

USING CREATIVITY AS
A FORM OF ACTIVISM

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B O R N T O
C R E A T E

DIALOGUE WITH CREATIVITY

PANEL DISCUSSION

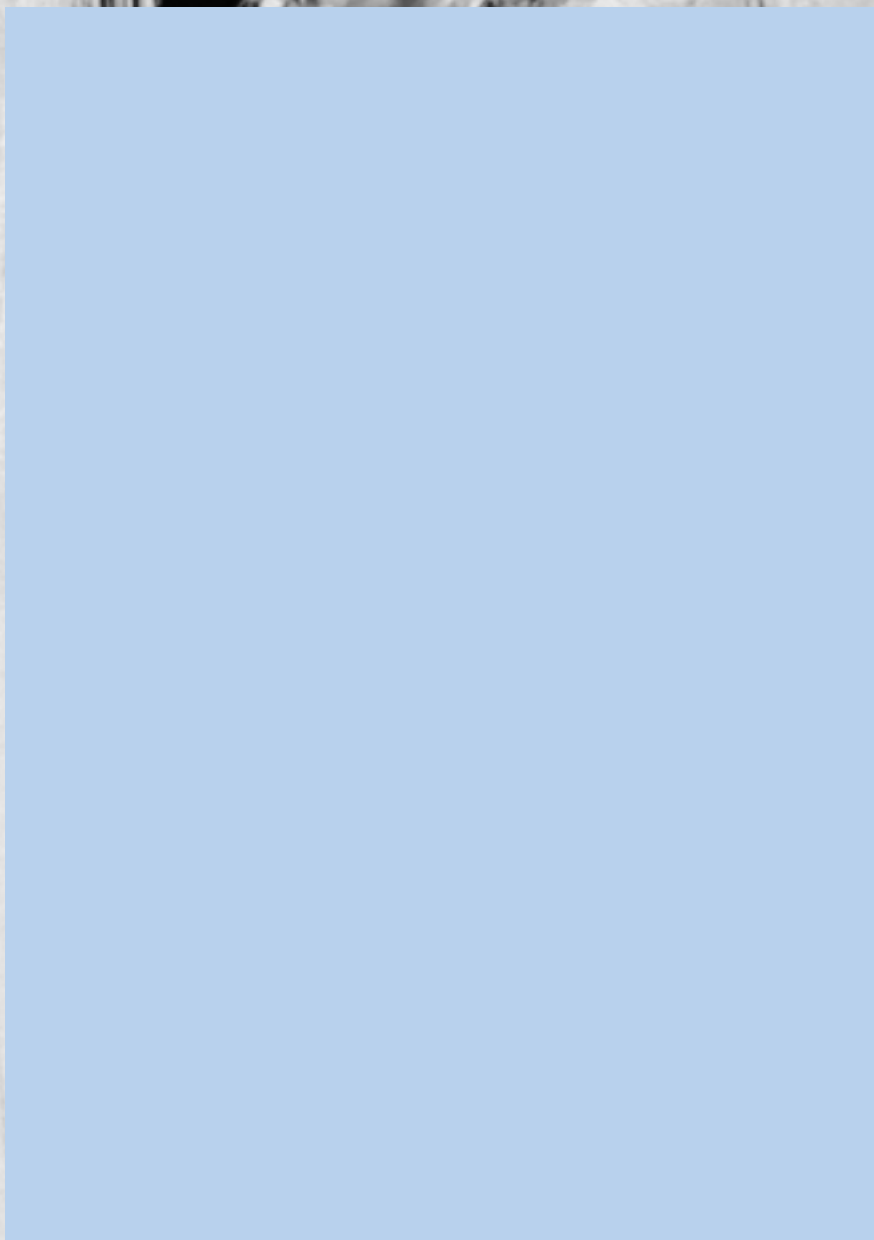
USING CREATIVITY AS A FORM OF ACTIVISM

BORN TO CREATE

Creativity as Activism emerges from a live panel conversation hosted by Born to Create, exploring creativity as a mode of resistance, ethical attention, and social change in the digital age. Moving beyond protest as spectacle, the discussion considers creative practice as an act of self-discovery, responsibility, and long-term cultural intervention.

Shaped into an essay, the text weaves lived experience with critical reflection, offering creativity as a way of planting seeds—quietly reshaping how we imagine agency, care, and collective futures.

THE MOST
Radical FORM
OF ACTIVISM MAY
BE THE COURAGE
TO DISCOVER AND
EXPRESS ONE'S
REAL SOUND.



In a world saturated by speed, noise, and continuous stimulation, activism is often imagined as loud, visible, and oppositional. Yet, as articulated in the opening moments of the panel discussion, activism can also emerge through stillness: a pause that allows for self-recognition, reflection, and the reclamation of one's authentic voice. This reframing aligns closely with Paulo Freire's understanding of praxis as the inseparable relationship between reflection and action, where transformation begins not with spectacle but with consciousness (Freire, 1970). Within this paradigm, creativity becomes a primary site of activism—not as ornamentation, but as a method of inquiry, resistance, and ethical engagement with the world.

Reference:

Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum.

Several contributors articulated activism as an internal activation rather than an externally imposed identity. The idea that “activating your real sound” constitutes a radical act speaks directly to contemporary critiques of conformity culture, in which subjectivity is flattened through social, economic, and digital pressures. From a psychosocial perspective, this mirrors Winnicott’s concept of the “true self,” where creative expression is fundamental to psychological health and agency. Creativity, in this sense, is not merely expressive but reparative: a way of restoring vitality in environments that reward replication over authenticity.

The panel also foregrounded creativity as a relational practice, one that extends beyond individual expression into collective responsibility. Artists working with vulnerable populations, particularly young people affected by trauma, highlighted the ethical tension between visibility and care. Public celebration of success can easily slip into the production of symbolic figures that mask the non-linear, fragile nature of real transformation. This echoes longstanding concerns in participatory and community-based art practices, where representation risks becoming extractive if not grounded in consent, long-term accountability, and an understanding of recovery as cyclical rather than progressive.

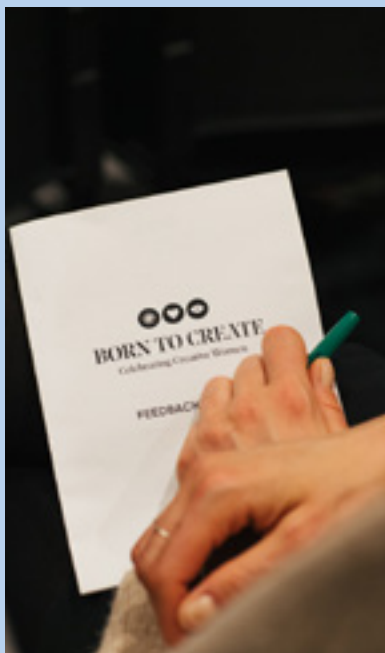
The digital dimension of creative activism introduced another layer of ethical complexity. Digital platforms offer unprecedented reach, yet their material consequences remain largely invisible. The discussion on digital sustainability exposed a critical contradiction of contemporary activism: practices intended to reduce environmental impact, such as remote work or online campaigns, can themselves contribute significantly to energy consumption. Here, activism operates less through confrontation and

more through education, reframing, and what might be called “quiet resistance.” By redesigning systems to be lighter, slower, and more accessible, creative practitioners intervene structurally rather than symbolically, aligning ethical intention with infrastructural change.

Artificial intelligence further complicates this landscape. As creative production becomes increasingly automated, questions of authorship, intellectual property, and moral responsibility remain unresolved. The absence of stable ethical frameworks places greater responsibility on individual practitioners to act reflexively, acknowledging that technological capacity is advancing faster than collective moral consensus. This condition reinforces the panel’s broader assertion that activism today often unfolds in ambiguity, requiring discernment rather than certainty.

Across disciplines and practices, a recurring theme emerged: activism as seed-planting. Impact is rarely immediate, measurable, or attributable to a single gesture. One participant’s reflection—that change may only become visible generations later—captures a long-view ethics of action that resists burnout and cynicism. This temporal humility challenges the contemporary demand for instant outcomes and aligns creative activism with care, patience, and sustained commitment.

Ultimately, the discussion reframes activism not as a fixed role but as a mode of being attentive, responsive, and ethically engaged. Creativity functions here as both method and medium: a way of sensing what is not working, imagining alternatives, and acting within one’s own sphere of influence. Whether through environmental art, digital design, education, or storytelling, the activist gesture is not defined by scale or volume, but by integrity, awareness, and the courage to act in alignment with one’s values.



Planting
SEEDS IS STILL
ACTION, EVEN
WITHOUT
WITNESSES.





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