Chapter 1: Puzzles

Presents the two main puzzles the study seeks to resolve—variation in demands for cultural reservations in international trade negotiations and differences in the strength of protectionist pressures in domestic systems—and previews the preference-centered argument at these two levels of analysis.

Chapter 2: Globalization

Details the globalization of filmed entertainment since 1895 and identifies the major innovations driving this globalization: the emergence of feature films; the advent of sound; the arrival of television; the creation of new delivery platforms via satellite, cable, and video; and the digital transformation of audiovisual entertainment.

Chapter 3: Localization

Identifies localizing influences on trade in filmed entertainment; defines the concept and nature of “cultural goods,” and explores common cultural rationales for trade protection and state regulation of entertainment media.

Chapter 4: Politics

Lays out the central arguments about national policymaking, isolating the effects of country size and cultural proximity; explains how these factors shape state preferences at the international level and the policy interests of the production, distribution, and exhibition sectors, and relations between them, at the national level.

Chapter 5: Rules

Explores five sets of trade negotiations—the League of Nations (1920s); the GATT/ITO (1940s); television in the GATT (1960s); the Uruguay Round (1990s); and the Doha Round of the WTO (2000s)—and applies the manuscript’s arguments to understand political pressures for cultural exceptions in each trade round.
Chapter 6: Growth

Analyzes the politics of national regulation at the movies in the era before television, demonstrating how growing markets empowered producers in several large, culturally exposed countries to secure film quotas, while smaller and culturally more distant countries generally refrained from imposing quotas during this period.

Chapter 7: Decline

Explains how the collapse of cinema markets after television intensified domestic distributional conflicts in six countries with large entertainment markets—Britain, Italy, Brazil, France, South Korea, and China—mobilizing exhibitors to challenge screen-time quotas and often precipitating a relaxation of trade protection.

Chapter 8: Summation

Assesses the theory’s efficacy for explaining cultural trade disputes in the past and looking forward; considers implications for the future of film quotas, programming regulations on television, and trade rules in the WTO; and extends the theory to other trade issues to establish the argument’s generalizability.