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Tasks in the order I received them:

Task 1: Manifesto Writing = 513

Task 2: Observational Writing = 533

Task 3: Practice-based Writing = 451 words

Task 1: Manifesto Writing

1. Everything is art, what you do, what you see, your actions, your words
2. Rules are made to be broken
3. The world is a construction
4. Make mistakes, that's how you learn
5. Be resourceful with your materials, find materials, keep paper, make, recycle
6. Seeing is not knowing
7. Use art as a means of therapy
8. Be self aware

3 areas of exploration:

Be Resourceful



Fig 1. A dead albatross chick with plastic debris in its stomach, 2018

We are living in a climate emergency (Vaughan, 2019). The disruption and collapse of the waste management systems during the United Kingdom lockdown saw increases of 300% of waste mismanagement in some areas (You et.al, 2020), resulting in a rise of domestic waste in landfill. In addition, there is an estimated 12 million tons of plastic waste entering the ocean every year (Greentumble, 2018), consequently resulting in a 40% rise of fatal entanglement in and ingestion of marine debris by marine animals in the past decade (Secretariat of the Convention on Biological Diversity, 2012). The amount of plastic waste in the ocean potentially can affect us individually as well, if it has not already.

To prevent the issues of household and plastic waste going out of hand, we need to become more educated and aware of the harm of waste and the implications of it. We need to stop and think about the things we are buying and think about how we can use what we already have.

Be Self Aware / Reflective Practice



Figure 2: Self awareness clipart

In order to improve ourselves and our practice, we are required to be critically reflective and engage in self-awareness. To do so, we are required to question our approaches towards our practice, engage with our feelings and question our assumptions (Bassot, 2016, p. 6), ultimately resulting in a better understanding of and the freedom to change things about ourselves, especially art.

As Scott Barry Kaufman sites in *18 Things Highly Creative People Do Differently* (Gregoire, 2014), "it's actually hard for creative people to know themselves because the creative self is more complex than the non-creative self,". We can create our art without understanding why and how we have done it, and though it is much easier to live in ignorance, it does not benefit anyone, especially ourselves. We can learn to paint from the grandmasters of art, learn how to observe and draw our observations, but ultimately, we create the art for ourselves, we draw and paint and create from our souls.

As quoted in William's *German Romantic Painting* (1994):

The artist should not only paint what he sees before him, but also what he sees in himself. If, however, he sees nothing within him, then he should also refrain from painting what he sees before him.

Friedrich, C.

Seeing is Not Knowing



Figure 3. Trump's twitter tweet, 2020

As John Berger writes in *Ways of Seeing* (1972), "the relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight," and this is a relevant quote today.

In the age of social media and fake news, it can be difficult to differentiate the truth from the lies, especially where there are individuals, who are very powerful, trying to push their agendas, with unclear motives and clear consequences.

Always check your sources.

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Figure 2. Self Awareness Cliparts

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Figure 3. Trump, D. (2020) *I won this election, by a lot!*

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Task 2: Observation Writing



Figure 1



Figure 2



Figure 3

Contrary to most beauty campaigns, the latest L'Oréal cosmetic campaign (March 2019) focuses on the social issues to activate their brand. The advertisement campaign, 'This is an Ad for Men', created in collaboration with McCann WorldGroup Deutschland, addresses the unfair representation of women in leadership roles in Germany.

The advertisement is positioned to resemble business graphs with statistics (the signifier) outlining how hiring women benefits companies (the signified), using L'Oréal Paris products to illustrate the data. The iconic sign of the advertisement campaign is the use of the current L'Oréal products (the lipstick, the mascara wand and liquid lipstick). These products are usually used on a model to sell the products, though in this campaign it is used to sell an idea. These visuals are important in this advert as humans process images faster than text (Ioniță, M., Păstae, V. 2018), therefore, the audience can quickly understand the intention of the advertisement.

The presented data on the three advertisements shows that women leaders yielded better results than male leaders. Figure 1 suggests that when women occupy 30% of management positions, German companies show profits increased by 15%. This is signified by lipstick. It further reads that women who are in management out-perform males who are in management by 24% (Figure 2) and firms that employ more women leaders generated around 20% more patents per year (Figure 3), therefore indicating that there should be more women in leadership/management roles.

The anchorage text, 'this is an ad for men', automatically addresses the intended audience, men, who are in the position of hiring women. They will decode the text and will most likely take the dominant reading position, as the text is directly dealing with a subject that is

relevant to themselves, and it has an easy to follow narrative (Hall, 1973). The advertisement's intent is to attract their audience and emphasize their appeal by using capitals as the anchorage text.

The smaller anchorage text of 'Hire more women who are in leadership roles. We're all worth it', is a play on slogan from L'Oréal Paris' actual slogan 'because we're worth it', written by Ilon Specht in 1973, (L'Oréal Paris, 2020), an iconic phrase which most women recognise. This slogan is associated with their brand, enabling the audience to associate the advert with the brand.

The advertisement campaign connotes the brand's core beliefs of female empowerment. Usually, beauty adverts conform with gender stereotypes, playing into the idea that women dress and apply makeup to please men, feeding into the Female Gaze Theory (Laura Mulvey, 1975). However, L'Oréal Paris are using their influence and power to push an important agenda of diversity, inclusivity and authenticity (Kesa, 2019), as there is a bigger demand of wanting to see ourselves represented in the media.

All connotations of red fit in well with the advertisement, as the colour red is associated with femininity and sexuality, and the advertisement is about women. Though, contradictory to pushing this narrative as most beauty campaigns do, there is a profound denotation of how historically red connoted courage. This connotation of red suggest that women can do 'a man's job' and that they are ready to take back power, and the data supports their mission.

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Task 3: Perspective Writing

Meat and the Environment

The environment, as defined by *Miriam Webster* is 'the circumstances, objects, or conditions by which one is surrounded'. Becoming environmentally aware is the act of understanding how our behaviour is impacting the environment and making appropriate changes to our lifestyle to protect the planet (Anderson, 2019), this includes becoming aware of our general waste systems, eating habits and modes of transports, and how changing these can improve the quality of our planet.

One factor that is harming the environment is meat production. As Godfray et al. site in *Meat consumption, health, and the environment* (2018), 'livestock production is a major source of greenhouse gases (GHGs) and other pollutants, in some areas makes major demands on scarce water...'. Cattle have an especially large environmental impact as they produce methane, a planet-warming gas. It is estimated that beef production produces 'four to eight times the emissions from pork, chicken or egg production' (Plumer, 2020), and considering that emissions from pork is 9% of greenhouse gases from the livestock sector (Zanten, 2016), it is very high.

Approximately 6.7 million British adults now follow a meat-free diet (Johnson, 2020), for reasons including animal warfare, the environment and health (Hopwood et al., 2020). Research shows that meat and dairy production is 'responsible for 60% of agriculture's greenhouse gas emissions', and by cutting out these products out of an individual's diet, it can reduce their carbon footprint from food by 73% (Petter, 2020). Though cutting out meat and dairy is not a realistic solution for everyone, cutting down on meat consumption is.

Cafes/restaurants are therefore having to accommodate to these new eating habits. In January 2020, 400,000 people globally signed up for Veganuary (Lewis, 2020), which saw numerous cafes and restaurants introducing plant-based foods to their menu. By introducing meat-alternative and plant-based foods, it attracts non-meat eater to their business, arguably a new upcoming 'market' and therefore maximising their profits.

Not only should hospitality businesses be interested in introducing meat-alternatives to their menu, but it is also important that they adopt an environmentally friendly ethos to their business. By doing so, it will reduce food waste, reduce general waste, reduce harm to animals and the environment, therefore becoming more sustainable.

I have become more aware on the environment and our impact upon it through adopting a vegan lifestyle. In my practice, I try and work exclusively with environmentally friendly materials, ones that are sustainable and that can be reused and recycled. I also use found materials as it allows me to become more creative and explorative with my methods and practices. It is necessary for me to incorporate these factors in my work as it a way of actively engaging with environmental awareness and climate change prevention.

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