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Sommario/riassunto	This book examines in detail the formation of Canadian feature film policy from the 1950s to the present. It pays special attention to the role played by producers, filmmakers, and government agencies, in relation to the changing production practices brought about by Canadian television. For Canadian policy-makers, the feature film was considered to be a signifier of cultural modernity. Filmmakers' desire to experiment with a new format was subverted by a political-economic agenda intent on using the format to create cultural authenticity for a nation lagging behind its neighbour to the South. Dorland crafts a careful historical analysis based on primary sources, including government records and in-depth personal interviews with key

participants. Employing Foucault's concept of governmentality, Dorland analyses the state's interest in influencing and shaping feature film production. A major contribution to scholarship on Canadian cinema, *So Close to the State/s* provides a revealing look at the relationship between culture and the state.

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