

What racism, classism, sexism all have in common is social inequality: the key to all the social relations discussed above is the pathos of hierarchy ... [and] the power that is required so maintain that situation... accordingly, stereotyping tends to be not merely a matter of domination, but above all, of humiliation. Different and subordinate groups are not merely described, they are debased, degraded. **Perceptions are manipulated in order to enhance and to magnify social distance.** The rhetoric and the imagery of domination and humiliation permeate society. They concern processes in which we all take part; as receivers and senders, in the everyday rituals of impression management, in so far as taking part in society means taking part in some kind of status-ranking. As the negative of the denigrating images sketches above, there emerges the top-dog position, whose profile is approximately as follows: white, western, civilised, male, adult, urban, middle-class, heterosexual, and so on. **It is this profile that has monopolised the definition of humanity in mainstream western imagery.** It is a programme of fear for the rest of the world population.

Image and power interact on a global scale as well. Postcolonial imagery presents the Third World as spectacle... a deceptive formula, which territorialised poverty, ignores the similarities between North and South, and conceals global economic and political links. The images of aid to the Third World are variations on this formula; fundamentally patronising, they are ahistorical, preoccupied with symptoms and oblivious to causes, and, for all their global scope, parochial. Africa is one of the recipients of aid and targets of this imagery; but the question of how Africa, once a producer of food surpluses, ended up in its present condition is rarely addressed... for people living in the best of possible worlds, complacency is nourished by a message that undermines the awareness of common humanity. For all the wealth of information provided in the media age, we are living in a world largely cut from cardboard images. Ours is a planetary age, but we live in a world of false horizons. (p 235)

In Europe [a] kind of 'spiritual' discourse about Africa in esoteric and occult traditions deviated neither from scientific nor from Christian missionary discourse: the biological categories arrived at on the grounds of race allegedly corresponded with a 'metaphysical' position. This was true of any of the 'spiritual' movements, whether Freemasonry, the Theosophy of **Madame Blavatsky**, or **Rudolph Steiner's** Anthroposophy – they all reproduced, and embroidered upon, the racial thinking of nineteenth-century anthropology

Under monopoly all mass culture is identical, and the lines of its artificial framework begin to show through. The people at the top are no longer so interested in concealing monopoly: as its violence becomes more open, so its power grows. Movies and radio need no longer pretend to be art. The truth that they are just business is made into an ideology in order to justify the rubbish they deliberately produce

It has made the technology of the culture industry no more than the achievement of standardisation and mass production, sacrificing whatever involved a distinction between the logic of the work and that of the social system.

The ruthless unity in the culture industry is evidence of what will happen in politics ... Something is provided for all so that none may escape; the distinctions are emphasised and extended. The public is catered for with a hierarchical range of mass-produced products of varying quality, thus advancing the rule of complete quantification ... The universal criterion of merit is the amount of "conspicuous production," of blatant cash investment. The varying budgets in the culture industry do not bear the slightest relation to factual values, to the meaning of the products themselves.

The uncritical culture is powerful... workers who are not critics that is workers who don't ask themselves whose social agenda particular work assignment advances and who thereby fail to determine by themselves whether the work is worthwhile and whether a personal sense of accomplishment is in order are doomed to serve the system whose culture determines these things for them.