Task 2: Manifesto Writing (500 words)

Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on three of your manifesto statements, write a 500 word overview of your beliefs.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.
Submit this **in the portfolio**.

****

Go through the following questions on your own to prepare for this week's class.

1. Who/what is your practice influenced by?

   Make a short list.

2. What do you believe in as a practitioner?

   Write a statement.

What is a manifesto?

In 2023 the UK Parliamentary website states:

‘A manifesto is a publication issued by a political party before a General Election. It contains the set of policies that the party stands for and would wish to implement if elected to govern.’

(parliament.uk)

What are your intentions?

The manifesto can be seen as a statement of intentions, something by which you act, or a set of ethical guidelines set out for the improvement of any given situation.

However, although a manifesto is always political, it can be considered as a positive conduit of change and as such has been implemented many times in art and design history.

For this task the aim is to write about what you believe in, especially in regards with your ambitions and beliefs as a practitioner of art and design.

Art and Design Manifestos

- The Founding and Manifesto of Futurism, FT Marinetti, 1909
- Staatliche Bauhaus, Walter Gropius, 1919
- Dada manifesto, Tristan Tzara, 1918
- Five Points Towards a New Architecture, Le Corbusier, 1926
- The Laws of Sculptors, Gilbert & George, 1967
- The Guerrilla Girls, 1985-90
- The Stuckist Manifesto, 1999
- Red Alan's Manifesto, Grayson Perry RA, 2014

First Things First

and other design and advertising manifestos.

First Things First Manifesto 1964

First published in the Guardian newspaper in 1964 the *First Things First Manifesto* was written by Ken Garland in 1963 and supported by over 400 graphic designers, creative practitioners and artists.

It was produced in order to readdress what was considered an apathetic and lazy design industry. It attempted to reaffirm the principle that design is not neutral, and that there is a political and social implication in all that we do. It was a call for a ‘reversal of priorities in favour of the more useful and more lasting forms of communication.’

(eyemagazine.com)

first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, beforeshave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlish
Gerald Jones
Bernard Higton
Brian Grimbly
John Garner
Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

Published by Ken Garland, 13 Oakley Sq NW1
Printed by Goodwin Press Ltd, London N4

The manifesto reacted to the society and politics of the 1960s and desired a return to approaches across all media that were more humanist, promoting a move away from trivial incarnations, such as the advertising at the time.

The manifesto was inspired by some of the critical and cultural theories of the *Frankfurt School* at *Goethe University* Frankfurt during the early part of the 20th century (1918 – 1933). The philosophy and reactionary politics were critical of both Capitalism and Marxism as systems of social organisation, preferring social development, (the changing of institutions, behavior and structures) as an alternative.

First Things First Manifesto 2000

The *First Things First Manifesto 2000* was published in its entirety, with 33 signatories' names, in *Adbusters*, *Émigré,* the *AIGA Journal, Eye, and Blueprint.* The updated manifesto was signed by eminent designers and creatives such as Jonathan Barnbrook, Nick Bell, Gert Dumbar, Ken Garland, Milton Glaser, Steven Heller, Tibor Kalman, Zuzana Licko, Rick Poynor, Lucienne Roberts, Erik Spiekermann and Rudy VanderLans.

The updated manifesto was a reaction to a continuing perceived loss of direction in the design and advertising industry. It aimed to inform new practitioners in the area and stimulate discussion in all areas of visual communication including education and industry.

‘The changing relationship of advertising, graphic design, commerce and culture poses some profound questions and dilemmas that have recently been overlooked.’

There was a desire to highlight some of the values that had been lost in the profession and a need for silent senior figures in the practice to speak out.

(eyemagazine.com)

First Things First Manifesto 2000

Last year the Canadian magazine *Adbusters* took the unusual step of reprinting a manifesto, "First Things First", written 35 years ago in London by Ken Garland and signed by 21 other visual communicators. As it turned out, Garland knew nothing about this renewed interest in his call for a "reversal of priorities in favour of the more useful and more lasting forms of communication." *Adbusters* had come across the manifesto in a back issue of *Eye* (see "There is such a thing as society" by Andrew Howard, no. 13 vol. 4) and felt that its sentiments had become "more, rather than less, relevant" today.

After that, things started to move. Kalle Lasn, editor of *Adbusters*, showed the issue with "First Things First" to the late Tibor Kalman, who said: "We should do this now." They met Ken Garland himself at their Vancouver HQ. Little by little the idea of a new version of "First Things First", updated and rewritten for the twenty-first century, began to take shape. Garland gave the project his blessing, but left the writing and organisation of new signatories to *Adbusters*. Earlier this year the magazine's art director, Chris Dixon, read out a preliminary draft during a packed lecture at the Royal College of Art.

As the new version and list came together, other magazines were approached to see whether they would act as co-sponsors of the initiative.

"First Things First Manifesto 2000" is being published in its entirety, with 33 signatories' names, in *Adbusters*, *Emigre* and the *AIGA Journal* in North America, in *Eye* and *Blueprint* in Britain, in *Items* in the Netherlands, and *Form* in Germany. A poster version will be designed by *Adbusters* and dispatched to design schools around the world.

The aim is to stimulate discussion in all areas of visual communication – in education, in practice, in the organisations that represent design's aspirations and aims – as well as outside design. The changing relationship of advertising, graphic design, commerce and culture poses some profound questions and dilemmas that have recently been overlooked. If anything, these developments are accepted as an unproblematic fait accompli.

In consequence, many young designers have little conception of the values, ideals and sense of responsibility that once shaped the growth and practice of design. The profession's senior figures, who do, are for the most part quiet. *Adbusters'* welcome initiative reasserts these considerations as fundamental to any sensitive interpretation of graphic design's role and potential.

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programmes, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favour of more useful, lasting and democratic forms of communication – a mindshift away from product marketing and towards the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Jonathan Barnbrook
Nick Bell
Andrew Blauvelt
Hans Bockting
Irma Boom
Sheila Levrant de Bretteville
Max Bruinsma
Siân Cook
Linda van Deursen
Chris Dixon
William Drenttel
Gert Dumbar
Simon Esterson
Vince Frost
Ken Garland
Milton Glaser
Jessica Helfand
Steven Heller
Andrew Howard
Tibor Kalman
Jeffery Keedy
Zuzana Licko
Ellen Lupton
Katherine McCoy
Armand Mevis
J. Abbott Miller
Rick Poynor
Lucienne Roberts
Erik Spiekermann
Jan van Toorn
Teal Triggs
Rudy VanderLans
Bob Wilkinson

Adbusters

The ‘First Things First Manifesto 2000’ was published in *Adbusters.*

Adbusters is a not-for-profit organisation that describes itself as:

"a global network of artists, activists, writers, pranksters, students, educators and entrepreneurs who want to advance the new social activist movement of the information age.”

It is publishes an ad-free magazine and advocates an often activist approach in its anti-capitalism stance and is devoted to challenging consumerism which it soley attributes to mainstream advertising.

The Blackspot Manifesto

Adbusters has since published the Blackspot Manifesto

We clean up the toxic areas of our mental environment

. . . make the price of every product tell the ecological truth

. . . reverse the upward flow of wealth

. . . punish every corporation that betrays the public trust

. . . make secrecy taboo

. . . bend the straight line in a wobbly new direction

. . . discover new ways to live, love and think.

First Things First Manifesto 2014

Ken Garland's First Things First manifesto has been a huge influence. There have been many iterations since. In 2014 Cole Peters produced the *First Things First Manifesto 2014*, largely to address the influence of the internet and digital communications:

'Others might gravitate more towards the political nature of the manifestos, but for myself what's important is to seek a working harmony between reality and ideals. I'm not an anti-capitalist and I think buying and selling have a place, but I also think we, who participate in shaping and serving culture and humans, can do better than we are. The FTF manifestos carry an important and weighty message, and between their signatories and the outlets who published the manifestos, it's not hard to understand how their influence (as well as rejection) spread so widely.'

Peters’ notes that the advertising world has changed inextricably and indeed, many of the modern practitioners such as John Hegarty, Dave Trott and Rory Sutherland share a similar progressive and constructive attitude. Cole Peters’ aim is to address technologists, as well as designers and practitioners, to keep the Web an open and safe place for all.

Ironically in 2012, Ken Garland set about distancing himself from his original 1964 manifesto, acknowledging the essential role that the client and commerce has in the role of visual communication.

Eye Magazine 2012 Ken Garland Interview

‘As to my clients’ responses to the manifestos and other inflammatory impulses I’ve engaged in from time to time, I have a little story about this.

After the flurry of publicity following the publication in January 1964 of *First Things First*, one of my clients took me out to lunch and when we got to the coffee stage he said: ‘Well, Ken, you’re putting yourself about a bit, laddie, appearing on television and proclaiming manifestos. All good fun, of course, but I wonder if you’re not being a bit, ah, irresponsible, if I may say so. Do hope this won’t frighten off some of your clients, know what I mean?’

To tell the truth, this possibility had never occurred to me, and in fact my clients were totally unfazed by the manifesto; except, that is, for the one who had taken me to lunch, whom I never saw again.’

‘That said, I have to confess that there was no acknowledgement in *First Things First* of the positive, creative part that could be played by the right kind of client. So now, some 48 years later, I’m making up for that omission.

This may come as a bit of a shock to those of you who believe we are engaged in some essential conflict between ‘us’ and ‘them’, with ‘us’ being the artists, designers, photographers, architects and such-like who consider ourselves to be the truly creative part of the community, and ‘them’ being the business persons, entrepreneurs and industrialists whom we are to regard as the ruthless exploiters of our skills.

Well, I don’t accept this simplistic picture. These unappetising ‘them’ characters belong in fairy tales, along with Cinderella’s ugly sisters. Of course, some of them are not all they should be; but some of us aren’t all we should be either. …’

SAGMEISTER INC.
ON A
BINGE
ステファン
サグマイスター展
dddギャラリー
第123回全画展
2003年9月18日(木)
-10月17日(金)
ギンザ
グラフィック
ギャラリー
第210回
全画展
2003年11月7日
(金)
-26日(水)
999 555

Stefan Sagmeister

Stefan Sagmeister (born 1962) formed the New York based *Sagmeister Inc.* in 1993 (later becoming *Sagmeister & Walsh,* now just *&Walsh*) and has since designed branding, graphics, and packaging for clients as diverse as the Rolling Stones, HBO, the Guggenheim Museum and Time Warner.

Sagmeister's interests are diverse and range across branding advertising, typography, packaging, film and art. He has created solo art exhibitions including the *Happy Show* which blurs the boundaries between art and graphic design with a great mix of installations, imaginative typographical displays, and interactive artworks. The large exhibition was punctuated with social data gathered from Harvard psychologists, anthropologists and historians.

1
2
3
4
5
6
7
8
9
10
HOW HAPPY ARE YOU?
ON A SCALE FROM 1–10? TAKE ONE GUMBALL FROM THE CORRESPONDING MACHINE (ONE PER PERSON, PLEASE!)

SEEK
DISCOMFORT
now

EVERY → EXIT → IS ALSO AN ENTRANCE.
STAIRS

DON'T EXPECT

PEOPLE TO CHANGE

Sagmeister’s creative principles

- Take a year-long sabbatical around every seven years, where he does not take work from clients
- 25% of his work is dedicated to the art world
- 25% of his work is dedicated to the scientific community
- 25% of his work is dedicated to social causes
- 25% of his work is dedicated dedicated to the music industry

What are the biggest things you've learnt in your life so far?

'Helping other people helps me. Having guts always works out for me. Thinking that life will be better in the future is stupid; I have to live now. Organising a charity group is surprisingly easy. Being not truthful always works against me.

Everything I do always comes back to me. Assuming is stifling. Drugs feel great in the beginning and become a drag later on. Over time I get used to everything and start taking for granted. Money does not make me happy.

My dreams have no meaning. Keeping a diary supports personal development. Trying to look good limits my life. Material luxuries are best enjoyed in small doses. Worrying solves nothing. Complaining is silly; either act or forget.

Everybody thinks they are right. If I want to explore a new direction professionally, it is helpful to try it out for myself first. Low expectations are a good strategy. Everybody who is honest is interesting'

(creativeboom.com, 2017)

Disruption TBWA

The value of disruption can be significant in the context of communication and entrepreneurship. In 1992 the chairman of advertising agency TBWA, Jean-Marie Dru, introduced the idea of ‘creative disruption’ to overturn existing conventions in advertising, communication and design. By breaking with convention Dru saw it as a progressive technique to accelerate change and transform/transport us more quickly into the future.

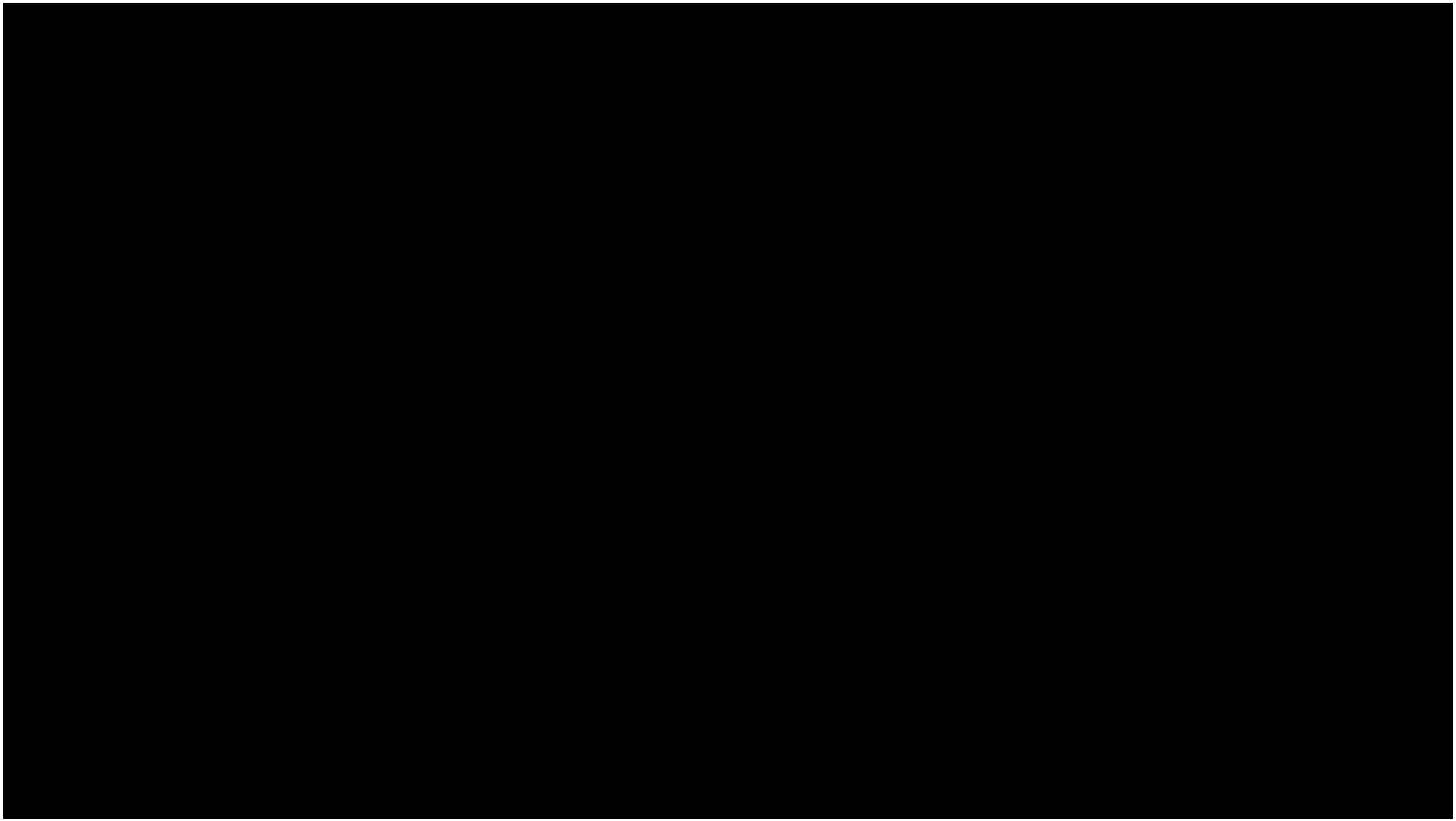
Convention is for squares.

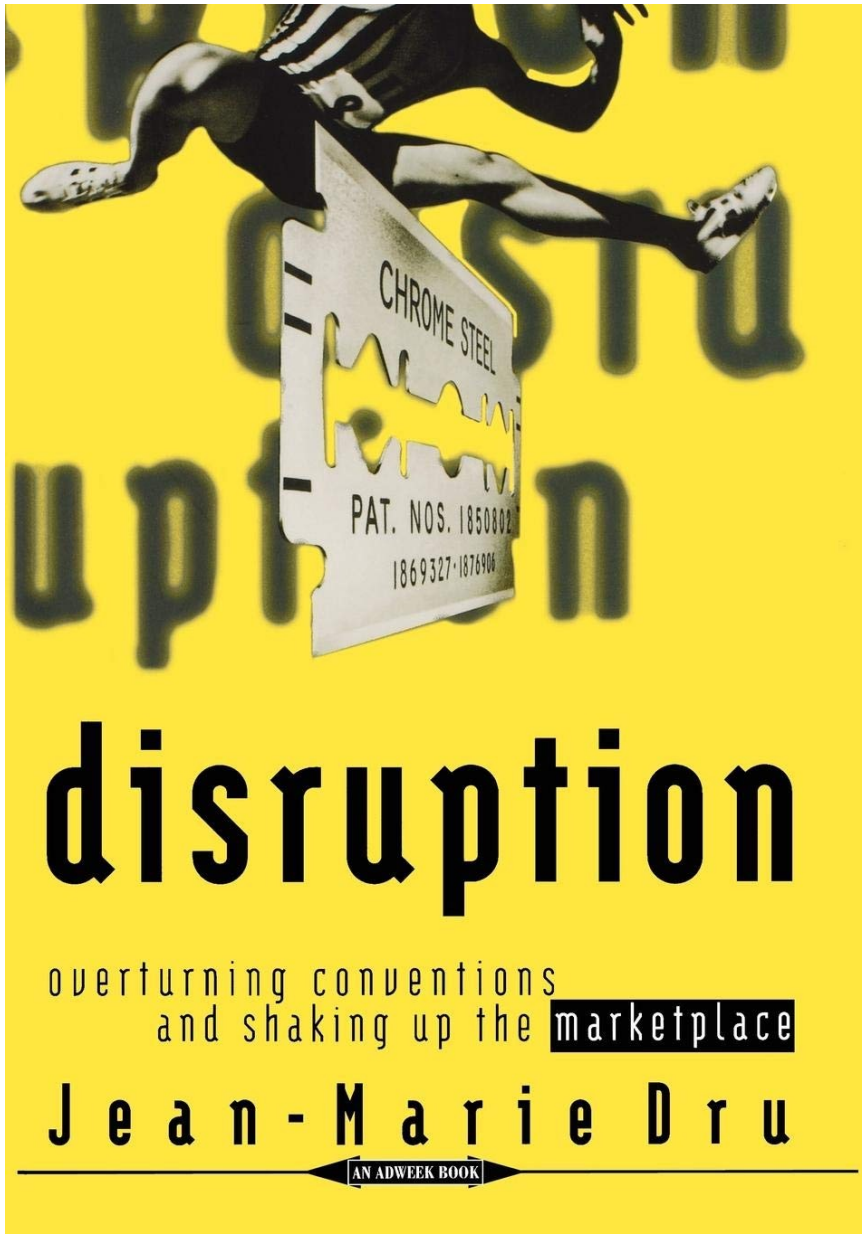
TBWA

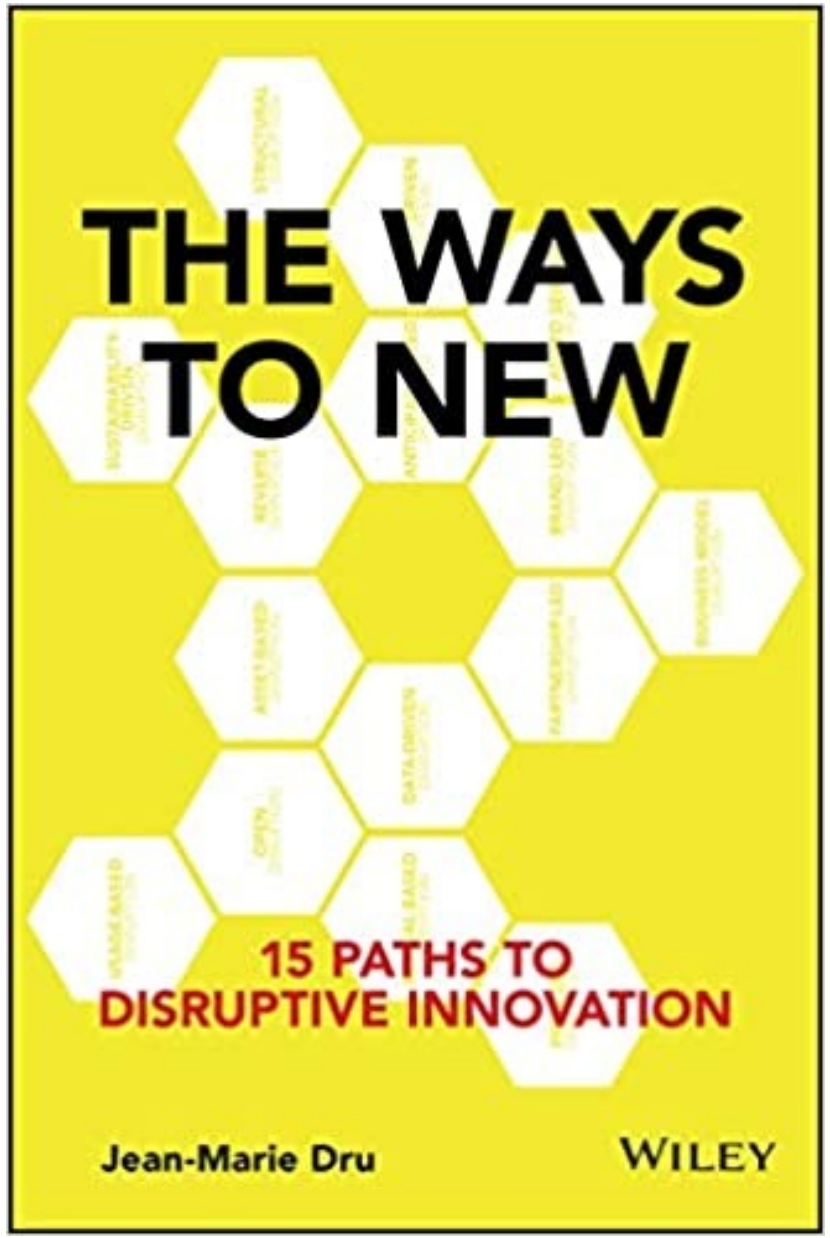
We don't follow cultural and market conventions — we overturn them. We anticipate future trends to determine what could lift a brand higher, and then define a Disruption® platform to get them there.

Watch

TBWA Disrupt Manifesto




CHROME STEEL
PAT. NOS. 1850802
1869327·1876906
disruption
overturning conventions
and shaking up the marketplace
Jean-Marie Dru
AN ADWEEK BOOK


THE WAYS TO NEW
15 PATHS TO DISRUPTIVE INNOVATION
Jean-Marie Dru
WILEY

Copyrighted Material
THANK YOU FOR DISRUPTING
THE DISRUPTIVE BUSINESS PHILOSOPHIES OF THE WORLD'S GREAT ENTREPRENEURS
Jean-Marie DRU
WILEY
Copyrighted Material

In a 2015 interview with Campaign Magazine Dru explained:

"disruption is the result of someone who’s destroyed a marketplace," he said. "For us, it’s not a description of what is. For us, it’s a methodology to say what could be. It's about what you can do with a brand in the future.”

This is very much a communications strategy or a manifesto for the future. It can be argued that a manifesto is a set of beliefs or principles, no matter how they are presented or expressed.

TBWA have stayed true to this approach ever since, and it is the foundation of their creative principles. In business this is a strategy, but it is still a manifesto in its’ truest form, a public declaration of policy and aims.

In the digital age a manifesto can now be communicated very differently to the past. What was once a set of written principles, can now find its’ way as a newspaper ad, book, website, webpage or online film. In the future this could even manifest itself in other exciting ways (AR, AI, VR).

Many disruptive businesses are now considered the ‘norm’: Apple, Netflix, Uber, AirBnB, Tesla, Amazon, Facebook (Meta) and Google. They have achieved this notoriety and success by influencing the future constructively by learning from the past. Your encounter with their brand/product is unlike what has been before.

‘shunning the norm – by challenging a brand's conventions to create new ways to communicate an idea – opens up new levels of creativity.’

(Jones, M. *Philosophy of Disruption*)

Anthony Burrill

A graphic designer, printmaker and artist most often recalled for his *‘work hard and be nice to people’* artwork. His positive, energetic methods of communication are held in major collections throughout the world.

His simplistic approach to communication cuts through the noise to provide powerful, upbeat, human messages that are celebrated globally. Apart from being an exponent of the traditional crafts like letterpress he also collaborates across multiple disciplnes such as music, education and curation

Work Hard and Be Nice to People

In 2020 Burrill published *Work Hard and Be Nice to People* as a book. He describes it as:

"a useful little book with advice that can be applied to real life. We need to hear positive messages that speak honestly about what it is to be creative and how that creativity can be applied to the new challenges we all face".

(itsnicethat.com, 2020)

WORK
HARD
&
BE NICE
TO PEOPLE
Anthony Burrill

”Now it feels like a mini-manifesto that invites you to dip in and use it as an aid to solving problems creatively. I talk a lot about self-development and lessons I’ve learnt through trial and error. The new book feels like a good distillation of my ideas about creativity, self belief and how to make meaningful work.”

(itsnicethat.com, 2020)

THE
IDEA
IS
THE
WORK
Find the idea in your work.
It's already there, you just
have to seek it out and
amplify the message.
THE
IDEA
MAKES
THE
WORK

ME & YOU
YOU & ME

BE
YOURSELF
BE
DIFFERENT
BE
YOURSELF
BE
DIFFERENT

DON'T BE AFRAID TO MAKE MISTAKES
Getting things wrong is key to the creative process. If you're afraid of getting things wrong you'll hold yourself back. Test your ideas to destruction. Don't be afraid of pulling everything apart and taking a U-turn. Allow yourself to think creatively. Don't put barriers up between what you think you can do and what you can actually do. You'll be surprised what you are capable of.

Work on as many ideas as you can.
Even the weak ones will act as a
springboard into a new way of thinking.
Don't edit yourself, let the ideas flow out.
Use ideas as a pathway, let them act as
signal markers on your path to a great idea.
EVERY
IDEA
IS A
USEFUL
IDEA

MAKE TIME TO PLAY
MAKE TIME TO REST
MAKE TIME TO THINK
MAKE TIME TO WORK

Who am I?

Let’s make our own manifesto

- What are our abiding principles (3 points)?
- Do they connect together?
- What will they change?
- Who is it aimed at?
- How will we share it?
- What name will we give our manifesto?

Our Manifesto 2022

- Our principles:
- 1 ?
- 2 ?
- 3 ?

What will they change?

Who is it aimed at?

How will we share it?

What shall we call it?

Next week

- Run through a completed Manifesto task
- Harvard referencing handbook (revisit)