

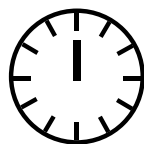
Led by Ania Bas with
introduction from Kevin Rivett

BEYOND RESILIENCE

MANIFESTO WORKSHOP

“BEYOND RESILIENCE: CO-DESIGNING
OUR CREATIVE FUTURES” event at the
Bluecoat, Liverpool in March 2019.

The forum was a highly participative day of workshops, discussions and peer-to-peer sessions focused on organisational and personal resilience as well as resilience in the wider world. Curated by Evelyn Wilson and Suzie Leighton, Co-Directors of The Culture Capital Exchange TCCE, one of the programme's partners, it was aimed at artists, leaders working in the arts and cultural sector, funders, policy-makers and others engaged in the development and sustainability of the sector, as well as researchers and those who collaborate more widely with the sector.



THE WORKSHOP SETTING WITHIN THE FORUM

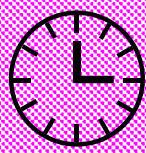
The Manifesto Workshop was part of the Boosting Resilience programme's *Beyond Resilience: Co-designing our Creative Futures* event at the Bluecoat, Liverpool in March 2019. The forum was a highly participative day of workshops, discussions and peer-to-peer sessions focused on organisational and personal resilience as well as resilience in the wider world. Curated by Evelyn Wilson and Suzie Leighton, Co-Directors of The Culture Capital Exchange TCCE, one of the programme's partners, it was aimed at artists, leaders working in the arts and cultural sector, funders, policy-makers and others engaged in the development and sustainability of the sector, as well as researchers and those who collaborate more widely with the sector.

The idea of a Manifesto was first proposed by Boosting Resilience participant Kevin Rivett at a co-design workshop that was ran in the lead up to our final Boosting Resilience Residential which took place in November 2018. Kevin went on to collaborate on the design and running of the workshop alongside workshop leader, artist Ania Baš with inputs from Boosting Resilience team leaders Professor Clive Holtham and Evelyn Wilson. The workshop was announced in the advanced briefing material, and Ania gave a short debriefing on the outcome in the final debriefing session of the day.

THE WORKSHOP PHYSICAL SETTING WITHIN BLUECOAT

The workshop was held in the Upstairs Bistro, enabling the work to be visible and engaged with by forum delegates throughout the day. All posters of relevant art manifestos were displayed to set the scene.





EXAMPLE

EXAMPLE

This is a partial representation of this process based on text that had been handed back in by one of the participants. Essential part of this process, a verbal exchange between pairs and larger groups, has not been captured in writing.

STEP 1 / Texts created individually

A manifesto is a call to action, a document which forces the world to wake up and take notice of an issue or an action that is being birthed. The manifesto is like a manual to understand how best to take care of the idea, to feed it with the resources it needs and to keep its life focused on the job in hand. The manifesto ensures the integrity of this idea. Keeps the boundaries of the inquiry solid.

A manifesto brings with it risk. It is a statement of intention. It is a standpoint which, from that moment, will need to be defended. The risk is that it will be found to be wrong.

And so the trick is to create a living manifesto, one that can evolve and change as the nuances of the situation come to light. The life-force will take its own course and if not able it will die. The movement will die.



STEP 2 / Quick Edit

The manifesto is like a manual to understand how best to take care of the idea

The manifesto ensures the integrity of this idea.

The manifesto is a standpoint which, from that moment, will need to be defended.

The trick is to create a living manifesto.

STEP 3 / Questions and suggestions from another participant

A MANUAL

When will you know this is ready for a test?

How might the other people who are not part of this get involved?

ENSURES INTEGRITY

Power, privilege, protect, provide transparency

A STAND POINT

A LIVING MANIFESTO

I like and agree with your points. This can develop a strong, healthy foundation.



STEP 4 / Further work with text, addressing questions, comments and suggestions

Community input at all stages enable the living manifesto. Clarity on whether an END POINT is what is desired. What is the place of a review process in this case? Or does it need to be fixed in time for all time?

If it is for a community then the community needs to be author. If it is a singular perspective then single authorship is fine and makes sense.

I like the statement '4 approval'. Exactly. If this is to speak 'on behalf of' it needs the approval of those it seeks to represent.

This resonates - RISK - How far am I willing to go? For me this comes fightback to RESPONSIBILITY.

Final. Who is the steering group?



STEP 5 / Conversations in larger group

Patchwork

- can build / open
- dimensions and layers
- component approach

Scrutiny. How to contain the mutation of a positive pandemic?
The creative virus.

STEP 6 / Shared outcome

Manifesto as a 3D virus (positive pandemic towards a creative resilient future). Each loop included a phrase or word that grows this pandemic: collective, positive, manifesto)





300

Good

Week

10/10

10/10

10/10

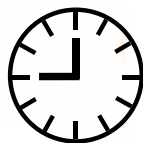


Key words collected from writing material gathered from all the groups:

Amplifying voices
 Authenticity
 Cross-pollination
 Diversity
 Empowerment
 Improvisation
 Integrity
 I've got your back
 Nuance
 Responsibility
 Risk
 Skill
 Strength in voice(s)

Key phrases collected from writing material gathered from all the groups:

Diversity of thought and voices - diversity of attitudes
 Improvisation allows for freedom
 In change what can you keep and repurpose?
 Integrity: power, privilege, protect, provide transparency
 No fear of failure
 Remove barriers both personally and professionally.
 Responsibility to those who do not have the platform - give them the platform or create a world in which it is easy to access
 Space for risk - understand risk and failure
 Share risk - lighter impact of negative result but broader impact if positive result
 Take care of the idea
 Value - each other - yourself
 What change do you want to see?



The discarded cardboard which is on view was probably part of a
to **FINAL COMMENTS BY EVELYN WILSON AND CLIVE**

HOLTHAM OF THE BEYOND RESILIENCE PROJECT TEAM iterations
or the demands of the contemporary drawing room.

Our aim was to explore the development process for a manifesto
for the Beyond Resilience Project and in order to do this we
approached the artist Ania Bas to work with us to develop the
manifesto workshop during our Beyond Resilience Forum.

We were delighted that Ania, supported by Boosting Resilience
participant and original manifesto proposer, Kevin Rivett, agreed
to facilitate the workshop. It was held in the Upstairs Bistro in
Bluecoat, overlooked by a huge image of Yoko Ono performing in
the very same space four decades before. The workshop, which
lasted an hour, was well attended and well received and points
a way forward for a successful and authentically collaborative
process, albeit that this needs more time both to initiate and to
incubate the core propositions

We are also grateful that Ania has been able to document and
thus share her process here, making it a valuable deliverable
of the Boosting Resilience Programme. It provides support and
practical encouragement to the sector. We also thank Kevin Rivett
and fellow cohort members for advocating and supporting the
workshop, and Liverpool John Moores intern James Bowling for
his diligent work on setting up and processing materials during
the day.

London, 4th November, 1999

G. WEIZGER.

The cardboard is on view from Monday 9th-30th November.
Open daily from 6 p.m. to midnight.

The exhibition will open quietly at 6 p.m. Monday 9th November.



Ania Bas is an artist and organiser. She works across text, performance, publishing and social engagement to create situations that support dialogue and exchange. Through her work Bas explores ways of working, making and thinking together that can challenge modes of participation, bring together people from diverse communities and make art relevant in everyday life. Her work has been commissioned by the Tate, Whitechapel Gallery, Art on the Underground, Whitstable Biennale. Bas is a co-founder of The Walking Reading Group. She is Open School East Alumni (2013- 2014) and Faber Academy Alumni (2018).

www.aniabas.com

Photographs by Shahrokh Nael and CLIVE HOLTHAM

Designed by Andrew Brash

featuring fragments of the Futurist Manifesto, Surrealist Manifesto, Maintenance Art Manifesto, and the Autodestructive Art Manifesto.

Boosting Resilience: Survival Skills for the New Normal was one of four new flagship projects supported by Arts Council England with the aim of exploring and piloting different approaches to sustainability across its portfolio.

<https://www.boostingresilience.net/>

