



## Performativity, Modes, and Sign-Acts

The thematic mode of	Can be expressed as an intention	Can be made manifest through the following resource of support
<b>Discovery</b>	The intention is to support writers to gain free time and space to write. <i>This is the modality of permission.</i>	Material Culture: Notebooks, Creative spaces that inspire you to write. Funding to take time out to write.
<b>Connection</b>	The intention, here, is to support writers to connect to people, places, and networks. <i>This is the modality of volition, choice, and opportunity.</i>	Social Enablers: People, Places and Social actors that support opportunity and choice. People and spaces that spark a sense of interest and/or connection.
<b>Craft</b>	The intention here is to support people to develop their craft or voice. This often involves the gradual adaptation of form, style or approach. <i>This is the modality of suggestion.</i>	Development Cultures. Supportive mentoring, editing of work.
<b>Transformation</b>	The intention here is to bring about changes to their own lives, to the lives of others or perhaps even to explore remediations of their work. <i>This is the modality of potential or performativity.</i>	Change-Making Cultures. Cultural and literary institutions. Festivals. Publishers. Hybrid Studios.
<b>Sign-Acts</b>	Each curator interprets the cycle in their own way, in order to develop a unique style and approach to inclusive writer development. My personal approach emphasises the potential of modes and modalities to bring about change through shared acts of interpretation.	Taken as a whole the cycle is an adaptive resource for the curation of inclusive writing cultures.

### Meta Performativity

**For example in this project we found that:**

A supportive writing group facilitates a 'habitus for writing that encourages regular writing, sharing, and feedback.

Through the act of writing people gradually develop the confidence to call themselves writers.

Through the acts of sharing, people may perform an identity as authors.

Through the creation of poems and texts and books, we collectively contribute to the culture of writing.

### Performativity

Strictly speaking, performativity is a theory of language that describes how the act of naming something brings it into being.

**Applied to this project, the question becomes:**

How do people establish the confidence to name themselves as a writer? At what point does someone shift from being someone who writes to being someone who calls themselves a writer?

### Mesa Performativity

**For example in this project we found that:**

Regular acts of writing can help to support a rhythm of writing.

These rhythms or habits may gradually build the writer's confidence.

In the final analysis it was felt that, although theorists of performativity often used subtle and nuanced arguments, there is a risk of reductionism. The following approaches are offered as alternatives and/or complements to the concept of performative writing:

**The theory of modes as an approach to constructing**

**support:** looks at the intention of the facilitator and explores how this is made manifest through acts of writing and curation.

**The theory of sign acts:** looks at how facilitators can use modes to assemble a personal and rhizomatic structure of support.

