**Title**

"National Cinema Must Be Saved”. The debate on subsidising domestic film production during the period of independence

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**Tivistelmä-Referat-Abstract**

This study analyses the debates conducted in Finland concerning the promotion of national cinema during the period of independence. The aim is to find out what kind of arguments have been put forward concerning the subsidising of domestic cinema and how these arguments have been substantiated by referring to values associated with cinema as well as what consequences all this has had. Film policy is defined as a purposeful activity by which individuals, interest groups and institutions actively seek to affect the status of cinema in the society. This differs from a more limited definition of film politics where the term is used to refer to only administrative activities directed toward cinema. An object of this study is to provide a new perspective to the Finnish film culture.

The history of debates on film policy is classified here by dividing the relevant social actors into three fields: administrative (state), defensive (private) and advisory (intermediating) fields. The administrative field refers to those institutions and officials who have the administrative power to govern cinema and who are in the position to express their film policy in the form of legislation and administrative decisions. The defensive field, in turn, refers to those social actors working within the film industry who are subjected to administration and have to defend their understanding of cinema (film industry, film business, film cultural institutions, film journalism). The advisory field consists of organs and institutions set by the administrative field which are for the most part manned by representatives of the film field and who express their views in official documents (e.g. the State Film Board).

Debates on film policy are conducted in the Parliament and in the Council of State, within the film business and cultural organisations as well as in different committees and boards. Correspondingly, the source material used in the study is extensive, including minutes of the meetings of societies, official state records (laws, directives, committee statements) as well articles in newspapers and film periodicals.

Theoretically and methodologically, the study is based on social constructionism while the analysis is loosely based on rhetorical discourse analysis. By the language used, those involved in film policy constantly renew and change reality: The discourse analytical stand also connects with the assumption of how the activity of producing significance is always context-bound. The overall context of the inquiry is the state cultural policy and its development since it is the definitions of art set by cultural policy which in the last instance define the framework of cinema in the Finnish society. The development of cultural policy and film policy is tied to larger social developments, particularly to the breakthrough of the idea of the welfare state.

Three different kinds of periods of film policy (1917-1960, 1961-1976, 1977-) can be discerned. However, a through-going line of Finnish film policy however ties these periods together. The main argument of the defending field has been that cinema has a major national significance. The defending field has been trying to ally with the state by referring to the idea of shared national interests. During the first phase this alliance was formed, during the second its state-administrated form ended up in crises and in the third phase, a new triangular alliance between the defending field, administrative field and the market is forming.

**Avainsanat-Nyckelord-Keywors**

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Säilytyspaikka-Förvaringsställe-Where deposited

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