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Titolo	Media and the Cold War in the 1980s : between Star Wars and Glasnost // Henrik G. Bastiansen, Martin Klimke, Rolf Werenskjold, editors
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Descrizione fisica	1 online resource (xix, 346 pages) : illustrations (chiefly color)
Collana	Palgrave Studies in the History of the Media, , 2634-6575
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Soggetti	Cold War (1945-1989) in mass media Mass media and propaganda
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction: Mapping the Role of the Media in the Late Cold War: Methodological and Transnational Perspectives -- 2. Selling "Star Wars" in American Mass Media -- 3. Interviewing the Enemy and Other Cold War Players: U.S. Foreign Policy as Seen through Playboy during the Reagan Years -- 4. Going Atmospheric and Elemental: Roger Moore's and Timothy Dalton's James Bond and Cold War Geo-Politics -- 5. Civil Cold War Aviation as Television Drama: The Popular Miniseries Treffpunkt Flughafen (GDR 1986) -- 6. Photojournalism East/West: The Cold War, the Iron Curtain, and the Trade of Photographs -- 7. Irony in Polish Punk of the 1980s as a Form of Contestation -- 8. Mediating Alternative Culture: Two Controversial Exhibitions in Hungary during the 1980s -- 9. The Cold War Reporters: The Norwegian Foreign-News Journalists and Foreign-News Correspondents, 1945–95 -- 10. Orions belte: The Birth of the Norwegian “High-Concept” Movie in the Shadow of the Second Cold War -- 11. Reporting Glasnost: The Changing Soviet News in a Norwegian Daily, 1985–88 -- 12. Revolution as Memory: The “History Boom” on Late Socialist Television -- 13. Power and the Body: Images of the Leaders in Soviet Magazines during the Cold War -- 14. The Iconic Photograph and Its Political Space: The Case of Tiananmen Square, 1989.
Sommario/riassunto	The Cold War was a media phenomenon. It was a daily cultural political struggle for the hearts and minds of ordinary people—and for

government leaders, a struggle to undermine their enemies' ability to control the domestic public sphere. This collection examines how this struggle played out on screen, radio, and in print from the late 1970s through the early 1990s, a time when breaking news stories such as Ronald Reagan's "Star Wars" program and Mikhail Gorbachev's policy of glasnost captured the world's attention. Ranging from the United States to the Soviet Union and China, these essays cover photojournalism on both sides of the Iron Curtain, Polish punk, Norwegian film, Soviet magazines, and more, concluding with a contribution from Stuart Franklin, one of the creators of the iconic "Tank Man" image during the Tiananmen Square protests. By investigating an array of media actors and networks, as well as narrative and visual frames on a local and transnational level, this volume lays the groundwork for writing media into the history of the late Cold War.
