

Media At War The Iraq Crisis

[#Iraq War](#) [#Media Coverage](#) [#War Reporting](#) [#Journalism](#) [#Conflict Reporting](#)

The Iraq War was a pivotal event that significantly shaped media coverage of conflict. This crisis highlighted the challenges and responsibilities of journalists reporting from war zones, the influence of embedded journalism, and the ethical considerations involved in portraying a complex and sensitive situation to the global audience. The impact of the Iraq War on media practices continues to be debated and analyzed to this day.

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Media at War

'Tumber and Palmer have provided an invaluable review of how journalists covered and reported the Iraq war and its aftermath. Their exhaustive research has resulted in an impressive analysis that makes this book essential reading' - John Owen, Executive Producer of News Xchange and Visiting Professor of Journalism, City University 'This is a meticulously researched book that lays bare the way the war was reported. Decide for yourself whether the media 'embeds' - of whom I was one - were the world's eyes and ears inside the military, or merely the puppets of the Pentagon and the Ministry of Defence in London' - Ben Brown, BBC 'Media at War offers insights into the ways in which media at war inevitably become participants in both the military and the political wars' - Professor Michael Gurevitch, University of Maryland International media coverage of the war in Iraq provoked public scrutiny as well debate amongst journalists themselves. Media at War offers a critical overview of the coverage in the context of other preceding wars, including the first Gulf War, and opens up the debate on the key questions that emerged during the crisis. For example, - What did we actually gain from 'live, on the spot' reporting? - Were journalists adequately trained and protected? - How compromised were the so-called 'embedded' journalists? Tumber and Palmer's analysis covers both the pre-war and post war phase, as well as public reaction to these events, and as such provides an invaluable framework for understanding how the media and news organisations operated during the Iraq Crisis.

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Media at War

In this book, Ian Taylor examines how a social movement, the anti-Iraq War movement in the UK, engaged with the media as a part of their campaigning against the invasion and occupation of Iraq. Moving beyond content analysis to draw upon interviews with locally based journalists and activists, Taylor examines how locally based anti-war groups engaged with their local press, as well as how those groups were reported on by the local press in their respective areas. In the process of exploring these ideas, the book takes on questions like: How did local journalists assess the legitimacy of the anti-war movement? How, why, and to what extent did opponents of the war pursue local press coverage? What bearing did the social composition of the movement have on the way they set about engaging with the media? How did the local press handle the controversy surrounding opposition to military action against Iraq? Media Relations of the Anti-War Movement makes a unique contribution to research on the interactions between social movements and the media and plugs a major gap in the literature on the Iraq War and the media.

Media Relations of the Anti-War Movement

How were the American people prepared for the war on Iraq? How have political agents and media gatekeepers sought to develop public support for the first preventive war of the modern age? Bring 'Em On highlights the complex links between media and politics, analyzing how communication practices are modified in times of crisis to protect political interests or implement political goals. International contributors in mass communication, political science, and sociology address how U.S. institutional media practices, government policy, and culture can influence public mobilization for war.

Bring 'Em On

Reporting War explores the social responsibilities of the journalist during times of military conflict. News media treatments of international crises, especially the one underway in Iraq, are increasingly becoming the subject of public controversy, and discussion is urgently needed. Each of this book's contributors challenges familiar assumptions about war reporting from a distinctive perspective. An array of pressing issues associated with conflicts over recent years are identified and critiqued, always with an eye to what they can tell us about improving journalism today. Special attention is devoted to recent changes in journalistic forms and practices, and the ways in which they are shaping the visual culture of war, and issues discussed, amongst many, include: the influence of censorship and propaganda 'us' and 'them' news narratives access to sources '24/7 rolling news' and the 'CNN effect' military jargon (such as 'friendly fire' and 'collateral damage') 'embedded' and 'unilateral' reporters tensions between objectivity and patriotism. The book raises important questions about the very future of journalism during wartime, questions which demand public dialogue and debate, and is essential reading for students taking courses in news and news journalism, as well as for researchers, teachers and practitioners in the field.

Reporting War

An eye-opening look at the effect of the media on public perception of The Persian Gulf War

Seeing Through the Media

The advent of the twenty-first century was marked by a succession of conflicts and catastrophes that demanded unrestrained journalism. Hoskins and O'Loughlin demonstrate that television, tarnished by its economy of liveness and its impositions of immediacy, and brevity, fails to deliver critical and consistent expositions of our conflicting times.

The Media and the Gulf War

'Courageous reporting - read this book!' Michael Moore_x000B_Original hardback edition of this New York Times bestseller.

Television and Terror

Answers a key question on the lips of many Americans as violence in Iraq continues and report after report reveals that President Bush's reasons for leading Americans to war were not backed by solid evidence: "Why weren't the media more skeptical during the rush to war?"

Tell Me Lies

Part I Concepts and Contexts

The War in Iraq and Why the Media Failed Us

This collection of essays explores current issues surrounding the media and conflict in the Twenty-first Century. Essays will look at the role of evolving media technologies, the globalization of television and communications, public diplomacy, gender and war coverage, terrorism, and other issues.

Civil Society and Media in Global Crises

The Gulf War of 1991 was the highest profile media war in history. Never before had so many journalists attempted to cover a war from both sides of the conflict. This book traces the role of the media in the Gulf War and examines the attempts by both the coalition and Iraq to influence public opinion through propaganda and persuasion. Philp Taylor asks how much the public was being told and how much was held back. Analyzing the key news stories of the conflict he looks at the efforts of the American-led coalition to persuade television audiences and newspaper readers to take a "right view" of what was happening and of the Iraqi government's propaganda campaigns concerning civilian damage and the "Mother of all Battles."

Media and Conflict in the Twenty-First Century

THE TRIUMPH OF IMAGE over reality and reason is the theme of this book. New communication technologies have made possible the transportation of images and words in real time to hundreds of millions of people around the world. We thought we witnessed the Gulf War as we sat, mesmerized by the imagery. But the studies from the many countries assembled for this book suggest that it was not the war in the Persian Gulf that we witnessed but rather imagery orchestrated to convey a sense of triumph and thus to achieve results that reality and reason could never have achieved. The book offers contributions from thirty-five authors in eighteen countries, including short samplings from the media of several regions. The authors explore the social, economic, and political context of media coverage in their countries, the domination of one image in most of them, and the struggle for alternative perspectives. The authors probe the dynamics of image-making and pose some challenges for the future as well as provide us with a unique glimpse of how the world outside of the United States (as well as many Americans) viewed the war in the Persian Gulf and how the dynamics of image-making and information control operate. Triumph of the Image will be useful to scholars and students in communications and mass media, international relations, political science, cultural studies, propaganda, censorship, and contemporary history as well as to the general public.

War and the Media

Contains over sixty highly personal perspectives about the media at war in Iraq.

Triumph Of The Image

America's attention focused on the Gulf War as briefings and bombings filled the airwaves and pictures and stories filled the print media. But did the American people receive the information that a free press should guarantee?

Embedded

Much is known about the media's role in conflict, but far less is known about the media's role in peace. Graham Spencer's study addresses this deficiency by providing a comparative analysis of reporting conflicts from around the world and examining media receptiveness to the development of peace. This

book establishes an argument for the need to rethink journalistic responsibility in relation to peace and interrogates the consequences of news coverage that emphasizes conflict over peace.

The Media and the Gulf War

An eye-opening case study of the news at war, introducing a critical perspective on our mass media. *The Pen and the Sword* is the only comprehensive examination of how the media have covered the 21st Century's #1 news story: terrorism and the wars in Afghanistan and Iraq. This is the full story—from 9/11 to the Obama doctrine, and including: The war in Afghanistan. There were two sides to this story, but the press told only one, and the untold story would return to haunt us. The campaign for war in Iraq. What did the press know and when did they know it about the web of lies that led us into war? Iraq, from invasion to "Mission Accomplished." When the story of war is told as patriotic hymn, Playstation game, or melodrama of macho heroes and bad guys dressed in black, important things are left out. Aftermath, from "Mission Accomplished" to the present. Something has changed since the Vietnam War, when the press finally found its critical voice. However, the 21st Century media continue to cling to an untenable, pro-war story, even after the public has abandoned it. *The Pen and the Sword* uses this tragic and eye-opening case study of the news at war to ask, "Why?" and to offer a critical perspective on our mass media, including the latest information on the underpinnings of the news business—corporate ownership, the power of elites to define the news—and adds three important new features of the media landscape: The media profit crisis of the late '00s and how it is affecting the news. The creation and mainstreaming of a new right-wing media surround-sound system. The increasing importance of entertainment media and soft news in shaping our views.

Why Another War?

This timely book presents a multifaceted look at war, media, and propaganda from international perspectives. Focusing on the media's role in global conflicts, prominent authors, journalists, scholars, and researchers provide an insightful overview of the impact of globalization on media practices. They explore war coverage, propaganda techniques, public opinion, and the effects of media globalization on human affairs and communication, as well as the cultural-political implications for the United States and other countries around the world.

The Media and Peace

'Required reading for anyone wishing to understand the war and the media's role in it.' --The New Internationalist

The Pen and the Sword

Douglas Kellner's *Media Spectacle and the Crisis of Democracy: 9/11, the War on Iraq, and Election 2004* investigates the role of the media in the momentous political events of the past four years. Beginning with the role of the media in contested election of 2000, Kellner examines how corporate media ownership and concentration, linked with a rightward shift of establishment media, have disadvantaged the Democrats and benefited George W. Bush and the Republicans. Exploring the role of media spectacle in the 9/11 attacks and subsequent Terror War in Afghanistan and Iraq, Kellner documents the centrality of media politics in advancing foreign policy agendas and militarism. Building on his analysis in *Media Spectacle* (Routledge 2003), Kellner demonstrates in detail how conflicting political forces ranging from Al Qaeda to the Bush administration construct media spectacles to advance their politics. Two chapters critically engage the role of the media in the buildup to the Iraq war and the media-centric nature of Bush's Iraq invasion and occupation. Final chapters delineate the role of the media in the highly contested and significant 2004 election campaign that many believe to be one of the key political struggles of the contemporary era. Criticizing Bush's unilateralism, Kellner argues for a multilateral and cosmopolitan globalization and the need for democratic media to help overcome the current crisis of democracy in the United States.

War, Media, and Propaganda

For scholars of media and war, the 2003 invasion of Iraq is a compelling case to study. As part of President Bush's 'war on terror', the invasion was the most controversial British foreign policy decision since Suez, and its ramifications and aftermath have rarely been far from the news. In the many political and public debates regarding this conflict, arguments over the role of the media have been omnipresent.

For some, media coverage was biased against the war, for others it became a cheerleader for the invasion. Where does the truth lie? Drawing upon a uniquely-detailed and rich content and framing analysis of television and press coverage, and on interviews with some of the journalists involved, *Pockets of Resistance* provides an authoritative assessment of how British news media reported the 2003 Iraq invasion and also of the theoretical implications of this case for our understanding of wartime media-state relations. *Pockets of Resistance* examines the successes and failures of British television news as it sought to attain independence under the difficult circumstances of war, and describes and explains the emergence of some surprisingly vociferous anti-war voices within a diverse national press.

Degraded Capability

"This brief volume looks at institutional interactions between the news media (both print and electronic) on the one hand, and government policymakers and humanitarian agencies on the other. Case studies from Liberia, northern Iraq, Somalia, the former Yugoslavia, Haiti, and Rwanda distill some of the experiences gained from calamities that have elicited widely varying coverage and responses. Acknowledging that the three sets of actors have differing agendas, limitations, and constituencies, the book nevertheless identifies a common interest in improving the quality of interactions for the benefit of victims." -- from "About the book"

Media Spectacle and the Crisis of Democracy

This Handbook links the growing body of media and conflict research with the field of security studies. The academic sub-field of media and conflict has developed and expanded greatly over the past two decades. Operating across a diverse range of academic disciplines, academics are studying the impact the media has on governments pursuing war, responses to humanitarian crises and violent political struggles, and the role of the media as a facilitator of, and a threat to, both peace building and conflict prevention. This handbook seeks to consolidate existing knowledge by linking the body of conflict and media studies with work in security studies. The handbook is arranged into five parts: Theory and Principles. Media, the State and War Media and Human Security Media and Policymaking within the Security State New Issues in Security and Conflict and Future Directions For scholars of security studies, this handbook will provide a key point of reference for state of the art scholarship concerning the media-security nexus; for scholars of communication and media studies, the handbook will provide a comprehensive mapping of the media-conflict field.

Pockets of resistance

"Tough Sell: Fighting the Media War in Iraq" takes readers on the behind-the-scenes rollercoaster ride of Tom Basile's time as a civilian adviser to the Coalition Provisional Authority in Iraq during the War on Terror.

The News Media, Civil War, and Humanitarian Action

Seminar paper from the year 2005 in the subject Politics - International Politics - Topic: German Foreign Policy, grade: B+ (1,7), Vrije University Brussel (Vesalius College Brussels), course: Comparative European Public Policy, language: English, abstract: Introduction In his campaign for the elections of the German federal parliament Bundestag in October 2002, Bundeskanzler Gerhard Schröder turned in public against a war with the Saddam Hussein regime in Iraq. He refused sending troops to the Middle East in case of an attack through an international alliance, led by the United States of America. Together with the president of France, Jacques Chirac, he tried to convince the countries of the world, not to participate in such a war. Both countries wanted to form an alliance against the politics of US-president George W. Bush. This research paper examines the public policy of the German federal government concerning the Iraq crisis from August 2002 to March 2003. Therefore it will apply the theories studied in the Vesalius College course "Comparative European Public Policy Analysis". In the first step the research paper describes very detailed the circumstances under which the policy was developed, what it contained and how it changed. It is looking at the time frame, involved institutions and the target groups of the policy. After this comprehensive outline of the public policy the research papers examines every aspect of it using the Policy Cycle Approach from the book *Studying Public Policy* of Michael Howlett and Michael Ramesh. To reconstruct the policy of the German government the author uses especially articles published in the media, because there are no monographies published already on this topic.

Media, War and Postmodernity investigates how conflict and international intervention have changed since the end of the Cold War, asking why Western military operations are now conducted as high-tech media spectacles, apparently more important for their propaganda value than for any strategic aims. Discussing the humanitarian interventions of the 1990s and the War on Terror, the book analyzes the rise of a postmodern sensibility in domestic and international politics, and explores how the projection of power abroad is undermined by a lack of cohesion and purpose at home. Drawing together debates from a variety of disciplinary and theoretical perspectives, Philip Hammond argues that contemporary warfare may be understood as 'postmodern' in that it is driven by the collapse of grand narratives in Western societies and constitutes an attempt to recapture a sense of purpose and meaning.

Tough Sell

Why did America invade Iraq? Why do nations choose to fight certain wars and not others? How do we bring ourselves to believe that the sacrifice of our troops is acceptable? For most, the answers to these questions are tied to struggles for power or resources and the machinations of particular interest groups. Philip Smith argues that this realist answer to the age-old "why war?" question is insufficient. Instead, Smith suggests that every war has its roots in the ways we tell and interpret stories. Comprised of case studies of the War in Iraq, the Gulf War, and the Suez Crisis, *Why War?* decodes the cultural logic of the narratives that justify military action. Each nation, Smith argues, makes use of binary codes—good and evil, sacred and profane, rational and irrational, to name a few. These codes, in the hands of political leaders, activists, and the media, are deployed within four different types of narratives—mundane, tragic, romantic, or apocalyptic. With this cultural system, Smith is able to radically recast our "war stories" and show how nations can have vastly different understandings of crises as each identifies the relevant protagonists and antagonists, objects of struggle, and threats and dangers. The large-scale sacrifice of human lives necessary in modern war, according to Smith, requires an apocalyptic vision of world events. In the case of the War in Iraq, for example, he argues that the United States and Britain replicated a narrative of impending global doom from the Gulf War. But in their apocalyptic account they mistakenly made the now seemingly toothless Saddam Hussein once again a symbol of evil by writing him into the story alongside al Qaeda, resulting in the war's contestation in the United States, Britain, and abroad. Offering an innovative approach to understanding how major wars are packaged, sold, and understood, *Why War?* will be applauded by anyone with an interest in military history, political science, cultural studies, and communication.

The Public Policy of the German Government on the Iraq War

American politics and political economy series.

Media, War and Postmodernity

Analysis of the security challenges presented by six states in the crucible of post-9/11 geopolitical change: Saudi Arabia, Syria, Iraq, Iran, Afghanistan, and Pakistan. *The Epicenter of Crisis* argues that six contiguous states epitomize the security challenges of a post-9/11, globalized, world: Saudi Arabia, Syria, Iraq, Iran, Afghanistan, and Pakistan. Characterized by a dramatically transforming Islam, ethnic conflict, civil war, failed states, and terrorism, this "new Middle East" is the epicenter of what some call an arc of crisis, stretching from the Balkans into Southeast Asia. *The Epicenter of Crisis* examines this geopolitically dynamic region, analyzing the changing role of Islam in these six critical countries, the dangers posed by potential failed states, and the evolving terrorist threat. The contributors, all specialists in Middle East or foreign policy, address such crucial issues as the relationship between the Saudi royal family and Al Qaeda, Syria's waning influence over Hizbollah, media coverage of the war in Iraq, a new U.S. strategy for dealing with Iran, Afghanistan's opium industry, and the effectiveness of U.S. multi-billion-dollar assistance to Pakistan. *The Epicenter of Crisis* challenges readers to reconceptualize the boundaries of the Middle East in a changed world. Contributors: John R. Bradley, Rachel Bronson, Daniel Byman, Derek Chollet, Craig Cohen, Larry Diamond, Emile El-Hokayem, Vanda Felbab-Brown, Brian Fishman, Graham E. Fuller, Husain Haqqani, Elliot Hen-Tov, Jorrit Kamminga, Nina Kamp, Alexander T. J. Lennon, Michael McFaul, Abbas Milani, C. Raja Mohan, Michael O'Hanlon, Gwenn Okruhlik, Carlos Pascual, Kenneth M. Pollack, Dennis Ross, Karim Sadjadpour, Ashley Tellis, Peter van Ham, Eyal Zisser

Why War?

A telling analysis of the pre-war media debate around the globe which set the stage for the 2003 Iraq war. By concentrating on the pre-war coverage, this group of scholars engages in a more open discussion of the issues than would take place during wartime, and uncovers the implications for each country's position on international concerns.

Taken by Storm

When News Lies is the untold story of media war behind Iraq; the American government's efforts to manipulate war coverage; and the media's own timidity and reluctance to do its job-report the news to the public. Veteran author, video journalist, and media critic, Danny Schechter, takes us on a sometimes frightening, sometimes humorous journey behind the scenes of the media machine that sold us Operation Iraqi Freedom. This innovative new publishing format includes the full length DVD of Danny's award winning and controversial documentary, WMD-Weapons of Mass Deception.

The Epicenter of Crisis

How does the American public formulate its opinions about U.S. foreign policy and military engagement abroad? War Stories argues that the media systematically distort the information the public vitally needs to determine whether to support such initiatives, for reasons having more to do with journalists' professional interests than the merits of the policies, and that this has significant consequences for national security. Matthew Baum and Tim Groeling develop a "strategic bias" theory that explains the foreign-policy communication process as a three-way interaction among the press, political elites, and the public, each of which has distinct interests, biases, and incentives. Do media representations affect public support for the president and faithfully reflect events in times of diplomatic crisis and war? How do new media--especially Internet news and more partisan outlets--shape public opinion, and how will they alter future conflicts? In answering such questions, Baum and Groeling take an in-depth look at media coverage, elite rhetoric, and public opinion during the Iraq war and other U.S. conflicts abroad. They trace how traditional and new media select stories, how elites frame and sometimes even distort events, and how these dynamics shape public opinion over the course of a conflict. Most of us learn virtually everything we know about foreign policy from media reporting of elite opinions. In War Stories, Baum and Groeling reveal precisely what this means for the future of American foreign policy.

Leading to the 2003 Iraq War

For scholars of media and war, the 2003 invasion of Iraq is a compelling case to study. As part of President Bush's "war on terror," the invasion was the most controversial British foreign policy decision since Suez, and its ramifications and aftermath have rarely been far from the news. In the many political and public debates regarding this conflict, arguments over the role of the media have been omnipresent. For some, media coverage was biased against the war, for others it became a cheerleader for the invasion. Where does the truth lie? Drawing upon a uniquely-detailed and rich content and framing analysis of television and press coverage, and on interviews with some of the journalists involved, Pockets of Resistance provides an authoritative assessment of how British news media reported the 2003 Iraq invasion and also of the theoretical implications of this case for our understanding of wartime media-state relations. Pockets of Resistance examines the successes and failures of British television news as it sought to attain independence under the difficult circumstances of war, and describes and explains the emergence of some surprisingly vociferous anti-war voices within a diverse national press. In debunking political claims of anti-war media bias, as well as portraying media-state relations in a more nuanced fashion than in most existing accounts in the field, this study offers a theoretically-grounded starting point for a more nuanced understanding of how and why media report war in the way that they do. Essential reading for scholars, advanced students, journalists and policy makers.

When News Lies

What are 'global crises' and how do they differ from earlier crises? What do recent studies of global crises reporting tell us about the role of the news media in the global age? What are the current trends in the fields of journalism and civil society that are now re-shaping the public communication of crises? From climate change to the global war on terror, from forced migration to humanitarian disasters - these are just some of the global crises addressed in this accessible, ground-breaking book. For the first time, the author situates diverse threats to humanity in a global context and examines

how, why and to what extent they are conveyed in today's news media. Global crises are conceived as the dark side of a globalizing world, but how they become reported and constituted in the news media can also help sustain emergent forms of global awareness, global citizenship and global civil society. The book: Draws on original research and scholarship in the field of media and communications Deliberately moves beyond nationally confined research studies Examines diverse global crises and their communicative politics Recognizes global crises and their constitution within global news reporting as defining characteristics of the global age Global Crisis Reporting is key reading for students in media, communications, globalization and journalism studies.

War Stories

Immediately after the attacks of September 11, 2001, Americans looked to President Bush for words of leadership. In his most formal reply of the day, he said, 'Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts. The victims were in airplanes, or in their offices; secretaries, businessmen and women, military and federal workers; moms and dads, friends and neighbors. Thousands of lives were suddenly ended by evil, despicable acts of terror.' The stark tone of Bush's speech suggested the promise of more words to come from the president, and it is these words that Bush's War addresses. While many books have offered a take on the attacks of 9/11 and their impact upon American society, one area has been comparatively ignored: presidential justifications for war in the age of terrorism. Specifically, what did President Bush say to justify American military actions in the post-9/11 world? And how did the public hear what he said, especially as it was filtered through the news media? The eloquent and thoughtful Bush's War shows how public perception of what the president says is shaped by media bias. Jim A. Kuypers compares Bush's statements with press coverage, arguing that the nature of American public knowledge concerning our role in the world has been changed—not by 9/11, but by the subsequent argumentative back-and-forth between Bush and the press.

Pockets of Resistance

DIVShows how we can predict the start of wars by measuring government efforts to secure public support. /div

Global Crisis Reporting

Vietnam was America's most divisive and unsuccessful foreign war. It was also the first to be televised and the first of the modern era fought without military censorship. From the earliest days of the Kennedy-Johnson escalation right up to the American withdrawal, and even today, the media's role in Vietnam has continued to be intensely controversial. The "Uncensored War" gives a richly detailed account of what Americans read and watched about Vietnam. Hallin draws on the complete body of the New York Times coverage from 1961 to 1965, a sample of hundreds of television reports from 1965-73, including television coverage filmed by the Defense Department in the early years of the war, and interviews with many of the journalists who reported it, to give a powerful critique of the conventional wisdom, both conservative and liberal, about the media and Vietnam. Far from being a consistent adversary of government policy in Vietnam, Hallin shows, the media were closely tied to official perspectives throughout the war, though divisions in the government itself and contradictions in its public relations policies caused every administration, at certain times, to lose its ability to "manage" the news effectively. As for television, it neither showed the "literal horror of war," nor did it play a leading role in the collapse of support: it presented a highly idealized picture of the war in the early years, and shifted toward a more critical view only after public unhappiness and elite divisions over the war were well advanced.

Bush's War

Getting to War