Abstract
The purpose of this paper is to specify the theoretical and social elements that, in their historical development, culminated in what Adorno and Horkheimer called the Cultural Industry, emphasizing in historical terms the changes that took place in the social roles of art and of technique. To this end, it refers to the thoughts of other philosophers to characterize the relation between society, art and technique, in which the two latter elements are regarded as emancipators. Moreover, it resumes the Marxist concept of the fetishism of merchandise, to indicate the historical and economic basis of the development of the production of cultural goods. It also discusses some of the consequences of the existence of a cultural industry for social life, in particular those concerning television. Finally, it highlights the care that must be taken in critiquing cultural industry.

Keywords
art, technique, Cultural industry, Critical theory