

Chapter 1 : Patrick A. Messerlin - Global Governance Programme

In , Patrick Messerlin was a special advisor to Mike Moore, the WTO Director General. He also served as a member of the Preparatory Conference to the G7-G8 Summits (a group of independent persons gathered by the Peterson Institute for International Economics and the Tokyo Foundation).

It refers to the fact that cultural goods and services should not be treated as regular goods in trade agreements and at the World Trade Organization. This concept allows countries to implement indirect trade barriers, such as quotas for the diffusion of foreign artistic work or subsidies to the local cultural sector. If it was initially meant to protect French culture from the foreign “mostly English language” content flooding the market, it is truly outdated and needs to evolve. The tensions between a protectionist French government and the Hollywood film industry sums up two radically different views: In , France threatened to leave negotiations if cultural goods were not excluded from negotiations. For Jose Manuel Barroso, former President of the European Commission, cultural exception is non-negotiable, but still needs to be on the table. In fact, this demand might not be smart for France as the U. The conflict is indeed between different industries “ film and maritime transports in this case “ of the same country, rather than two different states. Patrick Messerlin shows this model has two main flaws. The second one is economic and hardly recognized. In short, subsidies benefit mostly big farms and leading actors, while supporting actors and smaller farms only get the leftovers. Messerlin concludes that subsidies are part of the problem and not the solution. It seems that the cultural exception is now more about business and money than cultural preservation. It benefits successful artists, rather than emerging French talent. The French long feared that American companies, like Amazon and Netflix, would bring chaos to the market. Actually, the internet-based technology is much more friendly to French culture than any other. And it can be an incredible opportunity to retreat away from subsidies. For Patrick Messerlin, Netflix, which will undoubtedly bring changes in the quotas restriction policy, should be seen as a new platform that imports, to a greater extent, foreign series in France, and exports French shows to the rest of the world. As a result, the French lost out on the opportunity to profit from its theatrical release. The future of the French cultural exception is uncertain. On the positive side, the unexpected success of the Korean film industry should inspire European leaders. According to him, pro-competition provisions and market-oriented policies have been more crucial for Korean cinema than protective cultural policies, and he suggests that European policymakers review their own policies, which are undoubtedly antiquated and motivated by false pretenses.

Chapter 2 : Patrick Messerlin - ECIPE

Seminars are organized by Vivien Levy-Garboua (BNP Paribas), Denis Beau (Sous-Gouverneur, Banque de France), Guillaume Plantin (Professor of Sciences Po). Home » faculty » Patrick MESSERLIN Patrick MESSERLIN.

Chapter 3 : Patrick MESSERLIN | Department of Economics Sciences Po

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Chapter 4 : Patrick Messerlin | Sciences Po, Paris - racedaydvl.com

Patrick Messerlin A lack of political leadership is often perceived as the main source of the repeated difficulties of the WTO. The paper argues that such a lack of leadership is a systemic.

Chapter 5 : GEM : Research Team

Patrick A. Messerlin is the author of An Appraisal of the EU's Trade Policy Towards its Eastern Neighbours (avg rating, 0 ratings, 0 reviews, publish.

Chapter 6 : My French Life - Ma Vie Française

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Chapter 9 : Patrick A. Messerlin (Author of Trade for Development)

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