

## Dissertation outline

Text [working title]	Research questions	Sources	Parts and the whole	Subsections
Foreword				
Index				
INTRODUCTION				I. Historical context II. Research questions and method III. Theory IV. <i>Stand der Forschung</i> V. Sources VI. Outline
PART 1: Cinema dark, cinema lights				
Ch. 1 Cinema dark	– <i>What was cinema's position in Norway in 1940?</i>	Previous research and literature	<b>Background chapter</b>	1.1 Cinema development before 1940 1.2 The municipal cinema system 1.3 Movie theaters 1.4 Cinema's functions in times of peace and war
Ch. 2 Cinema lights	– What can a study of cinema in Norway during World War II say something about in a larger context?		<b>The dissertation as a whole – and as a part</b>	2.1 Politics of cinema, politics of media and politics of culture 2.2 Cinema as arena 2.3 Public and hidden transcripts 2.4 Everyday resistance
PART 2: Cinema as weapon				
Ch. 3 Realization and escape: New cinema politics	– How was Norwegian cinema reorganized and what were the most important driving forces? – How did the new cinema politics express itself in public?	National Film Directorate <i>Norsk Kinoblad</i> NS press (controlled by Nasjonal Samling) German newspapers in Norway Film magazines	<b>Cinema's <i>Neuordnung</i> – the public transcripts</b>	3.1 Innledning 3.2 National Film Directorate 3.3 Aims and means of the new cinema politics 3.4 Attempts to control the movie theaters 3.5 Cinema as propaganda

				3.6 The conversation about cinema 3.7 Concepts 3.8 Beliefs 3.9 Summary
Ch. 4 Position, prestige, personal animosity and political program	<ul style="list-style-type: none"> <li>– Were there conflicting interests within the NS state?</li> <li>– Did Norwegian authorities have another agenda than German rulers?</li> </ul>	National Film Directorate Norwegian State Police Memoirs	<b>Hidden transcript of Norwegian authorities</b>	4.1 Introduction 4.2 Position 4.3 Prestige 4.4 Personal animosity 4.5 Political program 4.6 Summary
Ch. 5 Between imperialism and pragmatism?	<ul style="list-style-type: none"> <li>– Which German institutions had interest in influencing Norwegian cinema policy?</li> <li>– What was the most important factor: military strategy, ideology, economics – or something else?</li> </ul>	Reichskommissariat Meldungen aus Norwegen	<b>Hidden transcript of German authorities</b>	
Ch. 6 «Empty bench rows!» Calls to cinema strike	<ul style="list-style-type: none"> <li>– What did the illegal newspapers say about cinema?</li> </ul>	Illegal newspapers	<b>Hidden transcript of the suppressed I («paroler»)</b>	6.1 Introduction 6.2 Clarification of concepts 6.3 Previous research and literature 6.4 Illegal newspapers as historical source 6.5 Analyzis of calls to cinema strike 6.6 Who were the agents? 6.7 Calls to cinema strike as everyday resistance 6.8 Comparative perspective 6.9 Summary
Ch. 7 «Excessive laughter» and «ironic harking»	<ul style="list-style-type: none"> <li>– What strategies and forms of resistance and collaboration did the</li> </ul>	Meldungen aus Norwegen KKL Illegal newspapers Local cinema history	<b>Hidden transcript of the suppressed II (demonstrations)</b>	

	cinema-going audience adopt?			
Ch. 8 Local actions	– What strategies and forms of resistance and collaboration did the non-going audience adopt?	Meldungen aus Norwegen KKL Illegal newspapers Local cinema history	<b>Hidden transcript of the suppressed III (actions)</b>	
<b>DEL 3: At the movies</b>				
Ch. 9 «The staff dreaded for each work day»	– What strategies and forms of resistance and collaboration emerged among cinema owners and the cinema staff? – Did the movie theaters become “nazified”?	KKL National Film Directorate	<b>Cinema as agency</b>	
Ch. 10 Cinema as space	– What significance did the cinemas have as <i>places</i> during the occupation?		<b>Cinema as space</b>	
Ch. 11 «A fairly innocent thing»	– Who were the audience? – And how many?	Municipal cinema archives KKL <i>Norsk Kinoblad</i> Local cinema history	<b>The audience</b>	
Ch. 12 What did cinema have to offer?	– What did the attendants get to see? – What did they not get to see?	Municipal cinema archives KKL <i>Norsk Kinoblad</i> Local cinema history	<b>The content</b>	
CONCLUSION		Dissertation		
<b>APPENDIX</b>				
Tables				
Sources				
Literature				