

## SUMMARIES

### PROTECTION OF THE APPELLATIONS OF ORIGIN FOR SPARKLING WINES – PART II

*Orsolya Szentkirályi*

In the second part of the article the author discusses the development of the protection of appellations of origin in the European Union and the directives providing the legal control. Concerning regulation in Hungary, she analyses the periods before and after the accession to the EU separately. At the end of the study an interesting legal case is described.

### THE APPEARANCE OF COPYRIGHT IN TRADEMARK LEGISLATION – PART II

*Dr Ádám Miklós Sulyok*

In the second part, the appearance of copyright law in trademark law is presented through case law, pointing out the difficulties of copyright enforcement in trademark related proceedings.

### THE DEVELOPMENT OF CHINESE COPYRIGHT – PART II

*Péter Mezei*

The second part of the article on Chinese copyright law introduces the effective norms and case law of the People's Republic of China, as well as the latest challenges of the country in this field. A special focus is paid to the ongoing reform proposal (third review) of the Copyright Act, as well as the inappropriate functioning of law enforcement, and the intellectual property aspects of free trade agreements of China, as well as the evolving trade war between China and the United States.

### DIGITAL SAMPLING IN THE HUNGARIAN AND THE GERMAN COPYRIGHT LEGISLATION – PART I

*Dorottya Irén Paku*

The purpose of this two-part study is to guide the reader in the sampling, which has been used in today's modern music industry for decades, though not a well-known technique to the average audience. In the first part, the interested person can learn about the steps of

the sampling process and its historical (and technical) development and to the basics of the protection of composers, performers and phonogram producers through the examination of Hungarian cases and Hungarian copyright law. Furthermore, the author looks for answer to whether such use of musical excerpts requires a prior permission of the rightholders in all cases. In addition, whether it is possible, that others may use a piece of music in their own works in the field of free use without the prior permission of the rightholders and without payment of a fee, and if so, under what conditions.