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During the Cold War, in

addition to being a

political and economic

battle, the confrontation

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between the United States and the Soviet Union was a clash of cultures. Communist party leaders depicted the United States as a cultural black hole and cited their own significant culture as evidence that they were the inheritors of the European Enlightenment. Americans, on the other hand accused the Soviets of "disregarding the inherent value of culture" and subjugating art to the controlling ...

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such freedom was put in service of a hidden agenda. In *The Cultural Cold War*, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not.

*The Cultural Cold War: The CIA and the World of Arts and ...*

The Cultural Cold War has some major shortcomings. First and foremost, despite Saunders's assertions that the CIA undermined

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World Of Arts Letters, she does not present any examples of people whose intellectual growth was stunted or impaired because of the Agency's programs.

*The Cultural Cold War: The CIA and the World of Arts and ...*

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campaign wherein some of the most vocal exponents of intellectual freedom ...

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The Cultural Cold War could be described as a polemic against conviction (which can be distinguished from faith or belief or values) and the strategies used to mobilize one conviction against another. In the highly politicized context of the cultural cold war, this refusal to take sides was designated, pejoratively, as relativism or neutralism.

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West were working for or subsidized b. During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda.

*The Cultural Cold War: The CIA and the World of Arts and ...*

Frances Stonor Saunders, Who Paid the Piper: The CIA and the Cultural Cold War (London: Granta Books), £20. This book provides a detailed account of the ways in which the CIA penetrated and influenced a vast array of cultural organizations, through its front groups and

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via friendly philanthropic organizations like the Ford and Rockefeller Foundations.

*Monthly Review | The CIA and the Cultural Cold War Revisited*

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leaders depicted the united

*TextBook Who Paid The Piper Cia And The Cultural Cold War ...*

Who Paid the Piper? The CIA and the Cultural Cold War is a 1999 book by Frances Stonor Saunders. The book discusses the mid-20th century Central Intelligence Agency efforts to infiltrate and co-opt artistic movements in order to combat political influence from the Soviet Union and expand American political influence, with much funding going through the Congress for Cultural Freedom. In Dissent Jeffrey C. Isaac

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World Of Arts Letters wrote that the book is a "widely discussed retrospective on post-Second World War libe

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*The Cultural Cold War | The New Press*

Unknown to the artists, the



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new American art was secretly promoted under a policy known as the "long leash" - arrangements similar in some ways to the indirect CIA backing of the journal Encounter,...

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*| The Independent*

Cultural Cold War Edit In addition to being a political and economic battle, the confrontation between the United States and the Soviet Union was a clash of cultures. Communist party leaders depicted the United States as a cultural black hole and cited their own significant culture as evidence that they were the

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The major CIA-sponsored group of intellectuals was the Congress for Cultural Freedom, established in 1950, and the "freedom" in its name was the major concept deployed by United States-aligned propagandists, to emphasize their differences from totalitarianism.

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