


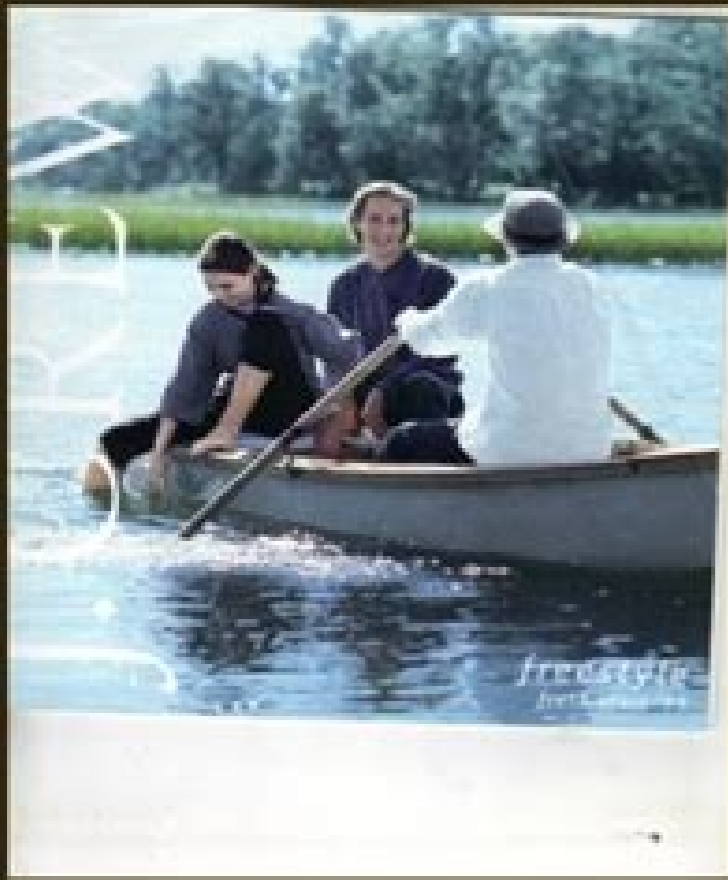
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## Las marcas y los medios de comunicación



sión un proyecto que podía parecer arriesgado a muchos otros. En el mundo de la edición internacional, buscaron almas afines que no sólo publicaran *No Logo*, sino que además lo apoyaran; éstas fueron Reagan Arthur y Philip Gwyn Jones.

El excepcional equipo de Knopf Canadá supo mantener la cabeza fría y el corazón ardiente durante todas las crisis. Agradezco a Michael Mouland, a Nikki Barrett, a Noelle Zitzer y a Susan Bruns, así como al talentoso y diligente equipo de editores, compuesto por Doris Cowan, Alison Reid y Deborah Viets, que robustecieron, pulieron, sintetizaron y corrigieron este texto.

Tengo una gran deuda con John Honderich, el editor de *The Toronto Star*, que me encargó una columna regular en su periódico cuando yo era aún muy, muy joven; ese lapso de casi cinco años me permitió desarrollar las ideas y los contactos que son los cimientos de esta obra. Mis editores del *Star*—Carol Goar, Haroon Siddiqui y Mark Richardson— me ayudaron mucho permitiéndome ausentarme del trabajo, e incluso me desearon lo mejor cuando dejé de escribir la columna para dedicarme de lleno a este proyecto. *No Logo* comenzó siendo un artículo para *The Village Voice* sobre la sobreabundancia cultural, y tengo una deuda con Miles Seligman por sus consejos editoriales. Mi editor del *Saturday Night*, Paul Tough, me ayudó ampliando mis plazos de entrega, con consejos para la investigación y con encargos relacionados con *No Logo*, incluyendo un viaje al Roots Lodge, que me ayudó a comprender mejor las aspiraciones utópicas de las marcas.

He recibido una valiosa colaboración en mis investigaciones de Idella Sturino, de Stetan Philipa y de Maya Roy. Mark Johnston me brindó sus relaciones en Londres, Bern Jugunos hizo lo mismo en Manila y Jeff Ballinger en Jakarta. Cientos de personas y entidades cooperaron también en la investigación, pero algunas personas hicieron todo lo posible para colmarme con estadísticas y datos: Andrew Jackson, Janice Newson, Carly Stasko, Leah Rumack, Mark Hosler, Dan Mills, Bob Jeffcott, Lynda Yantz, Trim Bissell, Laird Brown, y más que nadie Gerard Greenfield. Me llegaron indicaciones no solicitadas por correo común y electrónico de Doug Saunders, de Jesse Hirsh, de Joey Slinger, de Paul Webster y de otros innumerables ángeles cibemíticos. La Toronto Reference Library, la Organización Internacional del Trabajo, la página de Internet de Corporate Watch, la Maquila Solidarity Network, *The Baffler*, *SchNEWS*, *Adbusters* y las listas de correo Tao Collective fueron invaluableles para mi investigación.

“The most momentous and contentious environmental book since ‘Silent Spring’.”

- The New York Times



# NAOMI KLEIN

AUTORA DE *NO LOGO*

## LA DOCTRINA DEL SHOCK

EL AUGÉ DEL CAPITALISMO DEL DESASTRE

FANFICS ESTADO Y SOCIEDAD

The books of knjige. The books with no pictures. The books of umber. The books of lost names.

For Klein, that’s unfair. Like all empires, consumer capitalism always requires new territory to conquer.KFC filled and “re-freshed” 350 potholes in Louisville, Kentucky. They watch and critique the Colin Kaepernick ads, Klein says, comparing them to the Michael Jordan equivalents from the 1980s and 90s.“It’s been fun to talk to them about surveillance capitalism, because they’ve grown up with it – they’ve grown up in it – and to follow the emerging ways people are confronting the tech giants.” She recently brought in as speakers some of the organisers of 2018’s Google walkout protest, in which thousands of the corporation’s employees walked out of work in protest at the handling of sexual harassment and gender inequality.It is functionally harder to live life away from 2019’s insatiable tech super-corporations, and some of the superbrands Klein covered in 1999 seem almost quaint in their aspirations to be part of our lives. With the factories and production lines moved out of sight, and out of mind, the superbrands could focus their North American and European operations on ever more elaborate and intrusive marketing schemes and protecting their brand through censorship and legal action. The gig economy is shattering any lingering sense of trust in or fidelity to corporations. Photograph: Florida Fanatics/YouTubeCorporate brands swamp our digital lives, resulting in the uncanny spectacle of their social media accounts bantering with one another on Twitter; sassily posting pop culture gifs and responding to breaking news events “in voice”. Not buy trainers.Inevitably, some were unhappy that Kaepernick allowed his bold political protest to be co-opted by Nike. In the Fordist era of production-line factory jobs after the war, many workers may have had miserably mundane nine-to-fives but at least those came with stability, pensions and as jobs for life. Fair enough, but it is also the largest cloud service provider, with a 32% market share; your favourite activist website is probably using Amazon Web Services.“We’re more globally connected than ever before,” Klein says, “and also less connected to who makes our clothes, who grows our food, and I think part of that is down to information overload. The stakes are higher now than they were in the 1990s and this time, thanks to books such as No Logo, we can’t say that we didn’t know. That’s why “experiential marketing” (PR stunts, in old money) is the ad-land buzzphrase. Seattle’s mayor declared a state of emergency, and a massive “no protest zone”, as the violence continued, while the chief of police resigned.Reading No Logo back then in my first year at university was hugely formative; the book, mixing eye-opening reportage with sharp-tongued analysis of consumer capitalism, was a bible for understanding the world my generation was growing up in and the motor behind a new kind of grassroots politics. “What had been so exciting about these coalitions was they were so diverse: you had scruffy anarchists, big shiny mainstream NGOs and auto workers’ unions all alongside one another, doing really hard and sometimes fractious work to find common ground, but they did it. Second, Nike CEO, Mark Parker, responded to the controversy by telling Marketing Week he was proud of the ad; it was a success because it drove “record engagement”. In April, the news broke that PepsiCo was working with a Russian “space startup” to look into projecting its logos into the night skies via a series of satellites. “In No Logo, in the ‘adjusting’ chapter, I was writing about a few daring guys with ladders, defacing billboards,” she laughs, “and now you have millions of people able to do parody ads and share them with everyone, instantaneously.” Watch a parody Nike ad here.While the images of black-clad protesters on the streets of Seattle in 1999 may have marked a rupture of sorts, the rapid decline of the global justice movement it heralded is not something to be entirely mourned by activists, Klein says, because another kind of progress has been made. Where once we might have seen Jerry Seinfeld ostentatiously drinking Pepsi and wearing Nike trainers in an episode of his sitcom, we now have Pepsi Max TV and Nike TV channels on YouTube, producing their own content: not just adverts, but short documentaries, featurettes, competitions and interviews, with viewcounts often in the millions.‘DJ Colonel Sanders’ at the Ultra music festival in Miami. No Logo inspired numerous musicians and artists: Radiohead were so swayed by the book that they toured Europe in a tent to avoid corporate-sponsored venues and considered naming their 2000 album No Logo, before finally alighting on Kid A. Every festival, programme, public-awareness campaign and event has a series of “partners”, a cluster of familiar icons at the bottom of the poster. Logos hover everywhere we look, like spots in our peripheral vision. Photograph: KFCAnd we are often unwilling subjects. Photograph: AdidasIn the UK, this balancing act is reflected in Stormzy’s simultaneous role as high-profile Adidas brand ambassador and outspoken critic of the Conservative government, the Daily Mail and others. When the company made headlines last autumn with its Dream Crazy advert that featured NFL star Colin Kaepernick, controversial for kneeling during the national anthem in protest at police racism and brutality, the reports underneath told their own story. It is certainly much easier not to buy a fizzy drink or eat at McDonald’s than it is to function day to day without helping generate profits for one or all of Google, Facebook, Amazon, Apple or Microsoft. “It felt a bit like a dam breaking – every month, there was another massive demonstration, across the world, not just in the global north.” She had real trouble finding a US publisher for the book, she recalls. It is strikingly rare, in 2019, to encounter an unbranded, unsponsored cultural experience. “When governments started equating the global justice movement with terrorists, a lot of them got spooked,” Klein says. “It was really only celebrities who could actually be their own brand, in 1999,” Klein says. Photograph: Corbis via Getty ImagesThis was just the latest iteration of a 1990s scene Klein describes in No Logo – Nike marketeers visiting inner-city basketball courts in mostly black neighbourhoods in New York, Chicago and Philadelphia, branding the courts with the company’s logo, and giving out trainers to the most stylish alpha males, in a pre-digital version of “influencer” culture.One vital trend that was just emerging when No Logo was published and is now a near-universal



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