

of 1918. The MPEA name was changed to the Motion Picture Association (MPA) in 1994. The MPAA members include Walt Disney Company, Sony Pictures Entertainment Inc., Metro-Goldwyn-Mayer Inc., Paramount Pictures Corporation, Twentieth Century Fox Film Corp., Universal Studios, Inc. and Warner Bros. The MPAA and MPA define their role as to "serve as the voice and advocate of the American motion picture, home video and television industries..." The MPA was created to "re-establish American films in the world market, and to respond to the rising tide of protectionism resulting in barriers aimed at restricting the importation of American films."<sup>70</sup> The MPA has offices in Washington D.C., Brussels, Rome, New Delhi, Rio de Janeiro, Mexico City, Toronto and Jakarta.<sup>71</sup>

Acheson and Maule note that the MPAA has been referred to as a little State Department. (This title is even acknowledged in the MPA's own website.) They demonstrate that the power of this organization is not new. They quote Thomas Guback's 1969 book *The International Film Industry: Western Europe and America*. Guback states:

its functions, scope, and methods are not unlike those of the Department of State. It maintains an office in the United States as well as an extensive network of offices in key film markets. It negotiates, compromises, threatens and bargains to achieve its objective ... It even has been known to give 'foreign aid' in the form of loans and subsidies and to bolster employment in foreign industries by virtue of American film production in those countries.<sup>72</sup>

The MPA publishes a country-by-country list of Trade Barriers to Exports of U.S. Filmed Entertainment. This comprehensive publication states that for Canada the Investment Canada Act is the most significant barrier to member companies. Other listed barriers concerning Canada include quantitative restrictions in broadcasting, policies with respect to carriage by cable systems and policies that discourage or limit MPA members from acquiring Canadian rights to Canadian productions or from acting as a producer/investor in Canadian productions.<sup>73</sup> The extent to which this report, submitted to the USTR, affects United States policy or foreign countries policies is unclear; however, it seems relatively certain that this organization's lobbying efforts have influenced United States policy.

The MPA's activities have also raised some more specific questions. Although the United States has neither direct quotas nor subsidies at the federal level to protect the domestic industry, succeeding in the United States market has been a challenge for Canadian and other

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<sup>70</sup> Acheson and Maule, *Millenium Journal of International Studies*, 294.

<sup>71</sup> <http://www/mpaa.org/mpaa.html-12/11/97>

<sup>72</sup> Acheson and Maule, *Millenium Journal of International Studies*, 294.

<sup>73</sup> MPAA, Trade Barriers to Exports of U.S. Filmed Entertainment, 1995 Report to the United States Trade Representative, 30-35.