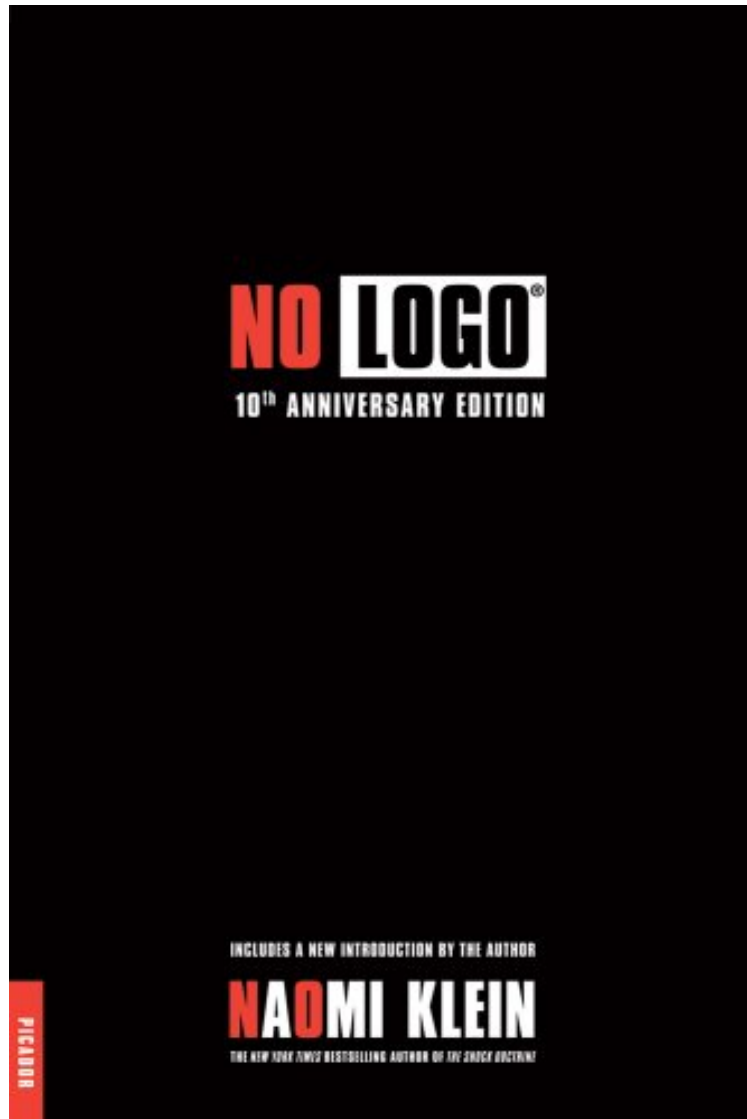


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No Logo: 10th Anniversary Edition with a New Introduction by the Author

Naomi Klein

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Naomi Klein : No Logo: 10th Anniversary Edition with a New Introduction by the Author before purchasing it in order to gauge whether or not it would be worth my time, and all praised No Logo: 10th Anniversary Edition with a New Introduction by the Author:

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NO LOGO was an international bestseller and "a movement bible" (The New York Times). Naomi Klein's second book, *The Shock Doctrine*, was hailed as a "master narrative of our time," and has over a million copies in print worldwide. In the last decade, No Logo has become an international phenomenon and a cultural manifesto for the critics of unfettered capitalism worldwide. As America faces a second economic depression, Klein's analysis of our corporate and branded world is as timely and powerful as ever. Equal parts cultural analysis, political manifesto, mall-rat memoir, and journalistic exposé, No Logo is the first book to put the new resistance into pop-historical and clear economic perspective. Naomi Klein tells a story of rebellion and self-determination in the face of our new branded world.

.com We live in an era where image is nearly everything, where the proliferation of brand-name culture has created, to take one hyperbolic example from Naomi Klein's *No Logo*, "walking, talking, life-sized Tommy [Hilfiger] dolls, mummified in fully branded Tommy worlds." Brand identities are even flourishing online, she notes--and for some retailers, perhaps best of all online: "Liberated from the real-world burdens of stores and product manufacturing, these brands are free to soar, less as the disseminators of goods or services than as collective hallucinations." In *No Logo*, Klein patiently demonstrates, step by step, how brands have become ubiquitous, not just in media and on the street but increasingly in the schools as well. (The controversy over advertiser-sponsored Channel One may be old hat, but many readers will be surprised to learn about ads in school lavatories and exclusive concessions in school cafeterias.) The global companies claim to support diversity, but their version of "corporate multiculturalism" is merely intended to create more buying options for consumers. When Klein talks about how easy it is for retailers like Wal-Mart and Blockbuster to "censor" the contents of videotapes and albums, she also considers the role corporate conglomeration plays in the process. How much would one expect Paramount Pictures, for example, to protest against Blockbuster's policies, given that they're both divisions of Viacom? Klein also looks at the workers who keep these companies running, most of whom never share in any of the great rewards. The president of Borders, when asked whether the bookstore chain could pay its clerks a "living wage," wrote that "while the concept is romantically appealing, it ignores the practicalities and realities of our business environment." Those clerks should probably just be grateful they're not stuck in an Asian sweatshop, making pennies an hour to produce Nike sneakers or other must-have fashion items. Klein also discusses at some length the tactic of hiring "permatemps" who can do most of the work and receive few, if any, benefits like health care, paid vacations, or stock options. While many workers are glad to be part of the "Free Agent Nation," observers note that, particularly in the high-tech industry, such policies make it increasingly difficult to organize workers and advocate for change. But resistance is growing, and the backlash against the brands has set in. Street-level education programs have taught kids in the inner cities, for example, not only about Nike's abusive labor practices but about the astronomical markup in their prices. Boycotts have commenced: as one urban teen put it, "Nike, we made you. We can break you." But there's more to the revolution, as Klein optimistically recounts: "Ethical shareholders, culture jammers, street reclaimers, McUnion organizers, human-rights hacktivists, school-logo fighters and Internet corporate watchdogs are at the early stages of demanding a citizen-centered alternative to the international rule of the brands ... as global, and as capable of coordinated action, as the multinational corporations it seeks to subvert." *No Logo* is a comprehensive account of what the global economy has wrought and the actions taking place to thwart it. --Ron Hogan From Publishers Weekly In the global economy, all the world's a marketing opportunity. From this elemental premise, freelance journalist and Toronto Star columnist Klein methodically builds an angry and funny case against branding in general and several large North American companies in particular, notably Gap, Microsoft and Starbucks. Looking around her, Klein finds that the breathless promise of the information age that it would be a time of consumer choice and interactive communication has not materialized. Instead, huge corporations that present themselves as lifestyle purveyors rather than mere product manufacturers dominate the airwaves, physical space and cyberspace. Worse, Klein argues, these companies have harmed not just the culture but also workers and not just in the Third World but also in the U.S., where companies rely on temps because they'd rather invest in marketing than in labor. In the latter sections, Klein describes a growing backlash embodied by the guerrilla group Reclaim the Streets, which turns busy intersections into spaces for picnics and political protest. Her tour of the branded world is rife with many perverse examples of how corporate names penetrate all aspects of life (who knew there was a K-Mart Chair of Marketing at Wayne State University?). Mixing an activist's passion with sophisticated cultural commentary, Klein delivers some elegant formulations: "Free speech is meaningless if the commercial cacophony has risen to the point where no one can hear you." Charts and graphs not seen by PW. Agent, Westwood Creative Artists. (Jan.) Copyright 1999 Reed Business Information, Inc. From School Library Journal YA--In this examination of the style and substance of "branded life," a young Canadian journalist presents her thesis in a highly entertaining style. In chapters such as

"Alt.everything: The Youth Market and the Marketing of Cool," Klein shows how advertising exploits teens (17 is the optimum age) and points out marketing tactics and trends. As the advertising industry has evolved to become a major shaper of culture, a sea change in corporate climate has transformed companies from producers of products to purveyors of image and dreams. Brand names such as Gap, Nike, or Tommy Hilfiger have come to have "talismanic power" for many in the U.S., Canada, and Europe. However, the author reveals the disturbing economic realities underlying the production of these magic products-often through the stories of the young people who work to produce them. The final chapters describe individual and community activities in the arts, politics, and courts in the pursuit of human rights and other values. For readers who want to know more about what lies behind street demonstrations recently in the news, or for those who are ready to rise above being manipulated, this title provides an excellent model of how to think critically about contemporary culture.Christine C. Menefee, Fairfax County Public Library, VA
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