaction paradigm by allowing content designers to specify reactive behaviors in their web pages in a much more modular and efficient fashion. Using clientside scripting it is possible to build interactive web pages that don't need round trips to the server for every user event. The web browser exposes itself to the script via an object model (DOM) which means that scripts can add and remove page content (Meijer, Leijen and Hook, 1998).

SGG site operation is based both on client-side scripting and server-client scripting. Client-side scripting enables interaction *within* a webpage. The code required to process user-input is downloaded and compiled by the browser or plug-in. An example of a client-side interaction is the possibility to locally make the appearance of an HTML element change when the mouse is positioned over the element without the need of generating a completely new page on the server. Client-side scripting languages include JavaScript. Except for the scriptings mentioned above there are also used mysql, jquery and ajax in order to allow the creation of a relational database structure on a web-server somewhere for the sake

of data storage, simplify the client-side script of HTML and allow web pages to make direct requests to web servers without reloading the page.

4.3 The Registration process

If someone wants to register as a user he has two options. The first option is simple register where one doesn't need to give any personal details. The second option is full register where it is asked to give personal details such as name, address, date of birth etc. This process is necessary as far as online script registration is concerned. At this point it should be noted that identification problems emerge. Identification is rendered essential as far as the registration process is concerned. In the online environment users can declare any elements they wish. However, when the registration of intellectual property is concerned one should be extremely careful and this is the reason why even the id number is required.

Any file may be registered to assist the user in documenting the creation of his work. Some examples of registerable material include scripts, treatments, synopses, documentaries, animation, stageplays, novels, short stories, biographies, poems, lyrics, fairytales and theses. The registration process places preventative measures against plagiarism or unauthorized use of an author's material. While someone else may have the same storyline or idea in his or her material, the evidence lies in the presentation of your work. Registering one's work does not disallow others from having a similar storyline or theme but it rather, potentially discourage others from using that work without permission. It should be mentioned that though the Registry cannot prevent plagiarism, it can produce the registered material as well as confirm the date of registration. It creates legal evidence for the material that establishes a date for the material's existence.

Only the listed author may request access to records or information pertaining to registered material. All requests must be in writing from authors regarding their own work and must be accompanied by ID evidence. Unless the user designates otherwise, personal information will be kept confidential by the Registry and will not be disclosed to outside organizations for any purpose. Requests may be submitted by mail, facsimile or delivered in person. Since the primary purpose of registration is to establish the completion date of the original work once material is

registered, the file cannot be changed in any way. New drafts should be registered when significant additions have been made.

As far as copies of registered material are concerned copies of material may be purchased upon written request by one or more of the listed authors, identified by ID. In case an author is deceased, proof of death and consent of the representative of the heir must be presented in order to obtain a copy of the material. Duplications of material submitted in-person or by mail are photocopied and available for pick-up or sent via certified mail approximately two weeks from when the request is made. Duplications of material submitted online is burned onto a CD and available for pick-up or can be sent via certified mail approximately one week from when the request is made. In no event, except under these provisions, shall any deposited material, copies of deposited material, or information regarding deposited material be provided unless an official guild action, court order, or other legal process has been served.

Files are transferred directly to SGG. The upload is originated at the user's PC and will arrive at the SGG Registry's server. In mere moments your material is secure behind our firewall. Uploaded data does not reside on an intermediate server so as to avoid the danger of interception. In the final stage material submitted online is stored in a non-rewritable digital format in a secure location. In the following lines the end user interface of the online registration procedure is described step by step:

1. Registration

In step 1 writers are asked to verify or change, if needed, the contact details, read and agree to the terms of service.

2. Submit

In this step the user will be asked to enter details about the work that will be registered. These details are the title of the work, its type and the release medium. In order to submit the archive the writer will be prompted to browse and select the specific file for registration. One should then press the "browse button", find the file in the computer, choose it and press "open". If the format is not PDF, MS Word or Open Office Writer the work will not be accepted. Pressing the "next" button takes the user to the next step.

3. Confirmation

This screen is about checking that all the details are correct. If any kind of correction is needed, the “edit” button at the bottom of the screen serves this purpose. Furthermore “Temporary Script File” accommodates those who want to download a copy of their work. If everything looks OK, one should press “I confirm work’s details” and then proceed to the next step by pressing “Continue” button.

4. Payment

The fourth step is “Payment” which is completed online by credit card. The transactions are insured by Paypal whether you have a Paypal account or by using your credit card. By choosing “Immediate Payment by Credit Card” users are directed to Paypal. Once the transaction is completed they can proceed by choosing “Payment Completion Control”. The last step is not available until the payment is authorized.

5. Registration completion

At this point the submitted work has been successfully registered and already is in guild’s files. Finally, the writer receives a “Registration Certificate” with all the relevant details.

5. Conclusions

At the time when intellectual property legislation was making the first steps people were not fully aware of its great importance as far as healthy economic growth was concerned. As years passing by the situation gradually changed. The legal protection of intellectual property and its dissemination evolved and people came to realise that apart from the satisfaction that occurs for both the creator and the consumer there is also a strong relation to economic transactions that are necessary in the whole process. Nevertheless, the balance seems to be at stake as many people follow practices which put in danger both economy and intellectual property. It is a matter of great importance to understand that law itself cannot draw the line between protection and the public domain.

The digital age brings a multitude of opportunities for the creators of copyrighted works as well as their producers and distributors. New business

models are being developed every day to create, distribute and market artistic works. At this point it is the way in which technology is used and not technology itself that harms the creators of copyrighted works. Strong copyright protections do not stop individual creators from taking advantage of advances in digital technologies to bring creative works. Technology and copyright protection need not be at odds with each other. Instead they need both work to the benefit of all. The Web can now be used for purposes beyond information and entertainment fields and the most indicative example for that is this application which allows online script registration. Intellectual property, economy and technology intertwine and designate both the instrumental role of technology and the potentials offered by the Web as far as evolution of applications is concerned.

Under these circumstances SGG is continually reviewing the existing services to seek improvement where it can. According to the results of its pilot period the next steps concern the improvement of the application in order to serve in the better possible way user's needs. Throughout this and the next year the development team will be developing the new software systems that will provide further web based facilities for users. Moreover, it is essential, in order to achieve widespread use of service, to find ways of further promotion and make it widely known. At last as far as the institution is concerned it is critical to come up with ways to reinforce its institutional role amining the more effective protection of writers' rights as creators and professionals in the audiovisual industry.

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