make the links visible between advertising, climate change and corporate influence of the COP21 process. In essence we looked to hijack the narrative with our intervention in the streets. We believe our interventions differ from other historical 'adbuster' examples for several reasons. Firstly we create networks and communities of practice by connecting subvertisers and artists around the world via digital and physical networks. We share tools, tactics, practices, research and knowledge to develop the art form and share best practice. We then activate and mobilise artists using art as a form of mass protest. The latest manifestation of this is the Subvertisers International's #SubvertTheCity project that began in March 2017 with a week of action against outdoor advertising using a wide variety of tactics in public space in 22 countries around the world. We now have the foundations for a global urban art movement. Secondly, we are process led, by this i mean that the processes we use are just as important as the actual results, the 'action'. We seek to create collective and collaborative processes that embed values that are the opposite of what consumerism normalises. To create pathways for the kinds of collective experiences that offer alternative forms of being and relational experiences between groups that work together.

Thirdly, we try to contextualise subvertising in the age of digital networks and social media. The effectiveness of Brandalism isn't necessarily the quantity of advertising

takeovers in the streets, it is also important for us to consider the volume of views, shares and likes in digital space. So we give particular attention to generating high quality documentation of the interventions that are aesthetically engaging for viewers online. Perhaps 500 people may see an installation on the street, and 100,000 online. We are interested in subverting norms and commercial processes to achieve our aims.

**Marketing is used to measure the effectiveness of any message, how about yours?**
Our creative practice is one centred around subversion, so we simulate processes and tactics of commercial marketing and advertising companies as part of our projects. We do not use analytics or analyse the metrics of our activities online, however we are interested in further extending our practices of subversion and simulation so may explore this field further in the future.

**I think that your "STREET AD TAKEOVER MANUAL" is your real masterpiece because it's at the same time conceptual and operative and is unstealable by corporations. It talks about mechanics and illusionism (referring to the idea of simulating behaviour of the workers that usually install the ads). How did it come about?**
We enjoyed creating the manual because we believe in 'open-sourcing' the tactic and want as many other artists to pick up the skills and information to replace advertising in their city with artworks and expressions that signal something else beyond the confines of consumerism, expressions that point towards possible alternative visions for society and our urban spaces.
As previously mentioned, we use simulation and subversion as core parts of our art form. For us, the installation of the artwork in public space by actors is the 'art'. The action and installation process is just as important and fundamental to our art as the visual artwork that is being installed. We see our art as an extension of social sculpture - as a pathway for personal transformation and deeper political

engagement for the participants that intervene in public space, and by anonymously installing the artworks in public space, they become gifts to society.
By simulating the norms and behaviours of outdoor advertising employees - uniforms, tools, processes and behaviours, we create a space for artists to hide in plain sight because within that urban space and in that location, there is no rupture from the expected, 'normal' process of installation. Yet civil disobedience is at the core of our process, it is a radical act.

**Advertising has changed. Billboards are very important but digital advertising is really pervasive. Computer desktops have become our everyday landscape, filled with ads. It's not exactly a public space because is customized but it is anyway a shared space. Can you imagine any brandalist approaches for the web?**
The same principles and freedoms must be protected in public and digital spaces. Our privacy, right of reception from advertising and liberty are constantly under threat by advertising and market driven corporate agendas. I would disagree, I fundamentally believe that the inception of the internet and creation of the world wide web was driven by a philosophy centred around free access to information and knowledge for the world. This was is an incredibly publicly orientated initiative. So, we should have agency and choice when we interact with the internet and digital space, to not be exposed, tracked, influenced and have our behaviours analysed and then traded for profit. I cannot comment on future projects at this time that may focus on advertising in digital space. However, there are some great people that have created software to block advertising when using a browser online. Notable examples are 'Art Not Ads', and 'Adblock'.
> interview by Andrea Natella
> words by Bill Posters

*Brandalism is an international collective working to expose and reduce the effects of commercial advertising on contemporary social, mental and environmental life.*
*http://www.brandalism.ch*