

CULTURE
INDUSTRY
Y IN THE
DEATH
CULT OF
GLOBAL
CAPITAL



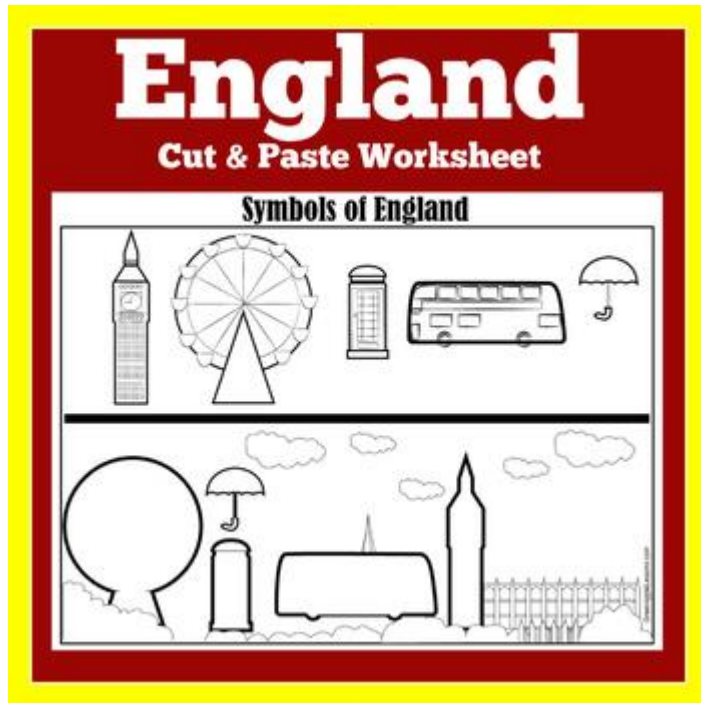
POUR

- LES SALAIRES
- LA PLANÈTE
- L'ÉCOLE PUBLIQUE
- LES RETRAITES
- L'HOPITAL PUBLIC
- LA CULTURE
- LA JUSTICE FISCALE
- LA PAIX
- LA SOLIDARITÉ

ES SERVICES PUBLICS
RÉPUBLIQUE SOCIALES

All together now:

(YE OLDE ENGLISH TEXT)

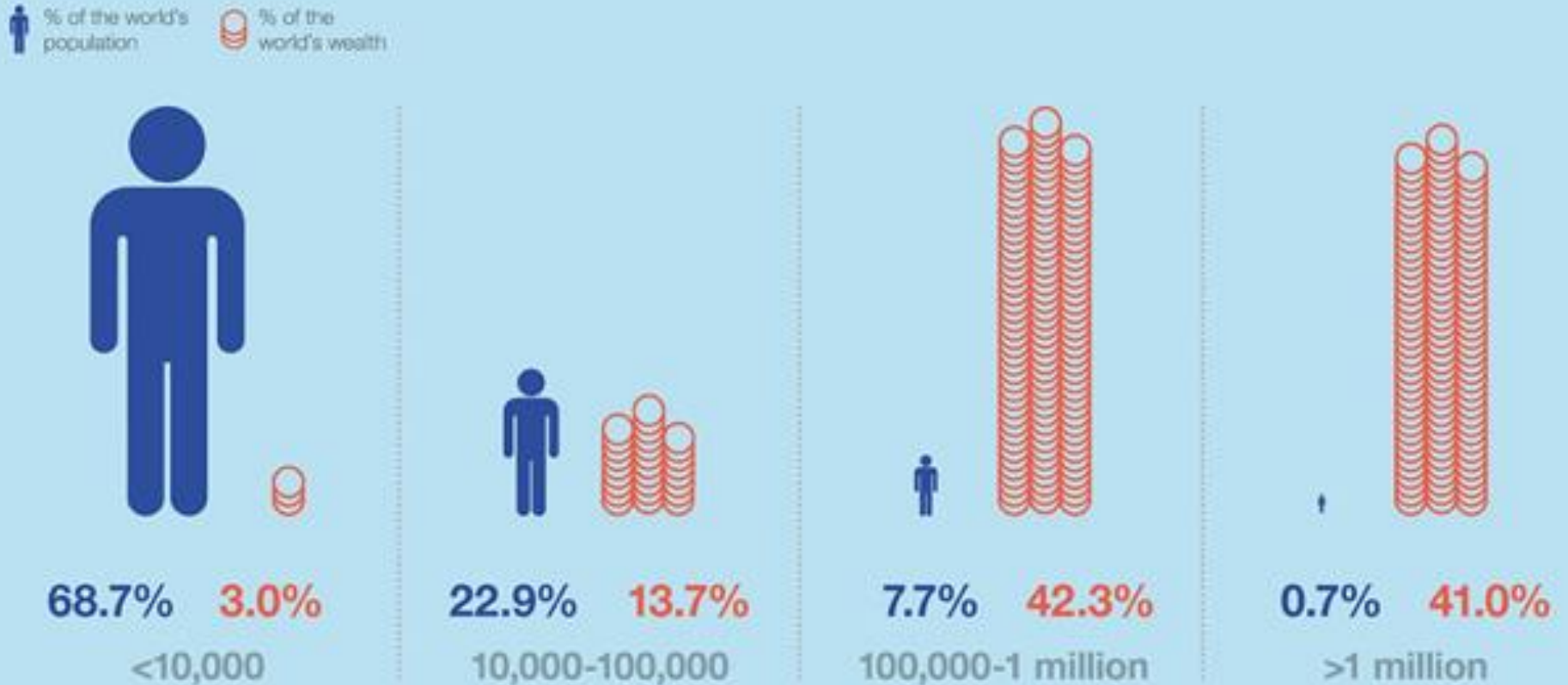


‘[...] a pivotal point for art and design. The strategic positioning of the cultural and creative sector critically developing knowledge and fostering challenging enquiries [...] fundamental to Britain’s economic recovery post-austerity, post-Brexit and pro-fourth industrial revolution [...] Creative industries [...] cultural value [...] Place [...] re-profiling [...] trading offer.’ [unquote]

CHCA CONFERENCE
2019



How is the **world's wealth** shared amongst its population?



"Wealth" is defined as the marketable value of financial assets plus non-financial assets (principally housing and land) owned by an adult, less debts
Source: Global Wealth Report 2013, Zurich: Credit Suisse

Wealth (USD)

1981
£1.50 **BLOCK** **5**

THE SIGN AS A SITE OF CLASS STRUGGLE
REFLECTIONS ON

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THE MATERIALITY OF DESIGN

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THE ITALIAN SCOOTER CYCLE

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1982
£1.50 **BLOCK** **6**

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ITS A KNOCKOUT
CONSTRUCTING COMMUNITIES

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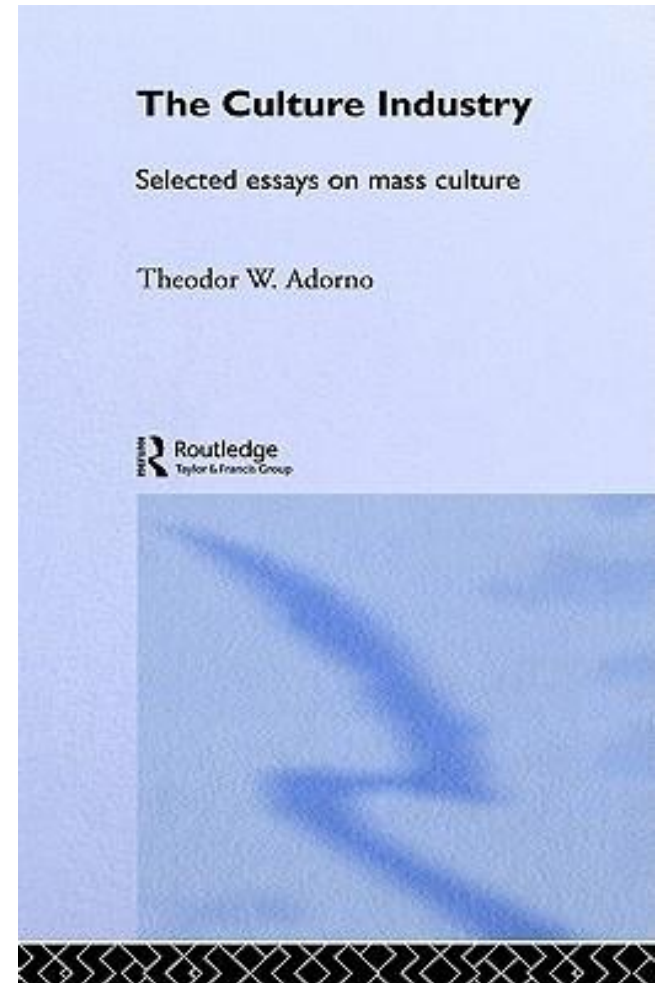
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Culture
Industry
in the
Death Cult
of Global
Capitalism

1 WHAT ARE THE REAL GAINS IN CULTURAL DEMOCRACY SINCE 1960? (ARE THEY PERMANENT?)

2 HOW CAN WE ENGAGE INSTITUTIONALLY, NOT IN THE POLITICS OF 'CREATIVE AND CULTURAL INDUSTRIES,' BUT OF CORPORATE VERSUS SOCIAL NEED?

3 HOW COULD CHEAD – IF IT SHOULD – DEAL WITH THE POLITICS OF BRITISH NATIONALISM, NATIONAL IDENTITY AND ITS STATE IMPERIAL LEGACY?

Towards 2000
(1983)

There are very few absolute contrasts left between a 'minority culture' and 'mass communications.' This situation has to be traced, eventually, to the deep roots of 'minority culture' itself [...] The privileged institutions of minority culture, bearers of so much serious and important work, have for many years been fighting a losing battle against the powerful pressures of a capitalist-sponsored culture. This is the most evident source of cultural pessimism. But its deeper source is a conviction that there is nothing but the past to be won. This is because, for other reasons, there is a determined refusal of any genuinely alternative social and cultural order. This is so in theory, in the determined objections to new forms of democracy or socialism. But it is even more so in practice, in the effective interlock – now so clearly visible – between the social conditions of the privileged institutions and the existing social order as a whole. (134-5)

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