

After the Second World War the United States and the Soviet Union started off with almost opposite models of cultural policy, eight years later in the midst of Cold War their cultural policies were as close as they ever would get. Cultural policy had changed; this thesis analyzed the quality and direction of this change. In the Soviet Union the post-war ideological campaigns have changed the nature of Soviet cultural policy in the sense that punishment was no longer lethal. The purpose of these campaigns had become redefining what Soviet culture should look like. This policy, however, was not practical, but rather rhetorical. The ultimate goal was not to affect culture, but rather to demonstrate what it should and should not look like. Cultural policy proper was overshadowed completely by cultural policy as display. In the United States the House Un-American Activities Committee attacked the most prominent and loud center of American culture – Hollywood. In this case again, the purpose of this policy has not been to exert actual influence on culture, but rather to insist, that there are parts of culture that can be “un-American”. In the American case this policy was even more “as display” than in the Soviet Union, simply because the HUAC could not be the source of actual restrictive cultural policy. Overall on the onset of the Cold War, despite the fact that the Soviet Union and the United States had virtually opposing models of cultural policy, in both cases cultural policy “as display” dominated. The sole purpose of such policy was the reiteration of the divide between “us” and “them” and creating a cultural image of the country for display at home and abroad.