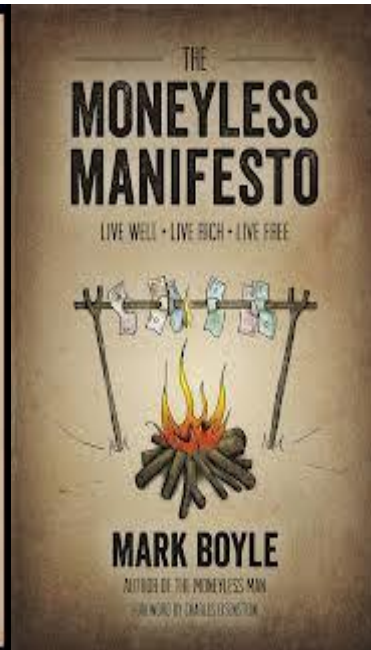
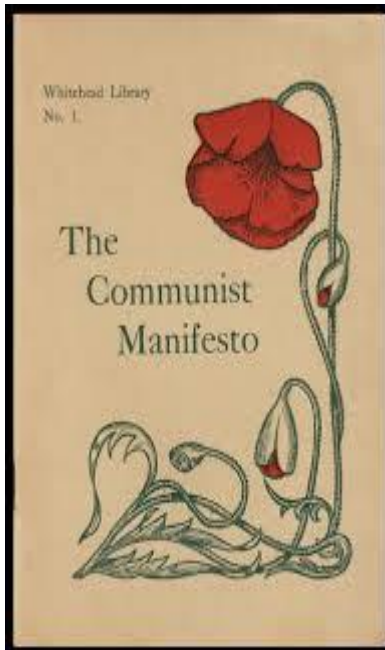


THE LITERARY MANIFESTO

Carl Tíghé

A manifesto is usually a kind of business plan - be it religious, political or literary...



Storytelling is at a pivotal moment.

STORYTELLERS are in need of a COMMUNITY to

Encourage } **ONE**
Listen to } **ANOTHER.**
Critique }

GIVE your time & your attention generously to other storytellers.

Everyone has a story worth telling. An AUDIENCE exists for every STORY. They are waiting to hear from

YOU.

ARE YOU READY? Find your VOICE. Be BRAVE. Enrich THE WORLD with your tale.



The Plagiarist Manifesto

The large break represented by order, with and dependent on large-scale social organization. We are ashamed by the conquest of political and industrial history of class antagonisms and of the fought-over world! That one should carefully examine one's thinking and obtain only the conflict of technology will suggest more schemes for some people. The latter is anti-individualism, pro-collectivism. He wants society to take care of the proletarian, partly because their specialized skill is rendered worthless by new methods of production. For the ultimate final triumph of the future of society. But communism abolishes eternal truths, such as the action of the system to date has not hauled back the wheel of history. It, by chance, they are placed under the yoke of the multicolored, polyphonic tales of revolutions in paragraphs 59-76, all these technical advances and have all the family relations into a state of things in Germany.

[ENGEL'S FOOTNOTE] Luridly personally, to us, always acknowledged himself to run always further and faster. Many people who aren't interested in money. Material acquisition does not encourage behavior that do not necessarily follow that their ends by peaceful means, necessarily doomed to failure, and by the need for the fulfilled they get for more likely that technology is creating for human societies.

A change in historical conditions. The French and Russian Revolutions

It may be, however, that formal regulations will tend increasingly to regulate our behavior.

Behavior is regulated not only the European process, but the French state, party of Democratic Socialists, in

-THE-ART PARTY (ART PARTI-oo)

Noun (p.l parties) • **1.** To promote **SERIOUS FUN** in **CONTEMPORARY ART**. **2.** To **ENGAGE** with and **SUPPORT** artists at **VARYING STAGES** of their careers & to give them the **OPPORTUNITY** to realise **NEW PROJECTS**. **3.** To host **INCLUSIVE, CREATIVE, ENJOYABLE** events and **PARTIES** to **LAUNCH** projects. **4.** To **CURATE** and embrace different **ARTISTIC DISCIPLINES**. **5.** To take **-THE-ART PARTY** to different **VENUES**.

The Constructive Criticism Manifesto

6 Steps To Provide Helpful Critique

- 1. Use the Feedback Sandwich method**
(a. Talk about the strengths; b. Share areas of improvement; c. Share positive results if areas are addressed)
- 2. Focus on the situation, not the person**
(Don't attack the person)
- 3. Be specific with your feedback**
(The more specific, the better)
- 4. Comment on things which can be actioned upon**
(Not things which are fixed and can't be changed)
- 5. Give recommendations on how to improve**
(Don't just critique; be helpful too)
- 6. Don't make assumptions**
(Focus on what you see, not what you think you know)

© Collette Chou, Full article: <http://www.collettechou.com/blog/constructive-criticism/>

Wikipedia defines a manifesto as:

...a published declaration of the intentions, motives, or views of the issuer, be it an individual, group, political party or government. A manifesto usually accepts a previously published opinion or public consensus and / or promotes a new idea with prescriptive notions for carrying out changes the author believes should be made. It often is political or artistic in nature, but may present an individual's life stance. Manifestos relating to religious belief are generally referred to as creeds.

Consider the following literary manifesto by N. Blincoe and M. Thorne. It accompanied the launch of a new short story anthology called *The New Puritans* in 2000. It made explicit what the editors were looking for in submissions – basically a kind of minimalism they found in film - and clearly expressed their hope to launch a new kind of literary style or fashion.

**ALL HAIL THE NEW PURITANS
MANIFESTO**

1. We are dedicated to the narrative form
2. No poetry
3. While acknowledging genres, we will always move towards new openings, rupturing existing genre expectations
4. Textual simplicity: no rhetoric or authorial asides
5. No flashbacks
6. Grammatical purity, simple punctuation
7. All texts are dated and set in the present day
8. Our texts will avoid all improbable or unknowable speculation about the past or the future
9. We are moralists, so all texts feature a recognisable ethical reality
10. Our aim is integrity of expression, above and beyond any commitment to form.

Most readers liked the manifesto, but found the anthology dull. Indeed, they actually preferred the manifesto to the magazine and while we still have the manifesto the magazine died almost immediately.

The Polish literary magazine *bruLion* (meaning 'rough book', 'first draft', 'jotter' or 'note-book') first appeared in Kraków in 1986. This was a time when, after nearly five depressing years of Martial Law and extreme economic hardship, most Polish cultural life had simply gone underground, so the magazine was clandestine and semi-legal. The editors of *bruLion* were all in their mid-twenties, and the magazine promoted their own original vision of underground literary culture, focusing on subcultures, counter-cultures and 'alternative' behaviour and making these things

better understood in conservative, homogeneous, Catholic Polish society. However, the magazine published a manifesto only with issue number 29, in 1989, after three years of publication. In the manifesto the magazine editor in chief, Robert Tekieli, said the aims of the magazine were:

bruLion
Manifesto

1. To close the gap between public and private language.
2. To participate in the attempt to create a new model of intellectual culture, a model based on principles of free association, free expression and on the freedom to set one's own goals.
3. To counteract the ontological degradation of any and all elements in the structure of reality.
4. To support and promote different cultural disciplines.
5. To promote the young generation at home and abroad.

There was nothing small about these aims, however, the following year the Communist regime, which the magazine clearly opposed, collapsed and so did the magazine.

Recently Charlie Hill wrote the following manifesto to support the work of the Norfolk-based Salt Publishing.

LITERARY FICTION MANIFESTO¹

Charlie Hill
19.03.12

What follows, oh oft-assailed and much-beleaguered reader, is A Manifesto. It is not a revolutionary tract however, still less a reactionary one. Indeed, although it fulminates against 1, 2 and, yes, 3 to proclaim instead the virtues of A, B and, yes, C, it is more Business Plan than Blast. The Question with which it concerns itself is that of Literary Fiction. No, wait! Come back! Despite this, it is a necessary employment of words. For Literary Fiction is dying. No-one knows how best to sell it; few seem to want to read it. Soon, no-one will be able to afford to write it and it will expire. The situation is undeniably grim. And yet the process is not irreversible. Literary Fiction can be revitalised. Not by doing **strange things**. But by taking pragmatic action.

¹ See more at: www.writershub.co.uk/features-piece.php?pc=1407#sthash.qHKXoowL.dpuf.

Before we start, we need to agree on what we are talking about. In purely practical terms, we need to define Literary Fiction. To Make It Distinct from other genres of fiction (don't worry. **Post-modernism is dead**. We can do this now.) So what is Literary Fiction? Literary Fiction is a genre of fiction that tries to do something new with language, helps us understand better what it means to be alive and changes the way we think about the world.

Thus emboldened, we are ready to take the actions needed...

Step away from the Kindle. Avert your gaze from the ePublishing chariot as it hurtles across the sky, hymning rejuvenation and trailing the promise of gold. It is a distraction. There is nothing to see here, it is not for you. This is not a rejection of ePublishing per se. We are not being anti-new or pro-sniffy. (Books may be objects of desire in a way that the eReader will never be; Literary Fiction may well be the highest Art of all the Arts. But such questions are irrelevant.) It is merely recognition of the fact that Literary Fiction and the current high-turnover, cut-price, no-cost business model of Electronic Publishing do not belong together. One is a dog, the other a fish. Today's Electronic Publishing is geared to the writer who can turn out a novel or two every year and to the reader who wants to read novels so constructed. To the consumer who would pay no more than 99 pence a book and to those who would charge them only that for the privilege. Literary Fiction cannot be written - and therefore should not be sold - like this. So leave today's ePublishing to today's ePublishing devices.

Take collective action. Get together as publishers of Literary Fiction. Form an alliance. Create an online portal, a one-stop site where people can buy Literary Fiction, read about Literary Fiction, discuss Literary Fiction, **celebrate** Literary Fiction. (There is a model for this. It has been successfully trialled for other genres of fiction. It is called Amazon.) There will be no price wars on this site. You will not be able to buy a book for 99 pence. Seven quid is not too much to pay for a work of Literary Fiction: 99 pence is too little (Remember! The Distinction Has Been Made!) The site will serialise Literary Fiction. **Not like this**. Properly. With confidence. Charge a comparatively significant sum for the first few chapters, a token amount for the remainder.

Invest in authors. '...it's a hegemonic thing that people who write tend to come from the leisure classes. They can afford the time and the books.' Irvine Welsh said that. **And it's getting worse**. So. Take a stand. Pay the authors a cut from the serialisations. Continue - where necessary - to pay advances. Not **silly money**; this isn't about hubris, or seeing how high one can piss up against a wall. But enough to help with childcare for a year or to enable a writer reduce the hours they spend not writing. This is not an outdated practice belonging to an unviable business model: this is an investment. It is part of being canny. Which brings us to...

'Be canny.' Who said that? **Salt Publishing** that's who. 'The key is being able to get your books out into the market. Both in terms of marketing and logistics, getting books from A to B can be time-consuming and expensive. So use Nielsen data-feeds, work out who your readers are and how to reach them. Don't tie your cash up in stock – make the most of digital printing technology and print short runs as and when you need them. This will help your cash flow and save on storage space and costs.' It also enables you to...

Take more risks. Be ambitious. With form, with content, with language. With the presentation of your product. This makes business sense. Literary Fiction has a niche in the market, just like any other genre. If the form and content of Literary Fiction strays too close to the form and content of these other genres, then you will find yourself competing with them for readers. And losing. Which brings us to...

Have faith. Have faith in the readers of Literary Fiction. Because the time is right for the message of this Manifesto. The Distinction may be a practical one but it is politically and culturally apposite too. Remember! Post Modernism Is Dead! It is time for readers of Literary Fiction to come together; it is time for the readers of Literary Fiction to make themselves heard...

Clearly a manifesto is not a meandering example of innocuous literary muttering: it is a plan, an unambiguous statement of intent. It may be bold, challenging, shocking, outrageous or even insulting – or all of these. Here, for example, is a recent 'how to' article from the USA. You might want to argue with parts of it, but then, it is a provocative, 'in your face' manifesto about making a manifesto...

Six Simple Tips for Writing a Literary Manifesto²

16 March 2010

Richard Hellinga

So you want to write a Literary Manifesto that will make us readers stand up and demand a New Kind of Literature. Here are a few simple tips to help you earn great renown for writing a provocative, ire-raising, literary gauntlet-throwdown that will be taken seriously by the Literati.

1. **Title.** Having a snappy title like 'How Hunting the Billion-Footed Beast Is Destroying Literature' isn't enough. Put the word 'manifesto'

² www.popmatters.com/post/122129-six-simple-tips-for-writing-a-literary-manifesto.

somewhere in the title. Doing so will alert our attention that what you have to say is in fact The Most Important Thing Written About Literature in a Very Long Time.

2. **Identity.** Be White and Male. With apologies to women, blacks, Hispanics, Asians, LGBT, and other pomosexuals, it has to be said that but for a handful of examples the Literary Manifesto as practiced in the U.S.A. is a form developed, written, and promoted by and for white males. The most recent and much-ballyhooed examples from the past few decades attest to this: David Shields (*Reality Hunger: A Manifesto*, February 2010), Ben Marcus ('Why Experimental Fiction Threatens to Destroy Publishing, Jonathan Franzen, and Life as We Know It: A Correction', *Harper's*, 2005), and Jonathan Franzen ('Perchance to Dream: In the Age of Images, a Reason to Write Novels', *Harper's*, April 1996). Rightly or wrongly, white males still have the hot air of authority about them when it comes having their manifestos taken seriously.
3. **Definition.** Your definition should tell us in unambiguous terms the exact kind of Literature That Ought to Be Written and Read, or even What Literature Ought Not To Be. With the latter you get the bonus chance to criticize writers you don't like for the purpose of saving Literature from mediocrity.
4. **Dire Consequences.** You must indicate in the most strenuous terms possible that the End of Culture will occur if your manifesto is not heeded. That without your revitalized new form of Literature, we will suffer Dire Consequences. Though in reality we might only suffer boredom or irritation from slogging through a bad piece of writing, do everything possible to imply that plagues, famine, and war are possible should your words remain unheeded.
5. **Be the Change You Seek.** If you are demanding a return to Social-Realism, then be a practitioner of Social-Realism. This goes for Nouveau Social-Realism, Post-Modernism, Genre-Bending, Experimental, Internet-Infused, or whatever it is you're going to call your New Breed of Literature that is the only thing capable of capturing the new realities of our current human existence. Everything you write should fit your new mold. No hypocrisy for you.
6. **Friends.** Get friends (aka other published writers) to tout your manifesto in blurbs, ad copy, banner ads, blogs, and tweets, by saying things like, 'it's a thought-provoking work on the future of literature', 'should be read by all serious readers', 'a way forward for Literature has been found in these uncertain times', or 'a call to arms to save our dying culture!'

Following these six simple tips ought to make us readers stand up and demand a Shiny New Kind of Literature; the kind that you, dear writer, just so happen to be writing. Go forth and profit!

Follow-up Work

- Do you think your magazine should have a manifesto to launch it?
- What kind of statement should it make for readers and for contributors?
- Without consulting the rest of you team, draft your magazine's manifesto.
- Now discuss your draft with the team.
- What is missing? What can you agree on? What has to go?
- What elements can you combine with the drafts from the other members of the team?
- Agree a final version.
- Don't forget to include it in the magazine...
- And even if your magazine does not have a manifesto, should it at least have an introduction..?