

(DEEP BREATH)

You see, I have this
addiction to chaos.
Chaos is what makes an
organization alive.
Chaos is the best teacher
you'll have.

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Page 2

This is
A **ART**
A **IN THE**
AGE OF
Manual
for
UN
Seafaring
RUGER-
FOR A
TY.

“We started as a **SHIP OF FOOLS**. And that, I firmly believe, is why we have succeeded. We were struggling to figure out what an advertising agency actually was...See, when you don’t know, you try desperately to find out. But the minute you think you know, the minute you go, ‘Oh yeah, we’ve been here before, no sense reinventing the wheel,’ you stop learning, stop questioning, and start believing in your own wisdom—you’re dead. You’re not stupid anymore,

you are fucking



dead.”

—Dan Wieden

15



SIX



YOU

A

THE FISHERMEN KNOW
THAT THE SEA
IS DANGEROUS AND
THE STORM TERRIBLE,
BUT THEY HAVE
NEVER FOUND THESE
DANGERS SUFFICIENT
REASON FOR
REMAINING ASHORE.

Vincent van Gogh

NINTH

YOU

YOU

YOU

YOU



COLMAN

HOFFMAN

A black and white photograph of two men on a boat. The man on the left is wearing glasses and a light-colored sweater over a collared shirt. The man on the right is wearing a light-colored jacket over a dark shirt. They are both smiling. The background shows the ropes and structures of a ship.

BLESSINGTON

DAVIDSON

A black and white photograph of a man with curly hair, smiling warmly at the camera. He is dressed in a dark, detailed costume that appears to be from the 18th century, featuring a high collar, a belt, and breeches. He holds a long, thin staff or cane vertically behind his back with both hands. The background is a soft-focus landscape with trees and a building.

QUENNOY

14

LUHR



Б



GUSTAVO

PAPWORTH

VALDERRAMA



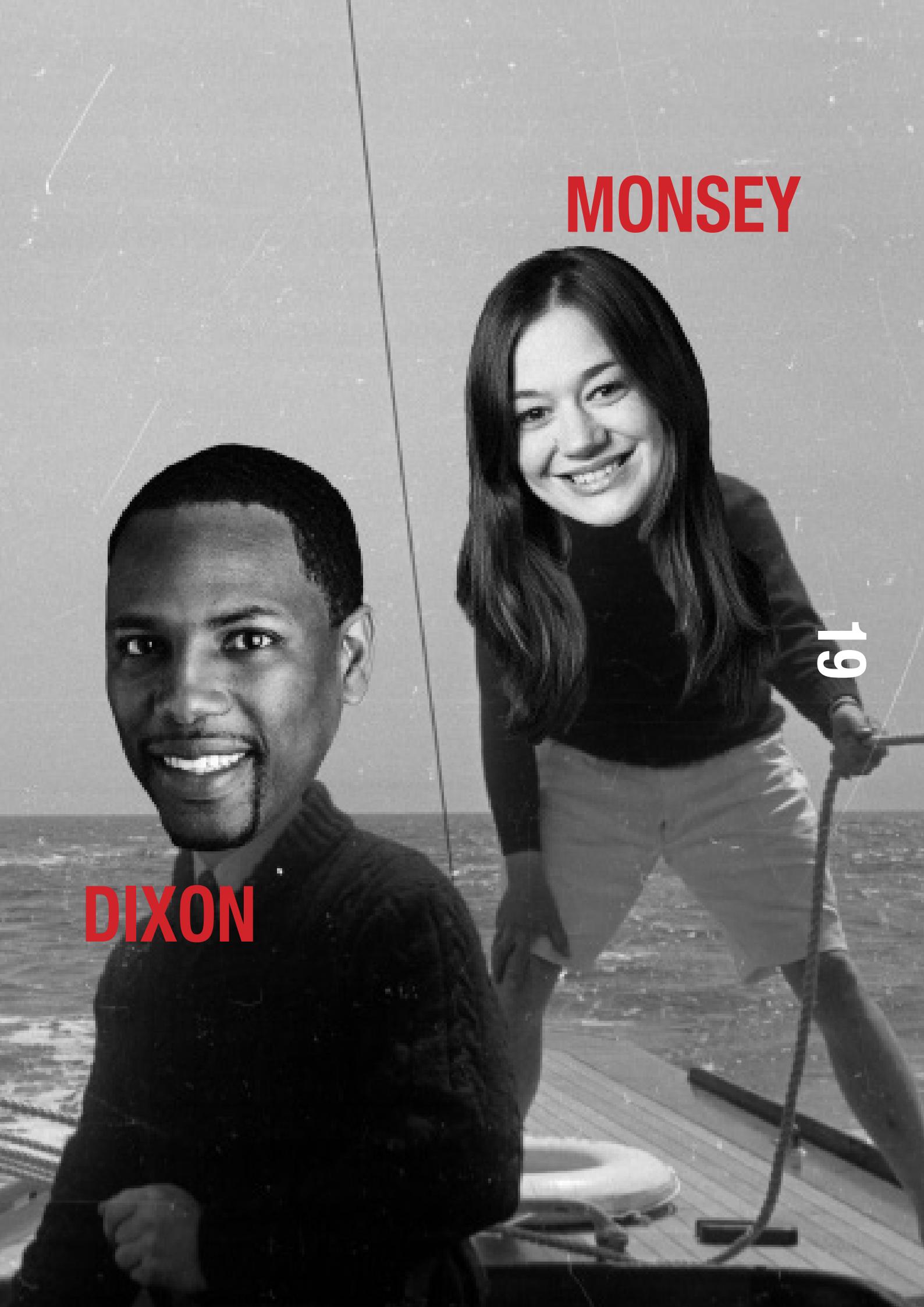
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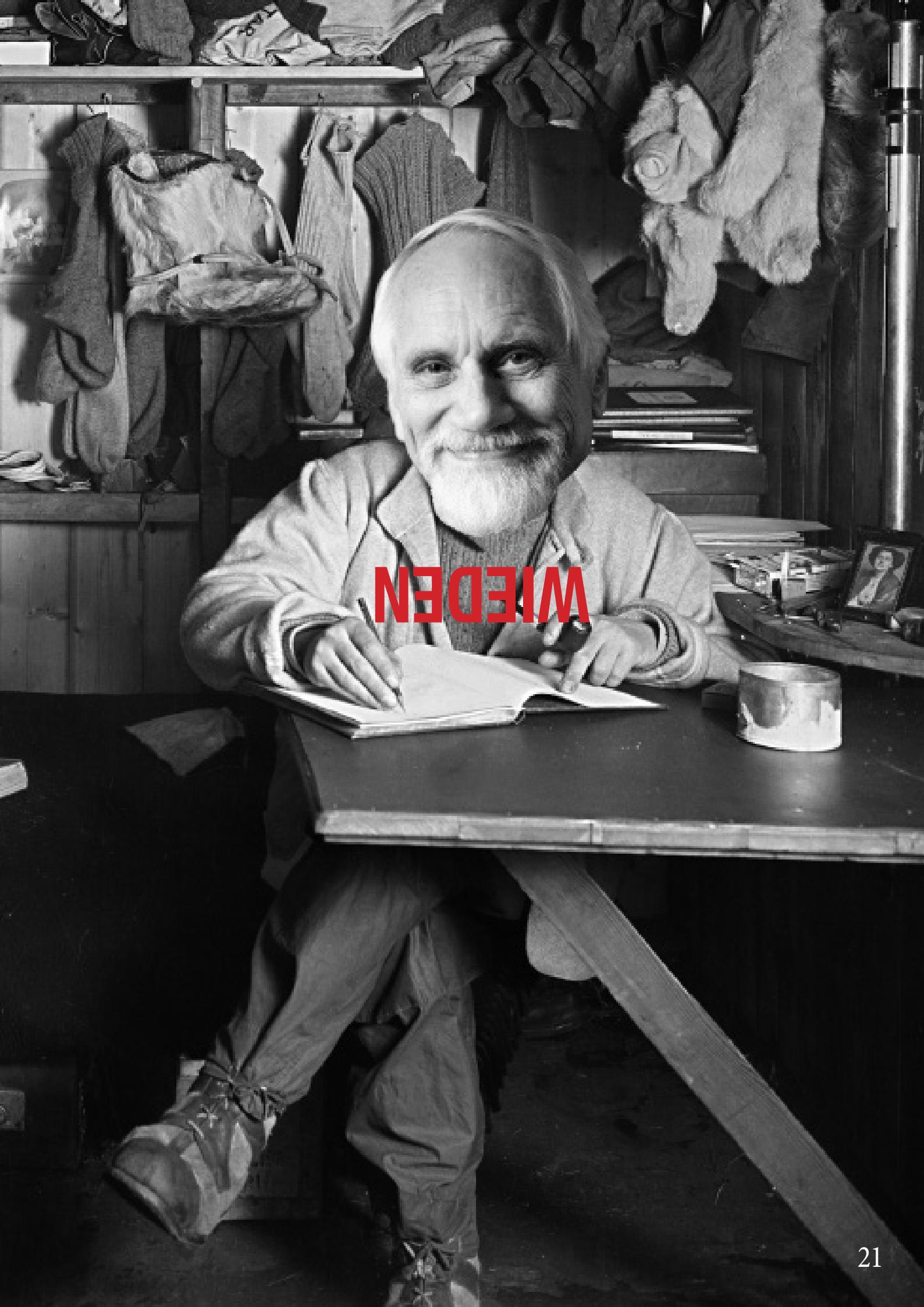
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DIXON



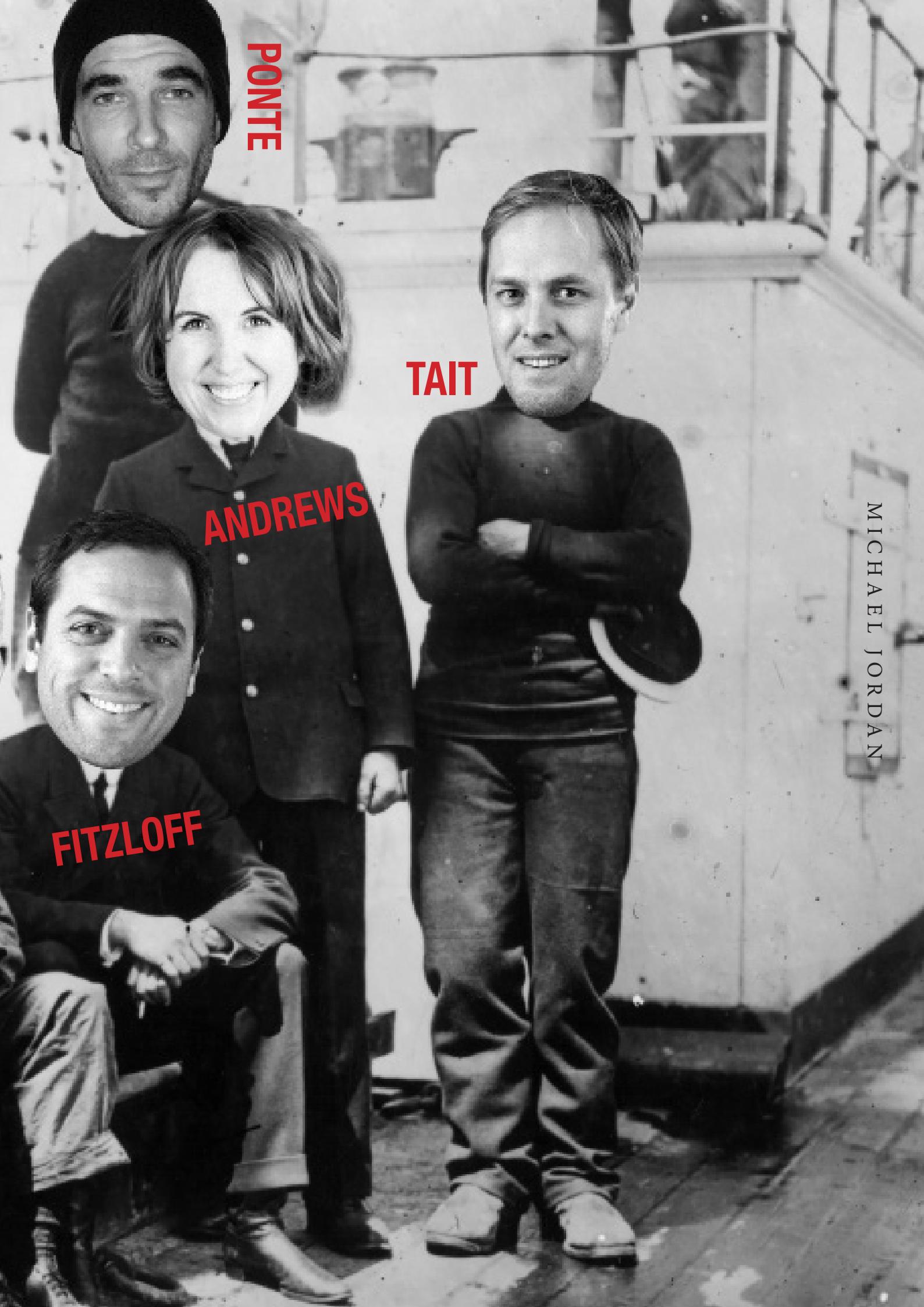




WIEDEN



TWENTY-TWO



MICHAEL JORDAN

PONTE

ANDREWS

FITZLOFF

TAIT



The numerology number 24 is a number
of family, harmony, idealism, and companionship.
24 is the number of stakeholders setting off on
this journey.



25

WELCOME

page

TO THE SHIP

twenty-six

OF FOOLS

The first 34 years of this agency have been pretty amazing. We've made great work. We've built an independent global network. We've set the industry bar for what a creative advertising agency looks like and we've grown from a staff of 4 to over 1,500. Not a bad first chapter in a captain's log.

The most common question for us now is:
“Can you keep the momentum going?”

It's a valid question at this point in the story.

Despite its definition, momentum doesn't go forever off of just one push. Eventually it slows down and stops moving forward. But, momentum does love beginnings. Momentum is a front-loaded spring.

Around here, momentum seems to need a few conditions to really take hold. It needs some urgency, it needs an enemy, it needs a group of people who are not ok with the way things are and who have a stake in the outcome. That's how it all started anyway, in the beginning.



It's time for us to push off again. No single person can do it. Not even Dan. It'll take 20+ believers all pushing in the same direction. A new crew for a long trip.

So, Welcome. You are now the dubious owner of a stake in this Ship of Fools. Please use it well. Leverage it as your right to risk it.

You haven't been put on a committee and this award isn't tenure.

You've been assembled to help take us into the future.

This is a meritocracy and you'll be assessed against the challenges we're going to face.

When this ship is winning, you'll share in the reward.

When this ship is working, you'll be asked to take responsibility for delivering the crazy things we've said we can do.

When this ship is facing headwinds you'll be asked to help figure out which way to turn.

When the ship is going the wrong way, we'll expect you to speak up. You're here because you have a voice. For god's sake, don't stop using it now that you have something to lose.

In trade for the stake, we're asking you to chart new waters with us. You might find yourself a long way from shore.

This is no time for cowards. We're grateful to have you on deck with us.

DECOURCY

LUHR



MIRACLE

OCTOBER 28, 2005

Lucio Rendón, Salvador Ordóñez, and Jesús Vidaña, along with two other companions, set out in a 28-foot fiberglass boat, on a three-day shark-fishing trip. Having lost their rigging and used the last of their petrol, the winds, combined with the westerly current swept them out into the wide ocean. They began living on rain water collected in their empty plastic fuel containers and turtles, catching them when they surfaced for air. They made hooks from nails and screws and used the barnacles that started building up on the hull of the boat as bait. They would use the barnacles to catch small fish and then use the small fish as bait to catch larger fish. Their two other companions could not stomach the thought of eating raw flesh, and died from starvation in late November. The men continued to drift until August 9, 2006 when they were spotted on the radar of a Taiwanese fishing trawler. They were found about 200 miles from the North coast of Australia, and had drifted over 5500 miles, across the Pacific Ocean. By the 25th, they were back at home, where their town's people believed their survival to be a miracle.

CRAZY

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UP

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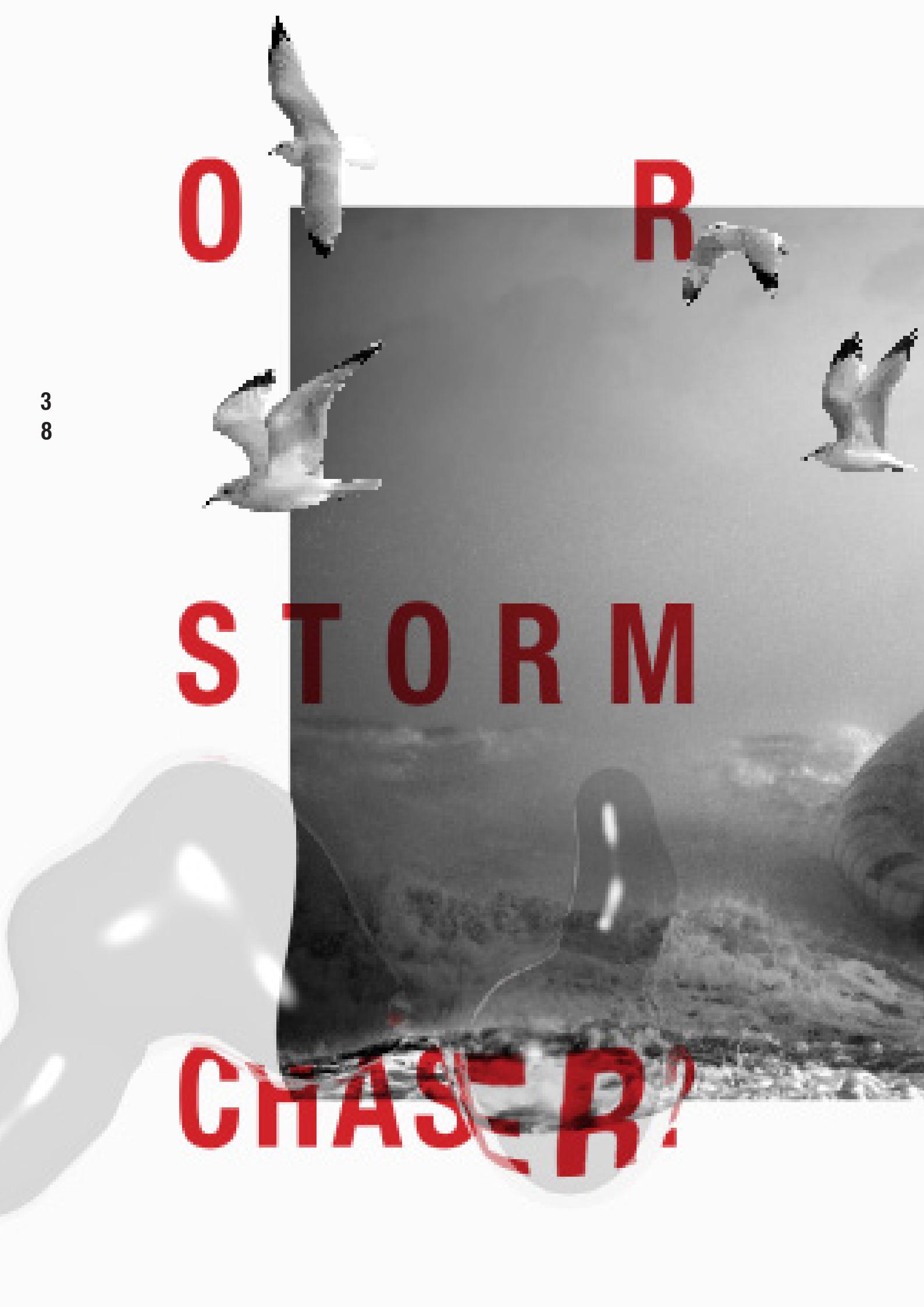


F A I R



WEATHER

SAILOR?



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STORM

CHASER?



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I remember everything about Wieden+Kennedy and absolutely nothing at all. The past three years have been more like a dream to me than an actual physical experience. And so I have that kind of post-dream sensation of remembering images, patterns and feelings that I can't possibly do justice with a verbal description. All things are simultaneously vivid and vague.

But I'll try my best to tell you about the dream I've been having.

I see images of chaos and sometimes barbarism. Images of wildness and fury. Images of people entangled and separate. Images of people yelling at each other; they are so mad they are spitting nails.

And I see images of people kissing each other, out of lust, friendship, insanity

or maybe because they've been offered sufficient amounts of money.

This is Garden of Earthly Delights-type stuff I'm talking about here. I see images of the future and rapid change, the kind that make your head spin and sucks your breath away. I see creativity in other people that surpasses my own wildest imaginings.

And in addition to this blurry, exotic, high-volume stew of images and emotions, I see four corny, sappy, overly sentimental, trite, Norman Rockwellian images very clearly:

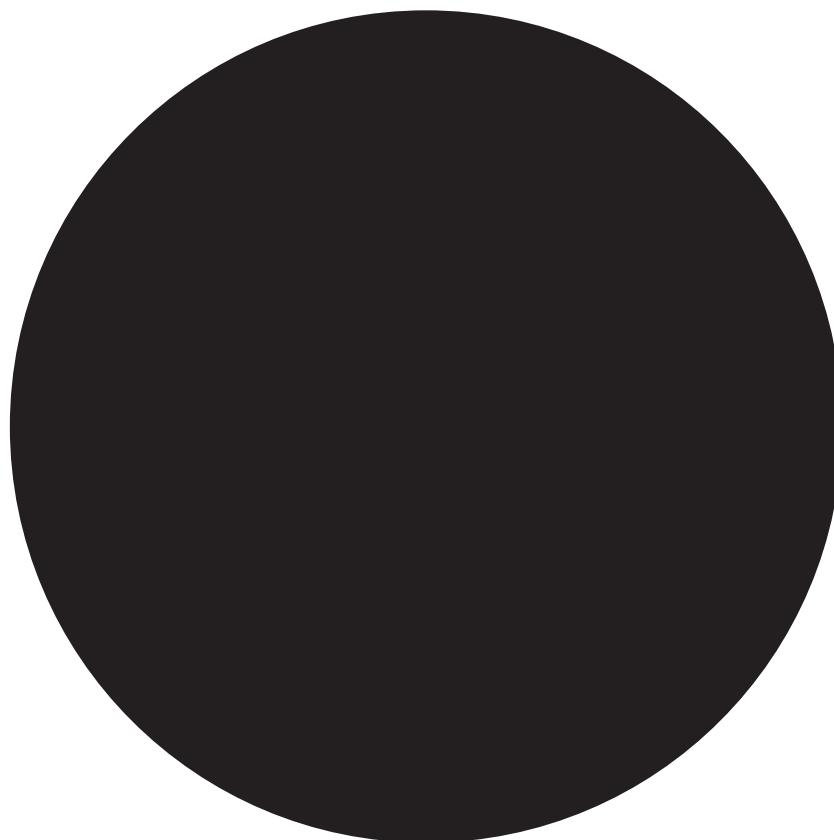
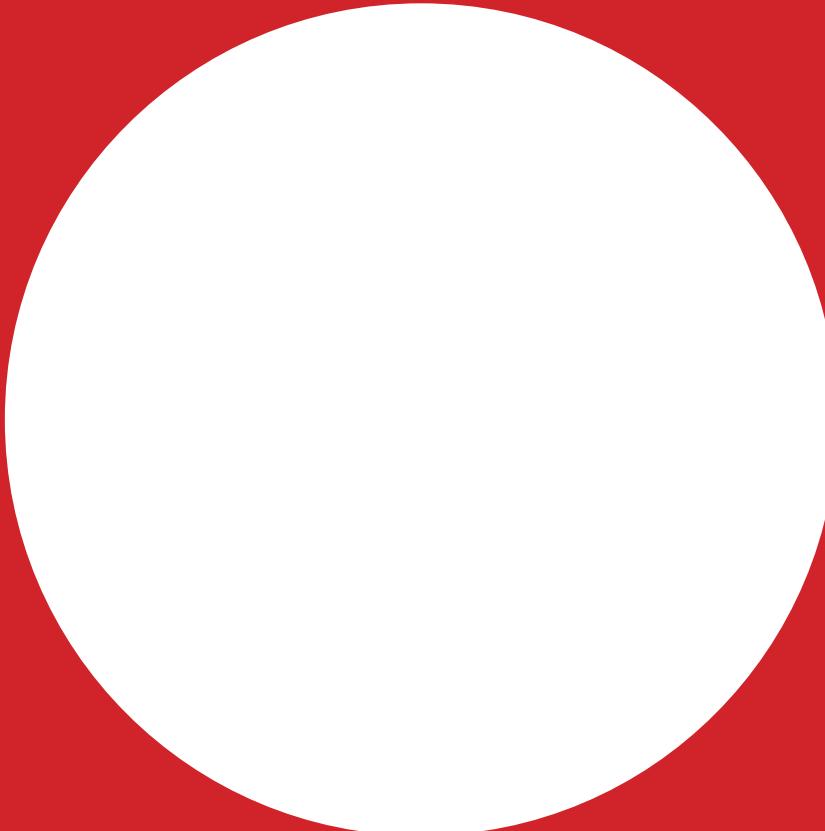
STEADFASTNESS, COURAGE, FAITH
AND ABIDING LOVE.

I can't describe my memories of Wieden+Kennedy any better than that.

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WE'VE



VASA
1628

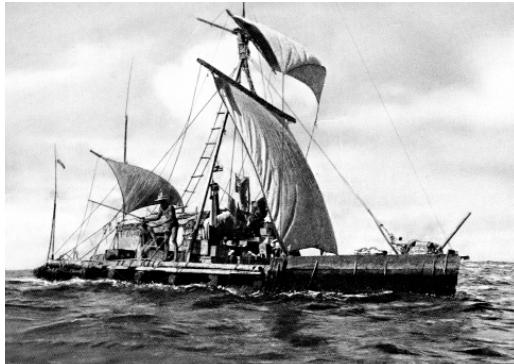
The ship was built on the orders of the King of Sweden, Gustavus Adolphus, as part of the military expansion he initiated in a war with Poland-Lithuania (1621–1629).

GOT MILES

She was constructed at the navy yard in Stockholm under a contract with private entrepreneurs in 1626–1627 and armed primarily with bronze cannons cast in Stockholm specifically for the ship. Richly decorated as a symbol of the King's ambitions for Sweden and himself, upon completion she was one of the most powerfully armed vessels in the world. However, Vasa was dangerously unstable and top-heavy with too much weight in the upper structure of the hull. On August 10, despite this lack of stability she was ordered by the king to sea, and after sailing about 1,400 yards, she encountered a wind no stronger than a breeze, foundered and sunk.

AND MILES

TO GO



KON-TIKI 1947

B E F O R E

Norwegian explorer Thor Heyerdahl constructed the raft out of balsa logs and other native materials in an indigenous style and set sail across the Pacific Ocean from South America to the Polynesian Islands. He believed that people from South America could have settled Polynesia in pre-Columbian times. His aim in mounting the expedition was to show, by using only the materials and technologies available to those people at the time, that there were no technical reasons to prevent them from having done so.

Although the expedition carried some modern equipment, such as a radio, watches, charts, sextant, and metal knives,

Heyerdahl argued they were incidental to the purpose of proving that the raft itself could make the journey. The trip began on April 28, 1947. Heyerdahl and five companions sailed the raft for 101 days over

WE SLEEP

6900 km (4,300 miles) across the Pacific Ocean before smashing into a reef at Raroia in the Tuamotu Islands on August 7, 1947. The crew made successful landfall and all returned safely.

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WHAT USED



**TITANIC
1912**

TO COME

On April 10, she set sail from Southampton to New York City on her maiden voyage. Due to her advanced safety features such as watertight compartments and remotely activated watertight doors, many believed her to be unsinkable. On April 14, 375 miles south of Newfoundland, she hit an iceberg. The collision caused the ship's hull plates to buckle inwards along her starboard side and opened five of her sixteen watertight compartments to the sea; the ship gradually filled with water. Meanwhile, passengers and some crew members were evacuated in lifeboats, many of which were launched only partially loaded. A disproportionate number of men were left aboard because of a "women and children first" protocol for loading lifeboats. At 2:20 A.M., she broke apart and foundered—with well over one thousand people still aboard. Of 2,224 passengers and crew aboard, more than 1,500 died in the sinking.

E A S Y



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SPRUCE GOOSE 1947

Also known as the flying boat. The largest airplane ever constructed, it was six times larger than any aircraft of its time. Designed and built by Howard Hughes, she was made entirely of wood, due to war time restrictions on steel and aluminum.

The winged giant made only one flight, on November 2, 1947. The unannounced decision to fly was made by Hughes during a taxi test. With Hughes at the controls, David Grant as co-pilot, and several engineers, crewmen and journalists on board, the Spruce Goose flew just over one mile at an altitude of 70 feet for one minute. The short hop proved to skeptics that the gigantic machine could fly. Perhaps always dreaming of a second flight, Hughes retained a full crew to maintain the mammoth plane in a climate-controlled hangar up until his death in 1976. Transported by barge up the West Coast, then up the Columbia and Willamette Rivers, to a museum in McMinnville, Oregon. It was the press who dubbed her the "Spruce Goose" despite the fact that she is made almost entirely of birch.

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TWENTY FOUR TIMES TWO



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YOUR MISSION

1. **MAKE GREAT WORK.**

Make a lot more of it. Make work that is culturally relevant and influential. Make work that lives across more places and channels. Rethink what “work” is.

2. BE EXPANSIVE AND GENEROUS WITH OUR CREATIVITY.

Be more collaborative with each other and with people that aren't us. Find people who want to have, and execute, great creative ideas and find a way to work with them. Lower the cost of making great ideas so we can be more generous.

3. BE CURIOUS.

The world doesn't need our wisdom.

It needs our curiosity.

Thrive in uncertainty and enjoy figuring
the hard stuff out—that's the journey.

4. GROW THIS PLACE.

Through the opportunities you find
doing 1 through 3 (above).

5. BE INTERESTING. SURPRISE EVERYONE.

The canon of great advertising already
has a lot of entries from us.

Try new things. Redefine the canon.
Redefine W+K.

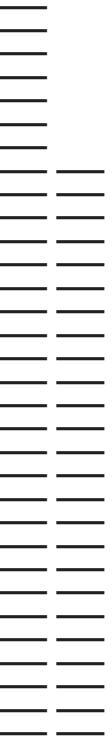
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In ancient Greece, there was a legendary king named Theseus who supposedly founded the city of Athens. Since he fought many naval battles, the people of Athens dedicated a memorial in his honour by preserving his ship in the port. This “Ship of Theseus” stayed there for hundreds of years. As time went on, some of the wooden planks of Theseus’s ship started rotting away. To keep the ship complete, the rotting planks were replaced with new planks made of the same material. Here is the question: If you replace one of the planks, is

Pit still the same ship of Theseus? What happens if you change two of the ship's planks? Would that make it somehow less of the original ship than after one plank is changed? What if the ship consists of a hundred planks and forty-nine of the planks are changed? How about fifty-one changed planks? What about changing ninety-nine of the hundred planks? Is a single remaining original plank enough to maintain the identity of the ship? And what if all of the planks are changed? If the change is gradual, does the ship still maintain its status as the ship of Theseus? How gradual must the change be?







5
9



do you
know
what page
number
this is?



A black and white photograph showing a vast expanse of water in the foreground, with gentle ripples across its surface. Above the water, the sky is filled with a dense layer of clouds, creating a textured, layered effect. The horizon line is visible in the distance, where the water meets the sky.

WATER, WATER, EVERYWHERE,

A black and white photograph of a calm sea under a cloudy sky. The horizon line is visible in the distance, and the water in the foreground shows subtle ripples. The sky is filled with various cloud formations.

AND ALL THE BOARDS DID SHRINK;

A black and white photograph of a vast, calm body of water under a cloudy sky. The water in the foreground shows subtle ripples and reflections. The sky above is filled with various shades of gray clouds, creating a sense of depth and texture.

WATER, WATER, EVERYWHERE,

A black and white photograph of a vast, calm body of water, possibly a lake or sea, under a sky filled with large, billowing clouds. The water's surface is slightly rippled, reflecting the light from the sky. The overall mood is serene and somewhat somber.

AND NOT A DROP TO DRINK





SIXTY-SEVEN



In 1995 soccer genius Eric Cantona
(soccer genius, poet and cod philosopher king)

won his appeal for kicking an abusive .

footballer spectator in the chest

On learning that he would, instead,
be spending 120 hours of community service

teaching Manchester youngsters
how to play football he broke

his silence and made one delphic utterance to the

assembled media.



69

“When the seagulls follow the trawler,

it is because they think
sardines will be thrown into the sea”

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SEVENTY-ONE



CRETI

MORON
PUTZ

KLUTZ

KLUTZ

DUMDUM

PEABRAIN
PEABRAIN

BOOB

TWIT

GSER
ASS

IDIOT

UNNUMBERED PAGE

FATHEAD

DIPSTICK

**DIPSTICK
DUNCE**

DUCK HEAD

JERK

**MEATBALL
NINCOMPOOP**

UNNUMBERED PAGE

CHOWDERHEAD

BUFFOON

BUFFOONRAMA

seventy-four

OPERATING INSTRUCTIONS FOR YOUR STAKE IN THE SHIP OF FOOLS

Once Partners, now Stakeholders.

Our current nine-person Partner group is based on a model we've long ago outgrown. Given the size and complexity of the agency, we need more partners. A lot more. More partners representing more offices. More partners representing more disciplines. More partners with different voices. We need to be a better reflection of the agency we have become. So, we've taken the nine current Partners and added 15 new members.

seventy-four

seventy-four

This group will become the 24 Stakeholders of Wieden+Kennedy. Partners worked great for the first 34 years. But Partnership has become too exclusive, too unattainable and too traditional.

seventy-four

We are 24 people at different levels in their careers but we are one team. We are all equal in our influence, voice and passion when we are together on the Ship.

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YOUR STAKEHOLDER COMMITMENT

Work individually and collectively to push forward the vision and ideals as set out by the GMT.

Think of the W+K network, not just your W+K office.

Be long term focused - thinking about our future not just about the past.

Be a beacon and push the agency for evolution and growth.

We expect you to advise, challenge and provoke the GMT.

We want you to create and accomplish task forces

Be an inspiration to everyone you touch inside and outside the agency. Be a reflection of the W+K brand.

And finally, put the agency first (over yourself or others).

WHY YOU?

As a group you're about as rag-tag as they come. If you're here, you probably think you shouldn't be. You are mostly dissatisfied, not easily duped, largely disrespectful of authority and yet, you believe in this place and what it can do. You still believe in magic.

Selecting this bunch was a long process. As their final act, the Partners debated and considered potential Stakeholders for the last 12 months. All of you make significant contribution to your

office and the network. All of you are open to change and working in new ways. You are willing and able to help grow this culture beyond our walls and connect us to other opportunities and the next generation of talent.

Above all, you exhibit qualities valued by W+K: creativity, inspiration, collaboration, leadership, vision and passion. You're good people who care about helping other people reach their potential.

WHAT WILL A STAKEHOLDER DO?

8/

A stakeholder, by definition is a person with an interest or concern in something. That something is this place. W+K Stakeholders have a common focus and role in making W+K a strong and creative second generation agency.

All of you have day jobs. Those roles are critically important and you will continue to do your day job. But we also want and need more from you.





WHAT WON'T STAKEHOLDERS DO?

79

It's a short list:

Don't let this go to your head.
Stakeholder is not a badge you
wear. Be an inspiration, not a jerk.

The Stakeholders are not a 24-
member team running the agency
– that's the GMT's job.

Set-up endless task forces that
make recommendations that are
then never implemented. Add
layers or increase bureaucracy.

Stakeholders don't tell office
leaders what to do.

HOW OFTEN WILL WE MEET?

Every six months. We'll review goals and check our progress. We'll discuss agency initiatives and issues facing W+K. Information is critical for you to be a Stakeholder. At every meeting you'll get up-to-date information on how this agency runs and works. We ask in return that you treat this information with 100% confidentiality.

Every third meeting will expand to include all office leaders and this meeting will serve as the Global Management Meeting.







RULE



Fig. 1
ADVERTISING IS A WEAPON;
BE CAREFUL WHERE YOU POINT IT

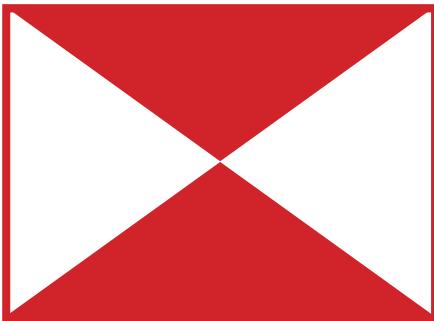


Fig. 2
CREATIVITY COMES OUT BOTH ENDS



Fig. 3
DON'T ACT BIG

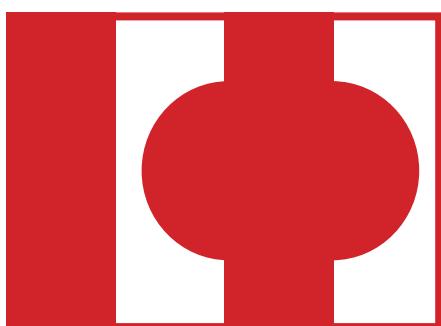


Fig. 7
FIND PEOPLE WHO MAKE YOU BETTER

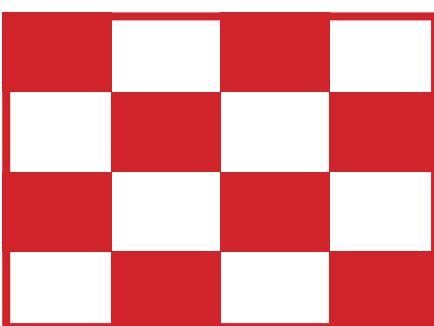


Fig. 8
GET RID OF THE CRAP

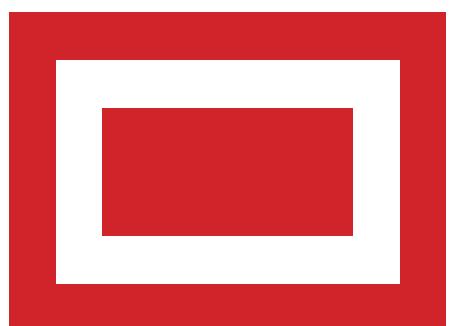


Fig. 9
HIRE WRONG

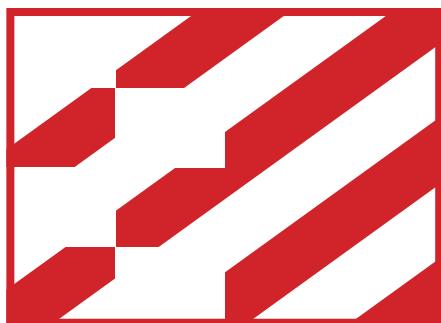


Fig. 13
LET GO



Fig. 14
STAY FOOLISH



Fig. 15
THE WORK COMES FIRST

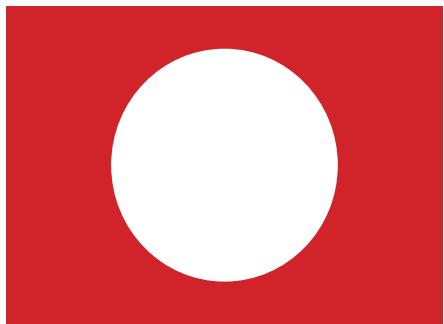


Fig. 4
DON'T SAY IT, BE IT

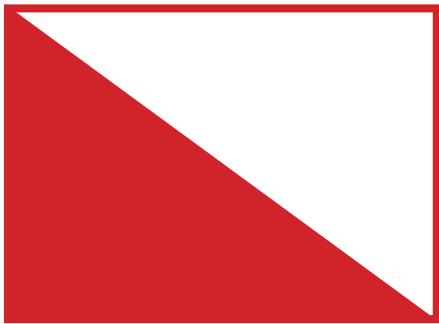


Fig. 5
DO SOMETHING PEOPLE WILL LOVE

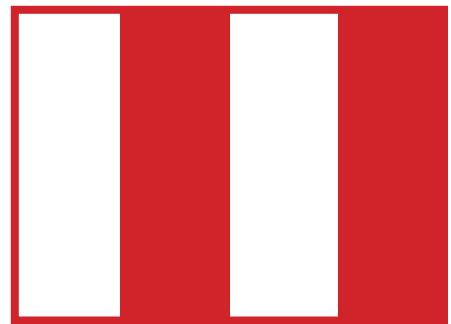


Fig. 6
FAIL HARDER



Fig. 10
INDEPENDENCE IS EVERYTHING



Fig. 11
NO SHARP STUFF

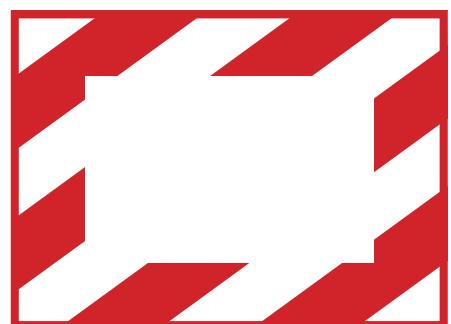


Fig. 12
PATIENCE AND PROGRESS
ARE FUCKING HARD

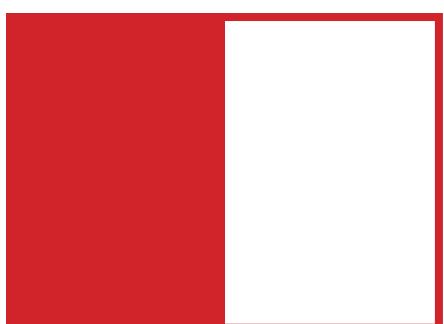


Fig. 16
WALK IN STUPID

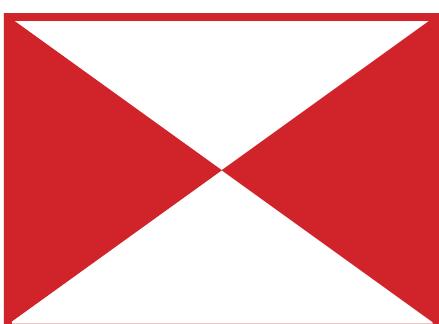


Fig. 17
WE HAVE TO EVOLVE THIS MOTHER

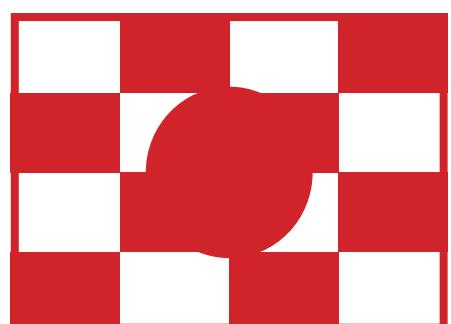


Fig. 18
SHUT UP WHEN SOMEONE'S TALKING

ADVER- TISING

BE CAREFUL WHERE YOU POINT IT
IS A

WEAP-

ON

CREATE YOUR OWN
MESSAGE

BOT END

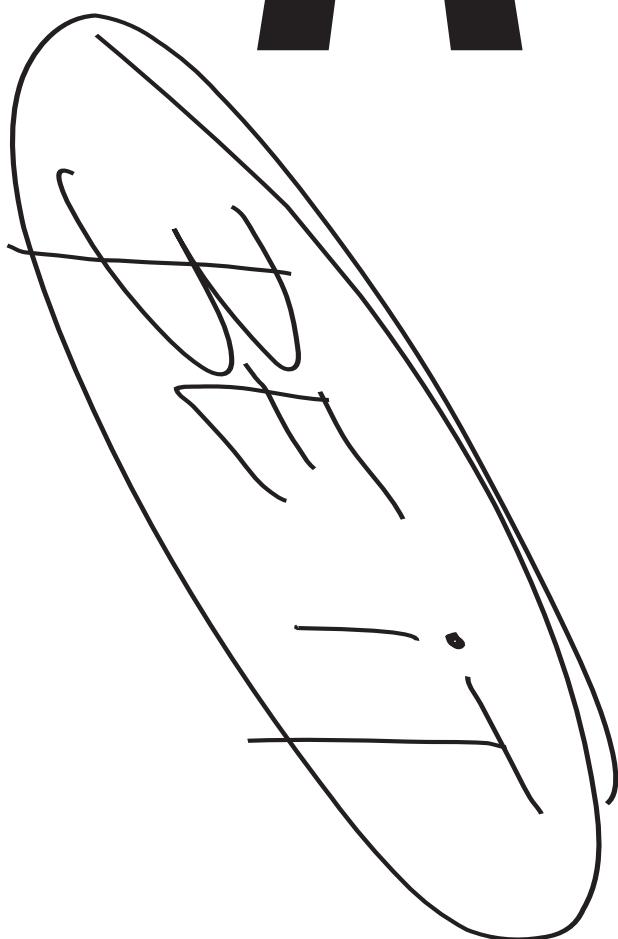
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THE OUTCOME



DON'T

SAY



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P E♥ P L E

WILL L♥V E

F A I L

H A R D C O U R T

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**FIND
PEOPLE
WHO
MAKE
YOU
BETTER**

GET RID OF

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THE CRAP

WRONG
HIRE

**INDEPENDENCE
IS EVER**

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PATIENCE AND

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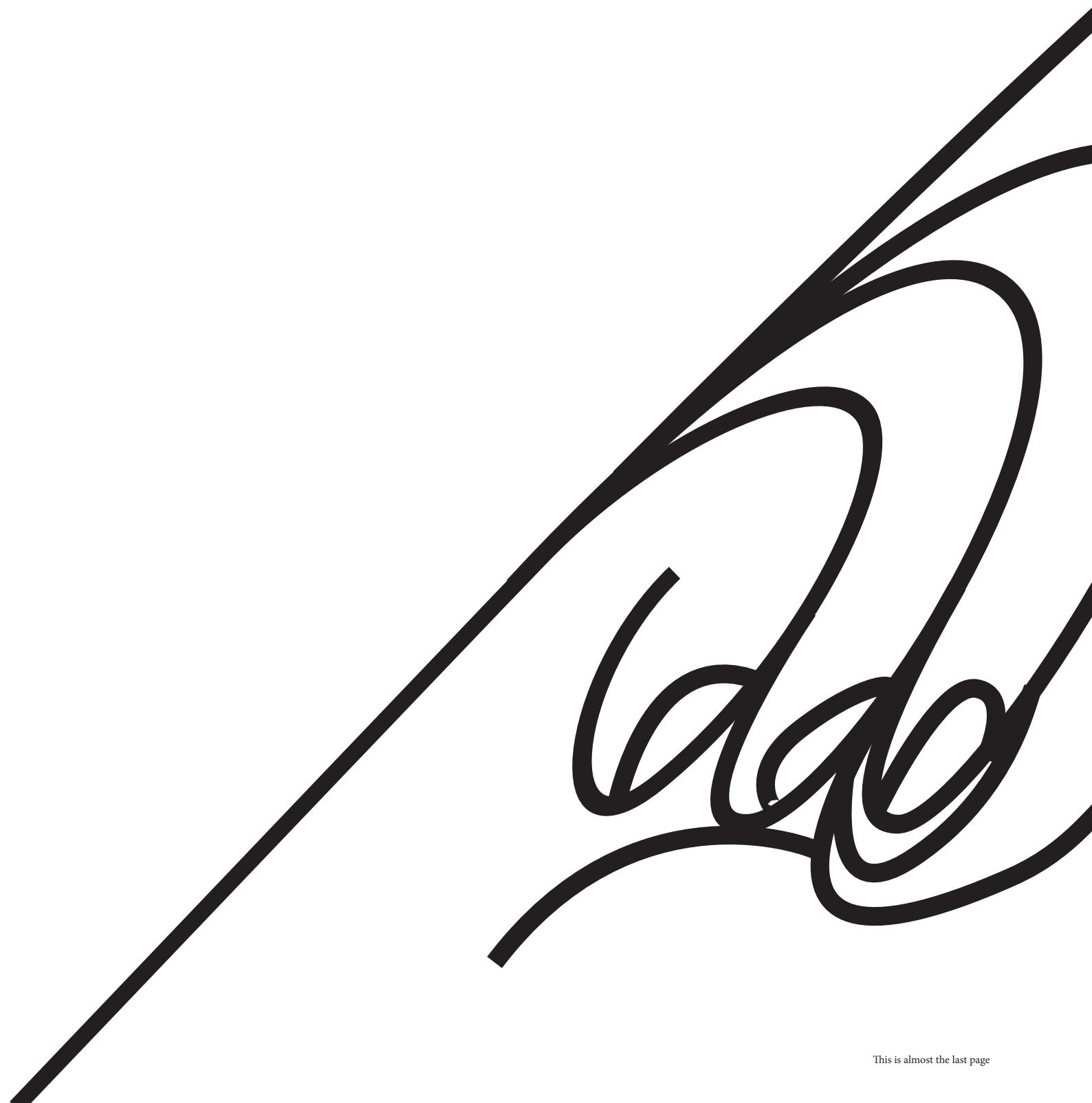
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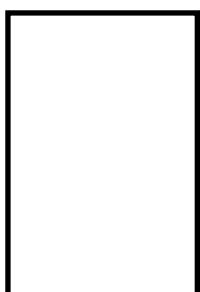
&
**SHUT UP WHEN
SOMEONE'S TALKING**





DAN

LAST NUMBERED PAGE



DAVE