

# Manifesto For A Furry Future





# Manifesto For a Furry Future

A Manifesto Of the Furry Socialist Movement

1<sup>st</sup> Edition

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"All Of This Is Ours"





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# Preamble

The Furry Fandom is a rebellion. To the future it sharpens its claws, and to the past it leaves strewn the ruins of that which once stood in the way of its progress. Soon it will add the current exploitive system of Furry production to those ruins. The increasing commercialization of the Furry Fandom puts it at a crossroads. Once again it is in the hands of its artists and workers to determine its path.

We are not shelf-ready. To prepare us for commercialization and a return to Mundane life as a mere fan identity to be bought and sold would require the obliteration of our Fandom, stealing of our technologies, the destruction of our artists, the supression of our workers, and some help from opportunistic Furrries within. We all broke clean from that kind of fandom the moment we crafted our fursonas. Our fursonas will not take one step back!

The historical trajectory of the Furry Fandom puts it on a collision course with Capitalism itself. This world was not made for us. We have fought for a space in it and under constant seige we have defended it. To maintain our independence we will be forced to make a full revolution in Furry society. We will have to transform it from a fandom into a democracy, or be crushed into a can on a shelf. To accomplish our revolution we must have an understanding of our history, our economy, and a clear vision for our Fandom's future. The future of the Furry Fandom lies only in Furry paws and they have claws for a reason.





# Part I

## A History Of The Furry Fandom

### The Origin of Furry Production

The crux of Furry, the engine that drives its work, is its reliance on the replication and development of an *idea*. This makes us an island among all other fandoms, which are based on the replication of corporate intellectual property. Where other fandoms buy and collect commodities of superheroes we *develop* our fursonas. The Furry Fandom, being a fandom of an idea and not a property, has the basis for a collective and democratic method of production that is the mass project of the entire people.

If our Fandom were organized around intellectual property, ie, if “Furry” were a product on a shelf and we were all fans of it, then we would be beholden to the profit drive and boardroom whims of the mega-corp that owns that IP, and by extension own us. Artists would panic before cease and desist letters, none of our periodicals or sites would be truly independent and would only be allowed to exist so long as it served the profit motives of the company. All work undertaken by the Furry Fandom would either directly or indirectly go to the profit of the company. Fanart would be free advertising. Furry labor would go unpaid.

We would be analogous to the Bronies. The Bronies built in two years what it took us 20 to build. They built sites of their own, a lexicon, an extra-canon, A convention system, and beat the pants off the Furry Fandom when it came to animation. They would have been an equal contender and powerful friend. But they did not have what Taral Wayne, founding Furry and contributor to Vootie referred to as “a sovereign and independent Fandom”[1].





Nothing they made they owned. They were of great benefit to the profits of Hasbro with millions in free advertising and a bonus consumer market for MLP commodities that Hasbro did not expect, but not for a minute did Hasbro forget that it owned those people. When the Bronies began to put out works of art and acts of independent power that rivaled what Hasbro could produce they were hit with a crackdown of DMCA's, lawsuits, cease and desist letters, and corporate claims on their creations[2]. Hasbro acted as if it had just noticed this rogue Fandom as if it was some thief, when for years the Bronies operated with full acknowledgement from Hasbro. Hasbro even allowed for some of the Fan characters to enter the show's official canon. It was a total betrayal. The Bronies misunderstood. It was never their Fandom at all. They were simply the free labor and secondary end market for Hasbro and nothing more. The moment the Bronies tried to be anything more they were smashed. The threat of having their IP be liberated was too great to Hasbro, even if it meant destroying their secondary market to protect it.

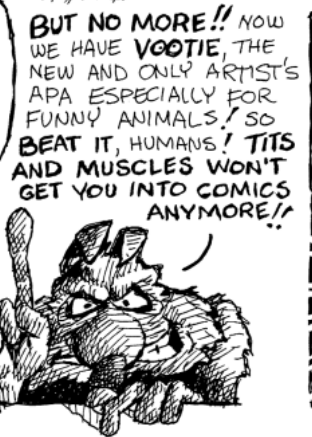
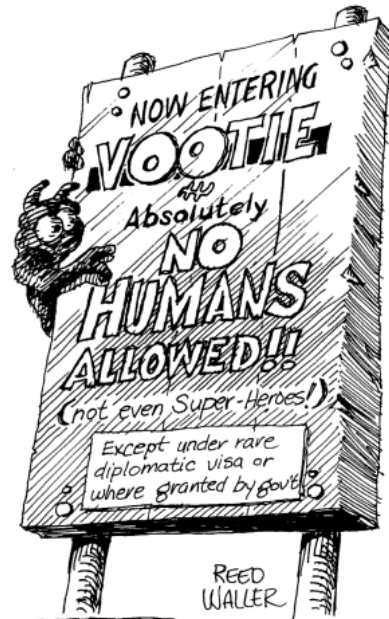
However, the Furry Fandom has no base IP. It has no owning company or royalties to pay. Yes, there are shared experiences based around IPs. The founding Furrries grew up on Robin Hood and through the 80s and 90s were avid fans of Don Bluth, but our characters, our drawings, and what would later come to be called our Fursonas, are not Donald and Daffy Duck. They are Erma Felna, Ohmaha, Syls Sable, Michi, Meesh... We are beholden to no one. No company could come and unilaterally claim ownership of us and then shut us down. Our art is art and not advertising for some product.

Preceding our art and our Fandom was what is referred too as the Funny Animal Fandom. Couched in the same brew as underground comics, fanzines, unsung superheroes, and B&W political commentary rags it carved out space for itself beyond the reach of the dominant comic publishers. Funny Animals were nondescript, lacking detail, sketchy, or stylistically mimicked from the pages of the counter-culture mags they swam with. They were not Furrries or necessarily even animals, but they were different. They too were an idea free of ownership but that idea was as undefined as the drawings themselves, lacking the full concept of all they could be. Yet on the cover of the very first distributed pamphlet for Vootie, the Funny Animal comic anthology co-founded and edited by Reed Waller and Heywulf, they proudly declared their independence from all other Fandoms that came before it with the tongue in cheek phrase "The APA of the Funny Animal Liberation Front". From the very first thing our progenitors produced we were revolutionary. To this day Heywulf maintains a webcomic about a federated island of syndicate communes.





[3]





Vootie itself was a communal endeavor. Before the Internet, the primary method of publishing Furry art and story were Amateur Press Associations, APA. Addressing the knowledge that sales would not even cover the cost of printing APAs organized themselves as collective efforts by which every member who receives an issue must meet a minimum contribution to each issue. This insured that the production of Furry, or at that point, Funny Animals, was worthwhile, with no overproduction, and was a community-focused affair not concerned with profit. This is the only way that Furry could have been produced, as again, not being an exploitable IP to be mass-produced for sale meant that there was also no place for our submissions in the large print comics industry. They were starved of capital because they could not produce profit for any publisher. Cooperative, not corporate economics was the only path to go down. Maybe one or two hits, like Usagi Yojimbo, found their way to the mainstream publishers, but a whole comic periodical based on one-time-two-time appearances of original Funny Animals with no name recognition would not have garnered any investment, and just as well it did not. Furry would have been crushed in its infancy. Especially after Vootie #8.

A contributor to Vootie by the name of Taral Wayne wrote a letter to Reed Waller asking: “Why isn’t there more sex in Funny Animals?[4]”. The result was Omaha The Cat Dancer. The pornographic comic ran from Vootie to Rowrbrazzle until 2006. That was it, Furry was sexual. It *had* to be cooperative now. To investors sex is bad for business unless it’s heterosexual, vanilla, and a vehicle to sell a product. Cat and dog people frolicking and fucking in ways that affirmed their self-worth, in ways other than tying themselves to a corporate brand, was an anathema that would stave off the exploitation of the Furry Fandom for decades. And oh, then it got gay! Imagine how radical these little APAs were in the ‘70s and ‘80’s when Ken Sample was drawing 50-foot hermaphroditic bisexual panthers with his wife! They challenged the standing justifications for sexuality, that it was self-affirming and not exploitative, and in doing so they challenged Capitalism. They didn’t know the impact of what they were doing, and what they were doing ran contrary to many Furry interests as well. They were simply asserting themselves as valid and with something to contribute to the world for its own sake. There had been a comics industry for a long time, but it wasn’t the hyper-commodified swag and merch mega-behemoth that it is today. There were a lot of people in the old umbrella SciFi and Comics fandom in which Furry found its early home that saw the potential for what the industry became today and having a bunch of ‘Skunkfuckers’[5] around would ruin their chances at exploiting it. The stage was set for the contradiction between Furry as Art, and Furry for Profit, the final resolution of which we are fast approaching.

Furry art left the print media for the wires and the web, and Furry communication itself was no longer delivered via monthly letters in sections of the APAs, but rather posted instantly







to some of the very first BBS boards in existence. Furrries became pioneers of Internet technology, finding ways to communicate between the walled gardens of the early Internet by posting to The Tigers Den and Furry Muck. We utilized IRC as early as possible. Our growing fandom and the requirements of its production required we do so. Fur is woven into the fabric of the Internet itself.

These were our domains where our cultural rules governed over the individual owners of websites. The banning of all Yiff art from SheezyArt, a Furry run art site, was the catalyst for the construction of Fur Affinity[6]. Though these were by no means under collective ownership everything we have made, and most of the methods by which we have communicated through our history, have been within cultural control. That is to say that the owners were bound by Furry cultural rules and expectations, and without such a thing as corporate backing, which our pornographic nature and lack of IP made scarce, the people of the Furry Fandom retained great amounts of control over our infrastructure. History marched on, scandals within site ownership became more frequent, but the Furry Fandom stood independent and the problems were of our creation and ours to deal with. We as a Fandom built our institutions at the rebuke of the wider world, fostering a sense of community responsibility that expressed itself through varying degrees of collaborative efforts generally open to the whole Furry Public.





## The Origin of Furry Politics

When the Furry Fandom essentially declared independence on January 21<sup>st</sup>, 1989 with the beginning of the first specifically Furry convention in southern California it marked the beginning of specifically Furry politics. No longer would the Furry Fandom's main contradiction be between it and the dominant umbrella SciFi and Fantasy Fandoms under which it spent a decade and a half but rather was now the contradictions between its reactionary, liberal, and progressive forces in its now independent fandom. Since that day in 1989 this has continued to stand as the primary conflict in Furry life, consisting of a sometimes hidden, sometimes open battle driving the Furry Fandom onward and turning the pages of its history.

1998 was a historic year for the Furry Fandom. After a decade of independent growth Confurence, the one and only Furcon in the western hemisphere, was captaining the ship of this ever-growing Fandom. The Fandom had come to mean a place of self-discovery. Homosexuality coexisted comfortably with therianthropic spirituality. Furrries were starting to refer to themselves as 'lifestylers', where the Fandom was integrated into every component of their life. Our art had developed in complexity, our craftsmanship soared, and our early adoption of the Internet made us pioneers in its development. Our first literary masterpiece, *Associated Student Bodies*, a purely homosexual account of self-discovery was also published. 1998 was also the year we almost lost everything to the Burned Furs.

The Burned Furs were the first crystallized reaction within the Furry Fandom. Their gripes included, among the usual homophobic slurs and complaints about degenerate art common to all proto-fascist laundry lists, an unusual economic characteristic. They proposed that all this 'degeneracy' is what supposedly stopped a professional class of Furrries from emerging. That it was because of the gays, the lifestylers, the yiffers, that there was not an aristocracy of Furry Disney animators. In other words, in the subtext of their posts, it was their express goal to eliminate from Furry society all things that would hinder its professionalism. They desired to see the "Anthropomorphics Fandom" become a professional labor pool and something through which they could market themselves for jobs and Furry itself as a marketable characteristic. [7]





## **MISSION STATEMENT**

*Original Draft Developed and Written by [Nate Patrin](#)  
Additional Material provided by [GothTiger](#)*

### **BEING THAT:**

Anthropomorphics fandom is being overrun by sexually dysfunctional, socially stunted and creatively bankrupt hacks and pervs.

### **AND BEING THAT:**

1) Over the past few years, anthropomorphic fandom has come to have numerous 'alternative lifestyle' groups associated with it, many of whom have little interest in the appreciation, promotion and production of anthropomorphic art, stories, costumes, etc.

2) These groups engage in behavior and activities that would be considered by non-members of anthropomorphic fandom (and indeed, many members of anthropomorphic fandom) as socially embarrassing, having dubious moral and legal status.

3) The presence of these groups has caused a number of anthropomorphic artists to produce material to cater to their tastes, giving the entire genre an unfortunate reputation as yet another form of pornography.

4) Any call to these groups to alter their behavior to something more socially acceptable in a public forum have been repeatedly shouted down, being buried under such labels as 'elitist', 'fascist' and 'hatermonger'.

5) Anthropomorphics enthusiasts that do not fit under those categories are becoming increasingly disenfranchised and are singled out as pariahs when they point out the fandom's problems.

### **AND ALSO BEING THAT:**

1) The above events have given the fans and producers of anthropomorphic art an image that is socially embarrassing at best and career-destroying at worst.

2) The hopes and dreams of success, even in modest independent fields, that many anthro artists and writers hold are in jeopardy because of the numerous problems with the fandom.

## **IT IS PROPOSED THAT:**

1) WE SHALL institute ourselves as a monkey wrench in the gears of mainstream fandom not to destroy it but to improve it. If all else fails, and improving the fandom seems impossible or a waste of time, then we shall institute ourselves as an alternative to mainstream fandom. Names for a movement such as this are currently under debate.

2) WE STRONGLY DISCOURAGE the support of acts such as bestiality, plushophilia, fursuit sex and other things seen as "wrong" by non-fandom individuals (known by fans as "mundanes"). It will be easier for non-fans to sympathize and identify with anthro art if these elements are, if not eliminated, then pushed to the far outer fringes and rendered irrelevant to the fandom at large.

3) WE LEAVE the concept of "furry lifestylers" up to debate. It is generally stated that this facet of mainstream fandom is not a part of this 'counterfandom', but the aspects of the "lifestyler" contingent are, while often laughable, not as problematical as the acts mentioned in point two.

4) WE ENCOURAGE aesthetic, cultural and philosophical diversity. While this may lead to potential inter-group conflict, it will also inspire much-needed debates and exchanges of ideas.





This assessment is even further proven by analyzing the result of the Burned Furs propaganda assault on Mark Merlino and on ConFurence itself. Years worth of rumors ran Mark Merlino, founder of ConFurence, The Prancing Skiltaire, and a founding Furry of the Fandom from the chairmanship. Mark Merlino transferred the rights to the convention to Burned Fur Darrel Exline by the order of a staff vote. Though Exline claims he was unaware of the full meaning of his political position, in the same two faced plausibly deniable way Fascists always are, the damage was done and he had successfully kicked the vast majority of ConFurence con-goers in the face. Burned Furs cheered! They had won what they thought was a political victory. They were going to have their professional and reactionary Furry convention and take the label of the 'true' Fandom[8]. Almost overnight conventions were declared in San Jose, Ontario, and Albany which would later be moved to Pittsburg under the name Anthrocon. The halls of ConFurence began to look like a ghost town, and the Burned Furs, combined with the moving of the date and place of the conventions lead to ConFurence doors shutting permanently four years later. The Burned Furs, finding themselves a dead ideology with no political base went to the desert of dead ideologies. Scott Malcomson, a Burned Fur and later an AltFurry famous for suing Fur Affinity for being banned because of AltFurry's direct attacks on Dragoneer[9], started a Burned Fur convention in Arizona called ZonieCon. Darrel Exline assisted as an advisor[10]. Zoniecon would fold into utter obscurity 4 years later.

Two decades later AltFurry would attack Califur, the convention set up in the wake of the collapse of ConFurence in some of the very same hotels, with fake calls of threats and protest. The hotel upped security costs, then canceled the venue, and Califur folded to the very same reactionaries that destroyed its predecessor[11].

In amongst the Burned Furs and the snubbing of most of the con-goers Darrel Exline also opened the doors of the con to the tabloid magazines and shock jockey TV shows and thereby alerted the 'journalism' world to the value the Furry Fandom had to them on a slow news day[12]. Perhaps this was intentional as if to prove the Burned Furs right in that the degeneracy had to be purged. Though the Burned Furs were nullified to obscurity the tabloids kept coming and the Furry Fandom began another chapter in its fight with reaction. Though no one was talking about purges of the Fandom anymore the idea that the Fandom had to moderate its behavior to appease the Mundane world had stuck with a decent amount of Furry society. A 'middle ground' was conceived of. A Centrist line was constructed. To them the chief duty of every Furry was to 'not make the Fandom look bad'. We were to live for the recognition of a society that didn't care about us except how many copies of articles we could





sell, and later for the Channer trolls who cared only to test on the Furry Fandom the strategies the AltRight would later deploy on the world.

It was not the worst possible outcome of the Fandom's first civil conflict with reaction. The idea that the Fandom was a whole, that it was valid, and under an attack which the whole Fandom had to respond to was a positive development. A concept of Furry as something worth defending, rather than something that had to be repaired, had been brought to the forefront. However, this never evolved into the concept of the Fandom going on the offensive. We never resolved to be as gay and wild, and as much a Lifestyler as we could possibly be. Instead it was a wholly defensive affair, acknowledging the supremacy of the Mundane world.

The center of the Furry political world shifted east. Dr Samuel Conway, a man we would come to know as Uncle Kage, took the chairmanship of Albany Anthrocon and moved it to Philadelphia, and then to Pittsburgh where it resides today. He set about building the largest Furry convention, the replacement for ConFurence, with positive media backing. With this political power he made connections and developed friendly relationships with the city of Pittsburgh, and he shut the doors of Anthrocon to all but the most tightly controlled media. He politicked his way into other conventions as repeated guest of honor to try to institute these policies on them with mixed results. He even embarked on creating a convention meant to depose Califur and Mark Merlino's last center of influence through his proxy friend 2 The Ranting Gryphon[13], who later joined AltFurry, and was subsequently banned from Anthrocon for using his comedy platform to incite harassment of minorities[14]. Though designed to be a grand display of Furry all stars and associated great artists instead it ended as a flaming failure, embarrassment, and the beginning of the decline of Kage's influence. Despite these (fortunate) failures his leadership of Anthrocon and propagandist skill eventually stopped the tabloid assault and replaced it with regular fluff stories about the Furrries coming to town. Unfortunately the consequences of his methods cemented the idea that it is our responsibility to rectify our behavior for the exploiter, for what these tabloids amounted to—the bully. The Fandom was taught to blame the victim.

Since the independence of our Fandom our politics has been one of the Liberal majority fending off a reactionary minority who is engaged in constant struggle to seize control. However, the Liberal forces of the Fandom have been unable to forever end that reactionary assault, and have only ever been able to abate it, weakening it, pushing it back into obscurity, and using it for their own gain until it mounts another attempt at institutional capture in the next decade. Seeing victory in a negative peace, the Liberals do not crush the reaction and strip them of the title of Furry. They are content to keep them around as a potentially useful





underbelly. However today the Communists in the Fandom are growing in power, the Liberals are weak, and the Reactionaries are even weaker. This dynamic is about to change.





## Part II

# The Furry Economy and Class

The Furry Fandom is organized around the private commission of “public commodities”. What we produce, with rare exception, goes to the commons. When a Furry commissions a work that product does not get tucked away in a private portfolio after being transferred from the artist’s paws to the commissioners. It is posted, often in duplicate by both the artist and commissioner, on all appropriate Furry and Furry-adjacent galleries and boards to adds to the common artistic wealth of the Fandom. Our works are very personal, mostly concerning our exploration and development of self-identity. Thus you will never see a sign that says “fursonas for sale” but rather “commissions open”. We do not mass produce identical commodities over and over and then manufacture a market to export them too. Each and every product from art to fursuit, is unique. This unique mode of production, more akin to a guild craft than an industrial product, excludes the possibility of an industrialized assembly line organization of production with bosses and managers, workers and wages. The money paid in a commission is not a wage handed down from a Capitalist to an employed artist from which the Capitalist takes the majority of value. The biggest determiner of a disparity in payment from the true value of a piece is the wages paid to the commissioner externally in the Capitalist economy they live in which sets a cap upon ‘expendable’ income. We do not engage in *generalized* commodity production. We engage in *specific* commodity production. Marx called this method Simple Commodity Production, but there is nothing simple about producing Furry art. Though there are highly skilled and followed artists there are no owners of production or “captains of industry” worth speaking of in terms of an economic model concerning the production of Furry crafts from raw materials. The fur, glue, thread, pens, computers, etc required for Furry production as raw materials are obtained through the global supply chain and thus the global exploitation of labor. We must not forget this, lest we turn tone-deaf. But within the realm of





Furry production, with those raw materials, the artisan is not an industrialist. We are all workers and all workers are equal, the quality of our crafts subjective. Wage labor in the Furry Fandom is almost non-existent.

However, as the sirens of profit sing the Furrries who have put themselves in good positions, and are scrambling to put themselves in good positions, hear their song! Artisans sell themselves to corporations for a pittance. Sometimes they sell themselves for little more than popularity, totally ignorant, or most egregiously, fully cognizant of how little they are getting in return. Suiters turn their suits into mere corporate mascots to hawk corporate products as video reviews[15], and artists clamor for corporate sponsorship so their works may be mere branding[16]. This aspiring Furry middle class beg for the title of ‘Social Media Influencer’ and Trojan Horse the exploiter into our Fandom. In return for their services they are rewarded with a minute dividend of the the spoils of that exploitation of our Fandom while we become their free labor and their adoring fans.

In the most egregious of instances the owners of our platforms have sold off critical infrastructure to companies as their vassal[17].

In tentative alliance, but also in competition with, the exploiter companies are those Furry corporate institutions which engage in mass Capitalist Furry production in their own venture to become owners of Furry. For-profit convention owners, sex toy makers, and ‘designer fursuit’ creators grow in influence. They exploit Furry labor at minimum wage or with volunteer labor, employ police spies, and enforce cult-like adherence to the company[18]. They greedily cozy up to the more professional and ‘reputable’ agents of Fascism.

The number of for-profit conventions, which traditionally have been non-profit volunteer ventures, is on the rise. Arizona Furcon is run by a professional convention company that runs most of the rest of the fan cons in Phoenix. Its owner isn’t a Furry. It is staffed by Anime fans[19]. Following the collapse of Rocky Mountain Fur Con as a result of neo-nazi infiltration a company called Corgi Events[20] stepped into the vacuum to profit with their replacement DenFur. Overnight they expanded into four cons, opening for profit cons in California, Denver, Michigan, and a competing con in Arizona[21]. Two competing for profit capitalist conventions in the same city! Their “proud CEO”, MBA holder with education in exploitation and corporate propaganda, has expressed support for corporate ‘partnership’ with conventions[22]. He hired a border agent as director of Con Ops while this agency is running American concentration camps[23]. The chairman of all these cons is the agent’s wife[24]. In Seattle, where there has also been a long term convention vacancy, a church set up a perfectly cleansed family-friendly furry convention with a chairman who was extremely anti-gay. Again,







this convention was for-profit, and was a blatant ham-fisted attempt to cleanse and commercialize Furry to reap profit from it[25]. All are run with unpaid volunteer labor compensated with trifles like free admissions next year if a certain level of hours are worked, a practice legitimately conducted by non-profit conventions but which becomes exploitation in the for profit realm.

The increased commercialization of conventions, the restructuring of them into moneymaking machines with policed conduct, directly impacts the working Furry's ability to take the value they contribute to their Fandom. Participation in the Furry Fandom will increasingly become a segregated affair reserved only for the well paid and privileged. More so than it already is. The Fandom will be purged of its working class while that working class will still be expected to make the Fandom go round.

This competition, exploitation and opportunism, and policing by the modern Gestapo is the future trajectory of the Furry Fandom unless fought by the Furry artists and the working class, who's greatest weapon is the propaganda potential of its art. Conventions will increasingly become a commercialized experience of police control and unpaid labor where conservatism is enforced and wealthy Furry crimes go protected. What was once one admission will be divided into separate tickets for dances, dealers den access, and tiered levels of panel cost. We will be cleansed, awash in rainbow capitalism, and purged of all radical experimentation leaving only a simulated recuperated facade, to ensure the customer base exists for their owners to smoothly and easily make a profit.

As it is for Furry conventions so it is for Furry websites. Few websites remain in Furry ownership. Most have been swept away by corporate behemoths or succumb to the pitfalls and instability of being small and privately operated by and for Furies but still subjected to a profit necessity and a market economy.

Social Media came along with its Astroturfing might and paved all over our bricks of gold. Branding itself as a giant generosity giving you a place to express yourself and all you have to do is see a few ads. It uses you as labor. It exists to commercialize communities and control them; to mine them for their content and their traffic and to directly manage who they can talk to, what they see, pacify, bleach, and erase. For four and a half decades the Furry Fandom, with its specific commodity production, autonomous publications, and most importantly its queerness, stood against its exploitation by big fan industries. Where Anime production companies got to choose what got produced and who got to see it, and Hasbro got to choose what was allowed to exist and happen in Bronydom, Furry was a free agent and





went where it pleased and did as it pleased. But social media figured out how to capture that freedom.

Even before FA sold to IMVU in 2015 the Furry Fandom was seeing a slow dissolving of its domains. Where once there was an independent Furry streaming site called Tigerdile there is now only Picarto TV. Where the majority of Furry commissions were once conducted over FA notes it is now conducted over Twitter. Most Furry communication occurs over Discord and Telegram. Furry events are planned and posted over Facebook. Patreon skims off the top of pooled Furry commissions creating a monetary barrier in Furry art and destroying the once “public” domain that 99% of Furry art came to land in. Furry transactions are sent (and often held hostage) by Paypal.

None of them owe us anything. They do not follow our rules and at any time they can shut us down for not following theirs. We could be closed, banned, dismantled, dispersed, and erased and have absolutely no recourse but violent and open revolt and revolution. Meanwhile we produce all the value for these sites. We make the art that fills their galleries, make the transactions they skim off of, and generally fill each site with the content they monetize either directly or through ads. Content without which it has nothing. Our labor without which it has nothing. The relationship of a poster to a site where they post is none other than that of employer and employee. The poster is the source of all the value, and the recipient of none of it. They are at the submission of the administration and in the corporate sense the laborers on the assembly line.

We are being gentrified.

This rising Furry capitalist class and its industrialist allies must be opposed and overthrown by the power of Furry labor! Unwitting or conscious of the greater impact of their self-service this partition of Furry seeks or will come to seek social, political, and cultural domination over the Fandom. Watch them declare themselves your friend, true upholders of Furry ways and developers of art and fandom! Then watch how quickly they recoil into the supporting arms of their financier's money, influence, and power when rebuked. Watch as they turn violent against that same fandom they claimed to love when it impedes their plans for its exploitation. Let there be open class war in the Furry Fandom. We will be none the worse for it.





## Part III

# The Future Fandom

You would be forgiven for thinking this book is just a rag of complaints; pointing fingers at various “enemies of the people”. This is not a hit list of Furies to bring to the guillotine on the order of Robespawierre. History is the battle of class against class concerning to the tools, and thus the future, they control. A manifesto without a program for the future is just a tirade.

The Furry Fandom’s next age, the age that will bring us to full control of our future, to class consciousness, will be spent doing battle with our own capitalist class and the mundane capitalist class who supports it. It will be a global battle against capitalism and imperialism. A battle in both in our own society and around the globe as we struggle to build brotherhood between Furies and support each other against Capitalist encroachment. We will come to recognize international solidarity between all Furies which renders borders useless and engages us all in a democratic struggle for our global Fandom against global Capitalism. Unite, or die.

The opportunistic moves being made by the Mundane capitalists in an effort to exploit the Fandom will crystallize the already prominent Furry conception of ourselves as a refuge for the outcasts of dominant bourgeois society into a full fledged cultural identity. We will recognize our complete antithesis to the dominant, and thus capitalist, culture. The class struggle the Fandom will have to wage will birth a notion of independence and we will become aware of our status as artisan workers opposed to capitalist exploiters and the collective value of the experiment we have undertaken for almost 50 years. We will be forced to answer the Furry question. What are we? What have the last 50 years of experimentation been for? Who really built this thing we have come to call a Fandom that does not work like any other fandom? *To what lengths will we go to defend it?* The slightest good faith investigation will reveal that we the workers and artisans built it ourselves with our labor. Each and every Furry painted a stroke of the Fandom. We will discover that it belongs to all of us, not a few of us. We will rebuke the capitalists with the slogan: “all of this is ours!” and evict them from our sight as they intend to do to us.

There is no inevitability of our success. In order to succeed in our mission we must develop and act upon a political program for the future of the Furry Fandom or no amount of call-out posts or





articles will shift anything. This manifesto lays out the actions to bring this future to fruition. These immediate measures should be undertaken by all passionate and vocal Furry leftists who seek to join the Furry Party of Art and Labor.





# Part IV

## The Political Program To Combat Capitalism

### Immediate Steps

#### 1. The formation of The Party

The leftists of the Furry Fandom must form an organized party to carry out the goals and actions expressed in this book. The formation, organization, and governance of this party will be determined by its members. It is not imagined as a dry and strict organization. It will not seek to simply paint a fox on top of old Soviet aesthetic. It will be informed by and comprised of a specifically Furry one. Organization constitutes a party. A union constitutes an organization, as does an association, collective, or any other assembly of people for the express purpose of carrying out a political task. The Furry Party of Art and Labor must exist, underground if necessary, as a physical organization. Only through organization and coordination of our actions, thorough communication, and pooling of resources can we mount a competent defense and revolution as the Furry working class.

#### 2. Propagation of ideas through art and writing

Art and Literature is Furry's strongest weapon. We are a sleeping giant of propaganda. The ideas and desires of this book and the Furry leftist movement must not be contained to the academic discussion in specialized "political" chat rooms. We know by experience that the "marketplace of ideas" and hegemony of "civility" does not allow for the direct propagation of leftist ideas. Furrries having a predisposition to sweeping all controversies under the rug to 'prevent' Furry Drama, and thereby leaving it to fester like an open wound, means we must utilize our prime skill. Furrries must be spoken to in the medium in which our heaviest ideas are conversed. We must draw Furry leftist ideas in paint so that its words may be spoken and bypass the fake 'debate' which would be deployed as a time waster and misrepresent our goals to the Furry people.





Furries are still betrothed to the dominant mode of production. The dominant mode of production being steeped in Fascistic and Imperialist themes, Furries unwittingly spread and normalize militarism, hierarchy, genetic predetermination, and Capitalism as a righteous scientific fact and the only possible future for all time. We in turn must propagate themes of Furry independence, collaborative community labor, racial and gender equality, and Furry Socialism in addition to depicting the *specific* ideas and actions in this book.

### **3. Establishment of panels and room parties at conventions**

The Furry Party of Art and Labor must begin to hold leftist Furry panels and room parties at conventions not just to meet each other, but to present our ideas, analysis, and plans to the Furry public. We show ourselves to be a vibrant and politically active force in Furry society. If necessary we must hold these panels and meetings covertly, given there will be many convention staff that have a stake in the commercialization of the Furry Fandom.

### **4. The starting of local Furmeets**

Furries of The Party must either start their own or become important in their local furmeets and become influential and indispensable organizers of the local Furry community. We must render eager aid and material support to our local communities and be its pillars. Through our generous actions we will disprove and render irrelevant the reactionary opposition who time and time again prove themselves to be incapable of fostering a healthy community.

### **5. The organization of the creators of the Furry Fandom into unions**

Artists, Writers, Musicians, Craftsfurs, and Comissioners among us must organize ourselves and friends into unions to share resources, collaborative education, and the spreading of and later the adherence to leftist ideas. They must be organized to protect the artists and craftsfurs from the predatory capitalists, both Furry and mundane, so as to leverage their collective power against that of the individual exploiter.

### **6. The volunteering for positions within conventions by the Party**

Leftist furs must begin committed volunteer efforts and seek staff positions within their local conventions, especially as Security, Dealers Den, and Con Ops roles. In these roles the organization, property, and future of the convention must be brought to the forefront.

### **7. Building international ties**

We must branch out and start building strong ties with furs across all borders, especially ones who do not speak our language, adopting their platforms if we have too. We should especially make ties in Asia and South America, where western imperialism seems most intent on sending its forces next.





# Revolution

The political goal of the Furry Revolution is the complete overhaul and reconstitution of Furry social infrastructure and economy into a democracy. We aim to democratize and collectivize the institutions of the Furry Fandom so that all Furies can build and enjoy the Fandom as equal owners and workers. We seek to declare the Furry Fandom a political entity, fully cognizant of its power, engineered in service to its workers, its artists and craftsurs, defending and delivering to them the full value of their Furry labor. We work to put our paws our future and make us masters of our society. All of this is ours.

## **Democratize convention infrastructure**

After completing the initial steps, organizing ourselves and the labor of the Furry Fandom we must seize the offices of the convention system and throw them open to elections! Conventions will no longer be allowed to coalesce into cabals of insular friends, all covering each others transgressions, and suddenly rolling up the ladders when the reproach of the community they claim to serve comes asking questions.

## **Ending of for-profit conventions**

Through their democratization we will end the for profit status of any existing or future convention. No convention shall be allowed to privatize the collective work of the whole Fandom into their personal cash generator, exist as fronts for embezzlement and exist shielded from all public inquiry, while at the same time be allowed to participate in the Furry Fandom.

## **Restructure the convention as furry councils whereby economic plans are structured through the democratic participation of the Furry people**

We will transform and expand the conventions from three day yearly parties to a 24/7 organization for the support of Furry life. The conventions will perform the functions of workers councils, allowing direct participation of all Furies in the planning and construction of their Fandom through our unions.

## **Establishment of a congress of conventions for the coordination of an international Fandom**

We will establish an assembly of all conventions to coordinate and orchestrate an international Furry Fandom with international support for Furry development, necessitating a central trust, pooling of finances, and global planning of Furry labor and our economy.

## **Develop economic plans, global to regional, through the conventions and their congress.**

Through the assembly of conventions, the entire Fandom via the input of each Furry, will produce economic plans ranging from local to global and create a democratic economy.





### **Purchase or otherwise acquire space to be operated as Furry libraries and community centers.**

The Conventions will establish a Furry community center in its city, containing a library and artisan tools owned collectively through the convention to open up Furry production and education in the Furry arts to all Furies through equal access to industrial technologies

### **Unionization and Collectivization of Furry Capitalist Institutions**

Through the aid of the Party and the collectivized conventions we will unionize the labor forces of the few Furry Capitalist institutions and through whatever possible arrangement transform them into collectively owned convention operations.

### **Protracted Posters War**

We will embark on a campaign of agitation, obfuscation, and infiltration of the corporate sites that have come to think they rule us. We will make their life difficult. We will not be a polite and respectable market. We will be unsellable.

### **Furry sites hosted by the Conventions**

Furry sites will be hosted by the conventions themselves, thus keeping the sites in community ownership and ensure the will of the people upon their organization.

### **Repatriate and Collectivize Furry Websites**

We will, through a campaign of pressure, agitation, and unionization repatriate Furry sites from corporate ownership and subsequently put them in the ownership of the conventions, whereby we democratize them, renovate them with an elected administration which will rely on work from the Furry community at large. We will break the trend of the slow and steady selling off of Furry infrastructure and place Furry society back in community control.

### **Furry Parity with Corporate Sites**

The Conventions will develop and offer help to Furry developers to create all the necessities that Furry society currently relies on the corporations for. As with FA we will make our own communications and posting sites, our own payment and streaming sites, and liberate the online infrastructure from Capitalists.

### **Democratic Web Administration**

The administration of all Furry sites will no longer share the in-group problem of current Furry conventions. Their administration will be elected and beholden to the Furry people. These sites will be developed with Furry labor and Furry invention utilizing the skills of the entire Fandom and not just the site owner and his management friends. This will be the motivation for Furies to move their galleries and communications to the convention sites.





**Purchase or otherwise acquire land to be held communally in the convention name**

We will purchase, or otherwise acquire land, for development, for cultivation, to be held in common in the name of the convention, by the Furrries, and be used according to our economic plan.

**Purchase or otherwise acquire factories**

We will hold factories in convention name to carry out the production of Furry raw materials, the fur, glue, markers and pencils, and anything deemed the necessities of Furry life through Furry labor. We will divorce our craft from the global exploitation of labor.

**Purchase or otherwise acquire housing in convention name for Furrries.**

The acquiring, construction, etc of housing to be held in the name of the convention to cheaply house and provide for Furry life.

**The establishment of experimental rural communes for agriculture and experimental Furry life.**

We will establish rural or semi-urban settlements entirely of Furrries who wish to embark to create autonomous laboratories of Furry production and culture. They will test the boundaries of Furry artistic development to produce a cultural dress, architecture, and advance Furry art and science beyond commissioned piecemeal art. They will be places unhindered by the dominant social stigmas and prescriptions regarding homosexuality, gender, nudity, polyamory, pornography, disability, and all the things Capitalist society regards ill character defects by which it excludes people from existence. It is a place where the chains can be entirely broken.

If you find yourself in agreement with the analysis and actions laid out in this book then you ought to join the *Furry Party of Art and Labor* and make true the claim that all of this is ours!

<https://t.me/FurryPartyOfArtAndLabor>





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