How Do Crafty Introverts Communicate Planetary Predicaments?

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My research strongly adheres to notions of psychological and traditional methods of creative development, directly informed by my discipline in surface pattern design: a study of craft, technology, machinery, traditional print and materiality. Amidst my position to develop this extended essay, I seek to assess the work of craftivists under the pretense that craft does not only gravitate towards a will to create for the sake of creating, but to generate projects for a higher purpose or exterior ambition as a creative activist. My focus is on exploring the works of introverts as opposed to a general audience of makers, and how they – including myself – respond to a plethora of environmental injustices. As a species we have certain responsibilities to uphold, including but not limited to protecting forests, habitats, and glaciers. The poor treatment we give these environments is generated on account of our industry models, personalities and ways of thought. My foremost goal is to adjust or inspire ways of thinking to allow those who are not activist warriors – as stated by Sarah Corbett in *How to be a Craftivist* – to start channeling their innermost worries, fears and complaints and turn them into passionate, compassionate and motivational objects and activities to highlight the need for a better world (2017, p. 1). The subject defined here is not one of personal gain, but to develop a hope of finding deeper meaning in crafting, and in learning how to create artwork through the use of your hands (Korn, 2017, p. 9); crafting as a traditional means of projecting one's voice through hard work and patience.

I first learned of craftivism from Corbett and her group, The Canary Craftivists on their climate campaign for non-activists. In her book, *How to be a Craftivist* (2017), she describes the term as being 'slow and mindful activism' (p. 2), both a physical and psychological activity. The type of activism discussed in Corbett's writing is not weak or non-assertive, but rather gentle and persuasive. It requires work of the hands, to craft and curate messages and narrations discussing and communicating our inner thoughts and desires on difficult topics and injustices. It is also a way of containing emotions such as anger and sadness in an attempt to avoid misunderstandings, and instead regards thoughtful and mindful notions in understanding the context of a situation and empathizing with others' views and actions.

The term 'Craftivism' was initially coined by Betsy Greer in 2003 and she defines it as "a way of looking at life where voicing opinions through creativity makes your voice stronger, your compassion deeper" (quoted in Corbett, 2017, p. 4), a definition that insinuates that the longer you spend on a craftivist project the more you will understand it and empathize with it. The term is made up of two words: craft and activism. The word 'craft' has multiple meanings, as there are a variety of types of craft: 'high craft, low craft, reproductive craft and conceptual craft', and is also said to be a 'cultural construct that evolves in response to changing mindsets and conditions of society' (Corbett, 2017, p. 9). In terms of being an introverted creator, this activity is also more likely to get you involved in the bigger picture without initiating uncomfortable situations.

Introverts are often defined by their characteristics. They are shy, quiet, keep often to themselves and most are not too fond of small talk and social interaction. Varying degrees of introversion can cause an individual to do better in quiet environments, prefer spending time alone and show more reservation in social gatherings (Raypole, 2020). Often given the title of 'social outcast', some introverts can even be difficult to approach. Some people are natural introverts, and some have the traits characterized of an introvert in lieu of past events. The *Oxford Dictionary of Sports, Science and Medicine* described the word introvert as "a person who exhibits high levels of introversion," and goes on to define introversion as "a personality trait characterized by a tendency to be preoccupied

with oneself; to be shy, cautious, and to be inwardly reflective more than overtly expressive" (Kent, 2007) and often-most, by rare occasion, their outwardly expressive nature is only seen by those they trust or with whom they share similar interests. Alternatively, craft is described as "a term used by journalists to describe the occupation of journalism, to distinguish it from a more formally registered profession" in the *Oxford Dictionary of Journalism* (Harcup, 2014), suggesting that it is used as a term to describe a creative discipline or mode in which someone works. This also suggests that craft is an informal way of construct, making it suitable for introverts who prefer to avoid formality.

Fig 1. 'Intriguing Activism: mini banner placed on a street for a diverse group of passers-by following a world-reported racist attack', How to be a Craftivist, p. 135.

The image above (figure 1) represents a small banner that states, 'If our lives are ruled by fear we will make innocent people our enemies. If our lives are ruled by love we can make strangers our friends.', a project initiated by Corbett in response to a racist attack (2017, p. 135). It was hung on a lamppost for the general public to see, and has sewn heart decorations, floral fabric and bright colours for an overall friendly, positive and compassionate appeal. The materials used here are seemingly of cotton origin, which is a 100% biodegradable material when used to create fabric, making it a safe and convenient option for sustainable and environmental-driven projects. Using a form of craft to communicate an issue or resolve a problem can be purely in its physical state without any additional personal interaction; hanging from a railing, a lamppost, a shop window (if permitted) – it can be as simple as leaving your message out in public and progressively seeing what happens to it from afar.

Corbett's mini banner projects not only provoke discussions, but are also being shared online, creating even more conversation (2017, p. 4). Online communication can be a pivotal form of development for introverts to share their thoughts and ideas with the world, as opposed to standing on a stage in front of hundreds to thousands of strangers. Instagram, as an example, has opened up a whole new way to share content internationally without the effort of setting up meetings or talks. Introverts have a different kind of perception in becoming aware of things, people and ideas (Knowledge Leader Editor, 2015). They also have a different form of judgement in coming to conclusions about what they have perceived. Introverts and extroverts differ systematically in what they perceive – and if this is so – then it is reasonable to assume that they will also differ correspondingly to values, reactions, motivations and skills (MBTI Assessment, 2022). These major pair of psychological preferences are indicators in helping people understand where they place their preferences and attention and where their energy stems from. Social platforms have in some way handed introverts the mask they need to conceal their identity and influence others with a 'fantasy' persona. The illusion of the social presence gives introverts every excuse to portray a lifestyle they

don't even have, with Instagram being a major benefactor in this behaviour: providing filters, lighting, other forms of editing and even the ability to do-over what has been created at the press of a button – providing the world with content of a 'fake' perfection (Knowledge Leader Editor, 2015). However, this has its focus on imagery alone. The captions that coincide with these pictures do not have the same level of control other than where someone wants their information to spread through hashtags; and this is perhaps also ideal in the way introverts reach out to a specific audience – but the way in which someone writes their captions – or even not at all - is more authentic, given that it is not copy and pasted from other sources or derived from another parties' opinion. Introverts still have every right, even online, to portray an outcome without any additional input.

Online interaction has a certain magic, that when initiated, it is stored indefinitely for others to revisit and continually interact with; it accepts both sides of arguments – perhaps a more comfortable situation for introverts without the unnecessary confrontation - and even goes on to design future discussions, such as the essay in question. The book *Design Activism* by Alastair Fuad-Luke perceives activism as expressions that 'have taken on more pluralistic forms', aided by information communication and technology; mainly 'abetted by the internet' (p. 5), and includes a quote in his book that states, "Collective challenges [to elites, authorities, other groups of cultural codes] by people with common purposes and solidarity in sustained interactions with elites, opponents and authorities." (quoted in Fuad-Luke, 2009, p. 5), and the topic also states that the term derives from groups gathered around specific issues of interest that are under an anthropocentric state of mind.

Anthropocentric thinking, or homocentric thinking, is human-centered and based on the belief that we are the only living beings of value and thus have a privileged position on the planet (Park and Allaby, 2017). Introverts – and craftivists - emit a level of empathy derived from their reflective nature that allow them to avoid such thinking and instead act opposingly. The contrasting state of mind is called being ecocentric, where some of us perceive all living organisms to be of equal importance and that nature has its own rights that should not be tampered with. Classical thought on the term proposed that since everything had been so easily laid out for us in the natural world, we must be of utmost importance in the hierarchy of all living things and so made us entitled to use the natural world as we saw fit (Ponting, 2007, pp. 117-118). This early anthropocentric view of the world was outlined in Aristotle's political argument, "Now if nature makes nothing incomplete, and nothing in vain, the inference must be that she has made all animals for the sake of man" (quoted in Ponting, 2007, pp. 117-118), a generic approach that focused on the beauty and utilitarian aspects of the environment. Modern-day thinking has evolved far beyond these simplistic ideations, with introverts and craftivists becoming increasingly important figures in changing the way we perceive and respond to our environment.

The Arts and Crafts movement informed what we perceive to be 'craft': objects that are both beautiful and useful, and 'merge practical skills with political utopianism' (Corbett, 2017, p.10). There is a model of work here that is honest and fulfilling as opposed to mechanized production and industrial capitalism; a mode of working that can 'exercise skill in making (an object) typically by hand.' (Soanes and Stevenson, 2006, p. 238). Today's era is often described as a 'skills economy', where everyone undergoes a form of trained practice in a particular subject, but the question lies in the tools of influence – as described by Richard Sennett in *The Craftsman* (2009), 'The greatest dilemma faced by the modern artisan-craftsman is the machine. Is it a friendly tool or an enemy replacing work of the human hand?' (p. 81). If we did not have machines, we would not have the advantages of the internet, but there will always be controversy over whether or not they are necessary in aiding our abilities to craft. Introverts may even find machines intimidating, preferring

to use their hands to make things over using foreign lumps of metal or plastic that automatically and soullessly creates the work for them. Being an introvert myself, I find it difficult to create a bond with something that does not respond to my thoughts and personal process, instead opting to use my hands to involve myself with the materials I am using to better connect with my subject. The *Canary Activists* see hand-crafting as a personally engaging activity, with the actions of your hands being 'slow, calming and empowering,' and that once you 'know the repetitive hand action to use' (Corbett, 2022, p. 118), you will become more in-tune with the subject at hand – as stated in the *#CanaryCraftivists Manual*. By choosing to hand-craft our visions, we provide a bit of ourselves to our audience – and this is obvious to see in the physical outcome when comparing it to a machine-generated, mass-produced product where all replicas look identical.

When it comes time to communicate our concerns to authoritative figures, we often think it is more a task for the extroverted, loud-minority of activists, but it is actually an issue for the quiet majority who don't see themselves as the typical activists that also hold those in power accountable for. However, those in power are less likely to notice or even give their attention to the items you have hand-crafted if you have mass-produced the same object, even by hand. They will see it as another form of spam, harassment, and will even 'start doubting your commitment' (Corbett, 2022, p. 121), thinking that you care more about the craft more than the subject matter. When creating something to support a campaign, it is vital that you do not rush the craft as it will immediately give off the impression that you have taken little care in the activity, perhaps even deriving the materials from unethical sources that can not be recycled – bringing about another key issue in the campaign for climate change: our sense of materiality.

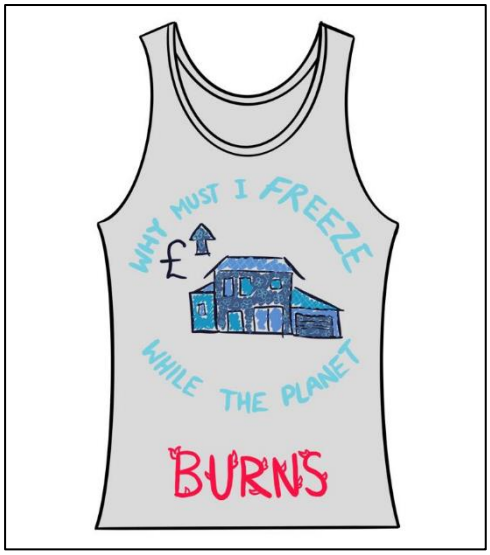

Fig 2. An image of my project draft sketch, executed on a digital platform.

Fig 3. A photograph showcasing my project and its materials.

Taken into consideration that there is a need to create a more sustainable model of craft for the sake of the environment, Figure 2 showcases my apparel project in the making, "Why Must I freeze while the world burns", a take on the energy crisis the world is experiencing today. It projects a house, paired with the GBP currency symbol and an upwards arrow to signify rising costs of living. The title represents the need to feel warm and comfortable in my own home while what I should be receiving as a standard way of living is actually something that is otherwise killing our planet in its attempt to provide for the human populace. The materials used in this project (figure 3) also reflect models of sustainability and materiality caution: the shirt itself is made of cotton, and the fabrics to be sewn into the imagery were salvaged from my local fabric shop's offcut pile for reuse to avoid the

production of brand-new materials. They are to be hand-sewn to avoid electrical costs of a sewing machine as well as my attempts to view the project from Corbett's point of view. The colours are intentionally cool, including shades of blue, as a symbol of the coldness that I identify in the topic, and of the negative feelings induced in the narrative. I intentionally involve a more floral pattern in response to Corbett's banner (figure 1) as a means to portray gentleness.

Fig 4. '*Holding: A work in Progress* Instrument Repair of Ceramics using student nursing uniform, perineal suturing techniques and Ethicon Sutures. Photo by: Matthew Otten.'

The type of materials integrated into my project are also used by Angela Maddock, an artist who works with textiles as a means of literal and metaphorical language. Her above work (figure 4) looks at repairing an existing ceramic object by integrating scrap textile pieces as a sustainable notion to retaining what is already there as opposed to replacing the object entirely. This perhaps gets rid of the common function of the bowl as a dining product, and replaces its purpose as a message, a work of art and perhaps instead, a functional or simple ornament. Living locally in my area, this artist is a great inspiration to my work and informs my written work through her interdisciplinary relations of healthcare and art. She joins these two topics together through the study of material transformation and its affects on our well-being (Maddock, 2022), a method of working that links with my depictions of human intentions to show how our modes of work couple with the natural work of the environment. My project above (figure 3) responds to Maddock's work with intentions to bring in scrap fabric and hand-stitch the pieces together to create an iteration of a house without consulting methods that would harm my mental or physical health.

To get involved in a craftivist project, one must have 'a hopeful, melioristic, experimental frame of mind.', as stated by Richard Rorty in Peter Korn's book, *Why We Make Things and Why it Matters* (quoted in Korn, 2015, p. 12), or an otherwise compassionately driven means of acting that communicates the relevant language to help motivate others. Dr Daniel Goleman stated in his book, *Emotional Intelligence*, 'if there are any two moral stances that our times call for, they are… self-restraint and compassion.' (1996, p. 28), and this couldn't be anymore relevant in a world with a dramatically increasing population and display of differentiating personalities and cultures. There's a certain curiosity that Korn states in his book that we need to have in order to ask why we are experiencing injustice and planetary disorder, to question where the power lies that is causing these things to happen and thus use 'the power we have to change the status quo, structures and cultures that are causing the injustice' (p. 13). The way in which we do this is vital, in where we ask ourselves what will be most effective; determining what is effective means recognizing what notions of doing good are better than others (p. 15). This begins to question psychological matters, with key themes of emotional intelligence and sensitivity.

These terms can be measured within the Highly Sensitive Person (HSP) test by Elaine Aron, determining whether we are more introverted than extroverted, and how we process tough

information and situations (1996). Environmental changes were a key factor in the relevancy of my own results, with factors such as being easily 'overwhelmed by strong sensory input', 'being aware of subtleties in my environment', or being 'bothered by intense stimuli, like loud noises or chaotic scenes', and not only do these determine a means of reaction, but also a means of action in how sensitive people approach projects and campaigns. There is however not only one perspective in the case of activism, as both introverts and extroverts undergo the activity – and in different ways – but both personalities also experience mindfulness. Ellen Langer and Philip Maymin describe the term as a 'form of discovery and insight about ourselves.' (2021, p. 47), and 'when we are being judgmental, we are being mindless' (p. 2) - we must all understand and pay attention to personal baggage and assumptions that others bring into situations, as everyone is influenced by different people, events and so forth. This issue even presents itself back onto people considered as introverts because they are often not very efficient in expressing themselves, for example, in Elaine Aron's sensitivity blog research, she explains a scenario in which highly sensitive people are often misunderstood as being narcissists (2022). She first points out that some sensitive people are actually narcissists, but introverts are not to be generically misinterpreted as narcissists because the traits do not consistently overlap – being narcissistic is a personality trait rather than a temperament trait, and is often said to arise because of a troubled or traumatic childhood.

Narcissism in introverts is often concluded to be a 'vulnerable narcissism' just as common reactions of self-consciousness and social vulnerability, and has no correlation between being entitled, grandiose or using others for one's own gain; this being the type of narcissism we see in people with more of a personality disorder. This is not the only thing sensitive people struggle with, there is also impermanence (Aron, 2022). Impermanence in the way the weather is changing, and the constant debate on if it is safe to go outside even with the pandemic coming to an 'end'. Aron repeats the scientific statement of our 'Anthropocene' era – an age characterized by human beings' effect on everything, but concludes that if we realised the truth of impermanence, we would understand that it was not absolute; that you can never miss what you never believed you had, and this yet comes with its own ordeal – that soon enough, some of us will not get to experience certain things that others have. It is a kind of loss that comes at the cost of permanent thinking: that our materials are infinite and designs that exist today will have an eternal existence.

Fig 5. 'Irene Kopelman, *Tree Line Davos, Two slopes from Below*, 2014'.

Fig 6. 'On Glaciers and Avalanches 2017-18: View from Grosser Aletschgletscher in Three Parts, 2017, pencil on paper, 66.5 x 71 cm (framed)'.

The environment is now thought to be an impermanent subject (Aron, 2022). It is quickly degrading, rapidly disappearing, and we are seen to be the cause of its deterioration. Any sensitive person would be sure to agree that they have seen and felt the effects of deforestation, of the icecaps rapidly melting, of summers getting unbearably hotter, and habitats being destroyed for the sake of our development. Crafters, makers, and artists of all kinds have gathered in a frontier to communicate the effects these issues have had on themselves, others, and the environment around them. One such artist is Irene Kopelman, an Argentinian artist who curated the project 'On Glaciers and Avalanches (2017-18)' (figure 6). Kopelman visited the Swiss Alps to explore the natural complexity and variability of its glacial environment, using whimsical pencil marks and fragmentary ceramic sculptures to signify the fragility of the ice; and so forth went onto encounter more of these worlds on her visits to Matterhorn, Findel, Gorner, Aletsch and Rhône glaciers. Reflected in the precise attention she gave to the micro-environments are the conversations she had with the geologists and biologists she trekked with about the carbon-dioxide absorbing lichens and evidentiary trail left by avalanches along the treelines. In her paralleled series, 'Tree Lines Davos, Two Slopes from Below (2014)' (figure 5), Kopelman's creative process was conditioned by environmental factors: visibility on the mountain and vicissitudes of the climate, which determined the time taken for each excursion and the subjects proclaimed in her works, pointing to the potential of the glaciers to give shape to the outcomes of an artist's craft and impact of scientific research (Fowkes and Fowkes, p. 104). Scientist's can not ignore the work undertaken by craftivists, artists and makers because the works hold so much progressive historical value that they have themselves led to discoveries on the basis of our climate change.

Fig 7. 'Charing Cross Bridge, the Thames, Claude Monet, 1903'.

Climatologists examined Claude Monet's 'Charing Cross Bridge' (figure 7) depictions from a series of over 30 paintings and established a correlation between the visibility of buildings in his paintings and the measurements of the London Fog Enquiry of 1901. This enabled them to estimate the approximate concentration of pollutants in the atmosphere at the time the paintings were conducted (p. 113) and pair them against more up-to-date measurements to regard a change in our atmosphere. The paintings were originally created because of Monet's fascination with the effect of light, pairing this with the dense atmospheric screen of London's fog. Today's diesel fumes do not hold the same effect as they did in the early 20th century, so we are unlikely to experience the same effects as the artist once did (Brown, 2017). Glaciers melting and smog taking over cities are both reoccurring events, however other events we can not ignore are one's described in Rachel Carson's *Silent Spring* of 1962, with the effects of chemical pollution on the land. To reiterate her response, I must first explain the challenges we have created in the face of polluting our planet.

Our greatest challenge has been to provide and maintain a reasonably high material standard (Page, 1977, p. XI) for the entirety of the population and at the same time conserve our natural environment to which we can all still enjoy in its organic state. The generally expressed concern is the continual erosion of the finite natural resources and whether we can keep pace with rapidly increasing demands from the industries to dish out goods and services. The non-renewable products are specifically concerning, generating landfill that leads back to despoiled landscapes, pollution and exposure to toxic materials. Donella and Dennis Meadows in their book *The Limits to Growth* explain that the resources in question are plummeting due to the exponential growth in the population and our destructive industry (quoted in Braungart and McDonough, 2009, p. 49), an opinion set on targeting the human species as the fault for the planets destruction. An alternative point of view was set by Tony Fry in his book *Design Futuring* (2018), one that opposed the 'cradle to cradle' eco-design model – of which characterised an autopoietic loop of material metabolism – with an appeal of statements that tell us about how the way in which products go through the cyclical recycling model – however progressive – will eventually become less of a solution. In fact, Fry explains that 'it can even obstruct perceptions of relational connections because it does not question what is produced and what, in turn, the product itself might design', concluding that the thinking behind this approach folds into a unsustainable means of sustainability (p. 189) in that the approach does not instigate any means of limiting volumes of products produced, and neither does it appeal to the need for making distinctions between short-life products and eternal products.

Where the cradle-to-cradle approach bares to deliver functional products, it exists to also deliver time, as whatever is brought into being will inspire other projects to go onto designing in its stead. The concept of a sustainable model of production is immensely valuable, but it is a strategy we need to develop to put conceptual theories into practical reality, and to achieve this, we need to refrain from causing any degree of permanent damage to our environment through the consumption of its resources (Welford, 1995, p. 6). The damage ensued is reflected in Carson's *Silent Spring* as a land in which no birds sing, where human-made chemicals are devastating the land – as a part in our unsustainable actions – and how nearly six decades after the silence, in the midst of the Coronavirus lockdown, there was a sudden audibility of morning birdsong as the levels of noise and air pollution drastically reclined. This was a harbinger of the potential in nature to rebound once we had stepped out of its way (Fowkes and Fowkes, 2022, p. 201), encouraging a sense of hope in that we can not only create change by acting, but by not partaking in the events that create pollution at all. This in itself suggests a whole new construct in that maybe we do not need to revise the ways in which we carry out existing methods of working with the environment, but to create an entirely different method to solve the issues we have put into being.

Not only does Carson's project highlight potential in the reclaim of our wilderness, but it represents an important mode of communication developed through the birdsong she addresses. Calls and songs are a form of communication that carry information about the singer's situation, as Jennifer Ackermen expresses in *The Bird Way* (2020), it can tell us of the 'geographical origin, group membership, and even its individual identity' (p. 33). As birds use this method of communicating to share information, negotiate boundaries and influence each other's behaviours, we see a similar structure in ourselves in the way we communicate issues, and have even adopted a stance towards a historical tendency to perceive these creatures as metaphors for our visions: a form of freedom and peace, as messengers, the soul, and even as national symbols – and as we begin to accept birds as members of our communities, we provide evidence in the emergence of cosmopolitics that takes-

Fig 8. A collection of canaries crafted by #CanaryCraftivists.

-many voices into account other than our own. The Canary Activists take a literal stance in the inclusion of birds in their activism, having the canary as their primary mascot (figure 8). Corbett chose the canary because of its well-known response to air pollution and uses it as an inverted messenger to communicate her groups concerns to higher authorities.

Birds are not the only species from the animal kingdom that recognises differences in communication adaptions, as the majority of the animals we have recognised on earth up till this point boast an array of introversion and extroversion traits (Cain, 2013, p. 3). We are not alone in our handling of social differences, but we all need to come to terms of the fact. Susan Cain tells of an event in history in her book *Quiet* (2013), of what happened to Rosa Parks. She concludes the story with an assumption, that Rosa Parks was 'stately' and had a 'bold temperament' (p. 2), but our assumptions about a person's traits are not always true. Rosa Parks was as much of an introvert as any other, as Cain recalls from her obituaries that she was said to be 'timid and shy', however, albeit being so quiet, she was also said to have 'the courage of a lion'. Terms to describe Rosa Parks were things like 'radical humility' and even 'quiet fortitude' (p. 2). These descriptions implicitly impose questions on the proposed juxtaposition between the two personality types mentioned. Parks was said to have also recognised this paradox, directly informing the title of her autobiography, *Quiet Strength*. Her autobiography challenges our basis to make assumptions – Why should quiet people not also be called strong and brave? And what else are introverts capable of that we don't give them credit for?

We should all retain the curiosity to ask more questions. Curiosity is a trait we all have, even if it is exposed at different levels. In *The Craftsman* (2009), Sennett reveals that curiosity in terms of material choices is also important if we want to create high-quality work (p. 119-120), especially in response to injustices. Materiality, as touched upon in terms of language, requires a level of interaction with resources that sometimes we can only achieve through having introverted mindsets; of being mindful, compassionate, and of being observant rather than jumping unthinkingly into action. Nick Neddo, a sustainable artist, describes this level of interaction in his book, *The Organic Artist* as a conversation between oneself and our natural history (2015, p. 9), that we must slowly come to realise that we are a part of the environment as much as it is a part of us, and that we are not just some foreign visitor amidst its existence. We can not escape our natural environment, and thus it should be instinctive – even automatic – that we care for it, as all the knowledge that it provided our ancestors gave them all that they needed to build our civilisation, and for this we should express our gratitude. The way in which we view our planet is central to the way the environment is ultimately treated and valued (Ponting, 2007, p. 129), and if we were to take a leaf out of an introverts book and analyse the changes in the world, we would conclusively view

the subject as a work of art, or simply a work of our hands, by a drive of sustainable and ethical practice.

What I have explored in this essay is how activism can be shifted into a creative form of response for individuals who do not find it comfortable to initiate a direct confrontation about strong subjects. This has developed through studies of the introvert, and how they – including myself – use craft to empower themselves and others to develop their own response to environmental issues and injustices. Covering the *Canary Craftivists* and their journey about sending their concerns to political figures through their bright yellow messengers, to analysing various artists and designers and how they have used their environment to project their own insights, this extended essay concludes with some suggestions: what would happen if we all focused on a quiet mode of conversation rather than a boisterous, direct statement? Would political figures, authorities and even traditional activists be more likely to listen and join in on our campaigns? My personal experience with this essay has been none other than to change how I view activism, and how I can join in using my own skills. From learning about myself in the *Highly Sensitive Person Test*, to exploring a project in relation to craftivism, I can confirm that craft is a successful way for introverts to communicate their ideas through its genuine, quiet, mindful methods. Directly linking to the skills involved in my discipline, Surface Pattern Design, I feel that the course could gain an advantage through craftivism because of its contemporary nature and artistic, gentle form of expression. From writing this extended essay, I have learnt that my career path can inform the way I communicate, the way I respond to, and the way I progress on our ever-changing planet; and this is inclusive of most, if not all, crafty introverts expanding across the globe.

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