

## **Reining in the Bulls with Michael Marx**

**Interview with Toben Dilworth, Art Director, Rainforest Action Network**

**Recorded February 1, 2024**

**Name:** Toben Dilworth

**Current Title:** Art Director

**Current Organization:** Rainforest Action Network

**Title during campaign:** Art Director

**Organization during campaign:** Rainforest Action Network

**Dates of campaigns:** 2004 - present

**Target companies/corporations:** Home Depot, Citi, Bank of America, Disney, JPMorgan Chase, Cargill, Procter & Gamble

**Summary:** As Art Director, Toben plays a vital role in shaping RAN's visual identity and amplifying RAN's campaigns by producing innovative, high-impact visuals. RAN's corporate campaigns target industry leaders to adopt policies that preserve forests, protect the climate and uphold human rights.

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00:06 Michael Marx:

Toben Dilworth, Art Director, Rainforest Action Network. Thanks for agreeing to this interview. I appreciate it.

00:12 Toben Dilworth:

Thanks for having me.

00:13 MM:

This is the first time I've really had an opportunity to query someone out on the front lines about the role of art and images, and graphics and videos in a campaign. So I've been looking forward to this. Let's talk a little bit about your role. You're the art director. When RAN decides to launch a corporate campaign, what's your role in the early stages of that, and then as it evolves?

00:45 TD:

That's a great question. It's changed a lot since we've become a larger organization. When we were smaller, I felt like everyone was kind of involved in more aspects of the everyday work. The room was smaller and less people to fit in, so we could all be in the room for certain aspects. And now as we've gotten bigger, we've compartmentalized a little bit and people are pulled in for their specific contribution, which is probably more efficient. In terms of us deciding to launch a corporate campaign, my particular role as art director sits within the

communications department at RAN. I'm really not brought in until we're ready to examine what the public facing look and feel, and message and tone of this campaign is going to be.

01:37 TD:

In other words, I don't necessarily begin the process of researching like, well, how bad is this company? We're looking at where are their global operations? All those things that the campaigners and policy folks are very adept and miraculously skilled at. I come in when sort of the rest of our team comes in to figure out what are the messages of our campaign.

02:07 TD:

What are sort of the top three points we're going to be telling to the public? How are we going to engage the public? And then I sort of ride alongside our communications folks in figuring out what we're going to say all the while sort of noodling in my sketchbook what could that look like. So in terms of selecting a campaign target, we're looking at what they're saying to the world via their advertisements and their brand and what we are saying they're actually responsible for around the world. And then we try to find that space in the middle where, how could we meet what they're saying with their tone, with a really effective sort of counter brand that sort of knocks their brand off its axis just enough to weaken consumer confidence, tarnish their image in the public and get them to the negotiating table. And what I'm thinking about is, what does their corporate identity look like? Who's it speaking to? What does their simple logo say to the rest of the world?

03:16 TD:

What's the main sort of message they're telling, if they're selling a product, how are they selling it and who's their audience? And then how can we sort of interject our message in there in an effective way, visually. That's one of the funnest parts that I love about working on a campaign, is working on our sort of counter brand identity visual. And, I have some examples of that too. Some of my favorites that we've done over the years. I could show you right now, or we can go into that later.

03:49 MM:

Yeah, why don't we go there, and as kind of a prelude, you've already kind of alluded to it, but it feels like images, the artwork, especially when you're really trying to, as you said, throw their brand and their image, the company's persona off its axis, it seems like art images are or can be really, really important given how much money, for example, companies spend just to create an image or an art or a logo.

04:32 TD:

Yeah. I mean, right now we're going into the most -- I can't find the right word -- but we're entering the Super Bowl era, which is in a couple weeks, which is the most lavish time for advertisers and brands, they do their biggest spend of the year on a Super Bowl commercial if they're going to, because they're trying to refresh. They know they've got the captive audience on that day, and they're going to refresh a perception of their brand. And so you look at the

amount that they'll spend in doing that. And throughout a year, say if they launch a new product or if they're doing an interim response to some negative publicity or something.

05:18 TD:

And, it's astonishing what you can do with a room of individuals at an organization with, I won't even say pennies to the dollar, like we're working far less with what they have. But, we're able to get our images out in front of enough people to just sort of create enough instability in their minds and to eventually bring them to the negotiating table and the many steps forward in a long corporate campaign that we're obviously pushing.

05:56 MM:

Good. Well, let's take a look at some of the images. And as you walk us through some, for example, just tell us maybe who was the campaign target and what was trying to be achieved by that image, and also artwork. Either a combination would be great.

06:19 TD:

I got these images kind of peppered all over the place, so I'll be flicking back and forth, but let me know if you can see a PepsiCo logo here. Can you see it?

06:38 MM:

Yes.

06:39 TD:

Okay. So one of our long-term, our first sort of big corporate targets when we launched our palm oil work was PepsiCo. They were the largest. And PepsiCo is, and you may not recognize this logo, you may recognize Pepsi, the soda, the can because they are the parent company of Pepsi Soda, as well as numerous snacks and other brands that contain palm oil. And we decided they were the biggest supplier and we had the most leverage. At RAN, we tend to go for the ones at the top. Because part of our theory of change is if you can throw the company on the top off, you can create sort of a domino effect. They're in a position where similar companies like them will make similar changes. And so you can put all your time and energy into a sustained campaign shooting for the Moon.

07:39 TD:

And, I've seen it over and over again. Every time we start a new campaign, it's looked at as over ambitious. But, we hang in there for years and the results speak for themselves. So with PepsiCo, we were really trying to associate them with palm oil products that contain palm oil and the destruction that palm oil was causing, particularly in Indonesia, deforestation, human rights abuses, biodiversity loss. And we really sort of focused in on orangutans as sort of the keystone species that was going to captivate audiences and garner public support and sympathy. As we were sort of crafting our messages on Palm oil and Pepsi's role, I was looking at their logo and diving into some of their brand itself. And, you know, a lot of corporate logos are pretty bland and not as that exciting these days.

08:44 TD:

But in the end we came up with this, which was, we took their, we took their sort of spiral globe and we put an orangutan in a cage inside of it. And then our tagline for that campaign was cut conflict, palm oil. And we used this for five years till we got, you know, a policy out of them. And, this was one of my favorites because it's somewhat comical. Dead serious in terms of it hit the target of exactly what we wanted to say. And it was a way of taking this logo that didn't really mean anything and actually giving it a new meaning. You know, it's like a cage with their colors on it, with an orangutan that looks like he's just done for from his home from deforestation.

09:39 TD:

And that look in his eyes just kind of stares right at you. So this was one of my favorites. Another one, I'll just show you one more and then, we'll move on to the topic, but here's just an example of research we do. We look at JP Morgan Chase, largest bank in the United States. And here's an actual etching of how their original logo was constructed. It was based on water pipes, which was convenient because we were campaigning on tar sands and impacts to water.

10:15 TD:

And so we came up with this pipeline spilling oil, tar sands pipeline, right around their octagon. And then branded them as the number one Wall Street bank financing the tar sands. What I liked about this one is, and I'll stop here, is this logo kind of took on a life of its own once we launched the campaign and put out some materials and were making signs and banners and other things, people were making their own versions of this logo. And it was fun to see as groups would sort of adopt something similar or derivative. It was awesome.

11:00 MM:

Yeah. And what's interesting about the two images is, once you see them, it's really hard to look at the original logo and not think about the biased version.

11:14 TD:

Yeah, exactly. So we have a lot of fun doing these. And then that always is sort of the kickoff for once we get our talking points and our media strategy in place, and we got our counter brand identity, from there we produce collateral out of these things which help sort of color the demonstrations that we're going to have, which takes us into our conversation about art and images. I should back up a minute and say, when we design these logos, we of course are thinking, how will these translate to a website? Some of these predicated mobile, so we weren't really thinking about how it's going to look on a mobile phone like we have to nowadays. But more importantly, how's this going to look on signs and banners and other material that we're giving to activists who are involved in our campaign.

12:15 MM:

Are there certain images that when you think about them, you think they really made a major difference in the campaign? Or you got some feedback from the company? I think all really can make a difference but are there certain ones that stand out just because of the company?

12:34 TD:

This is something I always wonder because we spend so much time, it's like an equivalent time that the marketing teams at these companies spend, obviously with a fraction of the resources. I die to be a fly on the wall in their room to see what they think of these. And yeah, we do have instances where we've gotten feedback, if our campaign team is working on an inside strategy with the CSR team, or if they're in dialogue with like the CSR or ESG team within a company, sometimes we'll get feedback and sometimes it's good, sometimes it's bad, you know, sometimes obviously they don't like what we're doing, but sometimes, they do sort of, send us some appreciation of like, oh, that was really witty what you guys did.

13:26 TD:

We've replaced bank flyers or blank pamphlets for credit card applications and things and put them in branches and they'll notice those. And, I think I once got feedback from a brand manager at a bank. We'd reproduced a bunch of their collateral with our jammed logo on it and with logos of coal pollution, deforestation. And, they saw how much we put into them and they said, wow, you guys, yours actually look better than ours.

14:00 TD:

Which I thought was great. But particularly the work we do on counter branding, while it's geared towards a grassroots audience, getting people to really like, "oh, that looks really cool. I want to be a part of that campaign." There is an insider goal as well. We are aiming this at, like I said, the ESG and CSR folks within companies who also talk to the marketing and branding folks within the companies. And we want to get their attention the same way that, like in the policy arena, we want to get the attention of decision makers within the company. Our aim is to sort of rattle and spin off access a little bit, the people inside the company to get them to worry about their brand because they've spent so much to make it this like impenetrable bubble around them. And when we come along with a little, you know, needle in the corner, it definitely gets their attention.

15:00 MM:

One of the things I recall, organizations wondering about was, is there any legal risk in doing something that potentially takes a logo and reworks it? My understanding is that that's not as much of a fear as they as many thought, but I welcome your opinion.

15:25 TD:

We tend to be a little aggressive on that, but we're also cautious. We definitely get legal advice and, we try to operate within the lines of what's acceptable parody and it's very clear from what we're doing that we're creating works of parody art. We're not trying to fool people into thinking that this is a real credit card application, or we're not doing anything to like, compete and stir up any issues that would involve business to business copyright infringement. But there are companies that are very, I always say this word wrong, litigious. There are some that will try to sue you for any sort of art parody you do. And, they might just throw a bunch of lawyers at you and scare you away, or just a cease and desist. But you've got to make a decision going

into a campaign, whether that's a battle you want to fight or not. We've sort of put ourselves out there and operated, like I said, within parody and have been mostly safe.

16:45 MM:

Good. Now I noticed that you had a long list. Are there other images that you'd love to share? Because yeah, I'm enjoying this.

16:54 TD:

Yeah. I have some images, but let me just round out. I think I have one more on brand specific.

17:01 MM:

Good.

17:02 TD:

I'll just show one more. And this sort of cuts to like the process even more. This is a Ralph Lauren campaign we did for their fabric link to rainforest destruction and Indonesia. And we took their logo and put it on a saw. And then as you can see, sort of the rubble coming off, it was the Indonesian islands being thrown into disarray there.

17:31 MM:

Ah, yeah.

17:32 TD:

This one worked really well. And it was a very short campaign. They were actually very quick to come to the table. We stood in front of their retail stores with signs like this. And, we had a whole campaign aimed at the fashion sector. And I think they sort of saw the writing on the wall and said, well, we have a chance to become a leader here and get ourselves out of the public eye as quick as possible.

17:57 MM:

And the logo, or the slogan when deforestation is part of your lifestyle.

18:04 TD:

We have some pretty brilliant copy folks, like I said, and on our team, that can come up with some good stuff. I think in my experience, on the visuals end, I always say I can make great visuals, but without good copy, they're not really going to come to life. The same way that that'd be able to copy and not very good visuals. So those two have a very symbiotic relationship.

18:31 MM:

Yeah, that's a really good point. I think sometimes we think just the image is enough, but in fact it's the image paired with (good copy.)

18:41 TD:

Exactly. And when it comes together, it's a really magnificent thing. So this is pivoting a little bit just to images and you mentioned ones that come to mind that are just extremely impactful. And to me, I can't even begin a conversation without mentioning this one. This was in many ways a lot of people's introduction to RAN. This is probably arguably our most iconic banner we have ever done throughout our nearly 40 year existence. And, the lesson here not is only is it a very dramatic banner drop with the space needle behind it in Seattle, kicking off one of the most energetic days of protests that our country's seen in a long time.

19:35 TD:

But to me, what this one really signifies is how do you take something very complicated and distill it to its most simple message that anyone can understand. I mean, going back to 1999, most Americans did not know what the WTO was and did not want to really sit and hear you talk about this global governing body that had decision making authority over so many facets of life that affect the future of our planet. And, how do you get that into a 40 by 50 banner? That's a five-minute conversation; that's not a banner message. So, this message miraculously did the trick with just two arrows. And, for me, I often come back to this when we're stuck and I find that we're trying to say too much in too little of a space. It's like, how do you take something very complicated and really just get it across in one glance?

20:40 MM:

This image is iconic. There's no question about it. I think for any of us who've been in this movement for a long time, you know this image and you know how critical it was in really condensing the argument down to just its essence, which seems to me to also be one of the other challenges, as you said, I mean, one challenge is to create the art but to do it in a way that really captures the essence of what the campaign's about and then to pair it with the copy that really brings it to life.

21:19 TD:

Yeah. Which in this case, just two words.

21:22 MM:

Two words

21:23 TD:

In opposite directions. So this one has always been like an inspiration to me from the get go, even though, you know, our banners tend to be a little more wordy than these.

21:38 MM:

Well, nothing like setting a high standard early to place on you from then out.

21:44 TD:

Yeah. So I'll just go down, I have a bunch of images I just kind of pulled that were good inspiration or stuck out to me. And of course, I kept thinking of more all the way up until before

this call. This one I really liked too. It's a product of a counter brand like we talked about earlier. You see the General Mills, up in the right hand corner, you see their actual sign. This is their corporate headquarters in the snow frigid temperature, and there's their logo. And here's how we sort of made it into a saw and a stump with a warning sign. And I just love that these folks were out here in the freezing rain putting this banner on what is the sort of lawn that the entire sort of tower building of General Mills looks down upon.

22:33 TD:

So this is the plaza that people walk across to get into the building. And I just love the contrast of the white snow. The yellow banner just really shines in this kind of dull, saturated landscape that it's found itself in. And, also I just like the amount of people, you know, this like shows a team effort to carry this thing, to unfurl it, to get it right, to get the shot. You know, all these things fell into place.

23:06 MM:

You're right, there's almost a meta message. It's not just the banner, but it's the number of people holding the banner and their willingness to come out in the dead of winter and freezing.

23:18 TD:

Thumbs, fingers and toes, I'm sure. Yeah.

23:21 MM:

It definitely pops against that white background.

23:27 TD:

This is one of my favorites for sure. I'll just go down and here's one, and I mentioned how it becomes collateral for other pieces, and that's one of the things we have to think about. What's it going to look like on a postcard? What's it going to look like on a sticker? What's it going to look like on a website? What's it going to look like standing in front of an ATM machine with your friends, talking to people, passing by. And, what I like about this image is one of my dogs in there, my old dog she was around and, this was during a day of action where there wasn't much visibility with Chase Bank other than to stand in front of their bank branches and talk to people on the streets, which turns out is actually much more effective than we think.

24:30 TD:

I mentioned before how we've gotten intel from certain people inside companies as to what worked, what didn't, and that's of course a conversation we're all dying to know more and more about. One piece that we got one time was that it really annoyed the CEO of a certain bank in San Francisco when people were out front just distributing flyers about his bank, like in their home turf, their home bank, just talking to people one-to-one, you know, at the ATM discouraging them from using the bank. That very simple tactic that at the end of the day, you think, all we did is pass out flyers and talk to people. How are we going to have an impact against this ivory tower up above? But to know that it actually moved them inside, they did not like that. I think it's true with every company, but with this particular one, it did. And so once

we found that out, we came back every week. We said, that's great to hear. You'll definitely be seeing more of us. So you never know what's going to work. Every campaign is different and what you formulate inside your boardroom against their boardroom, sometimes you have no idea what's really going to move them.

25:50 MM:

I've said that every campaign is like its own field experiment. You have hypotheses about what will work. And then you launch the experiment and you get feedback and often it changes what your strategy and tactics are.

26:09 TD:

I don't have a photo in here but we learned that one of our targets in the insurance industry did not like himself depicted in anything. Someone made one of those puppets of him and we learned that that really got under his skin as well as any photos of him. So of course we doubled down on that, thinking well, if that's getting his attention, like let's put a megaphone in front of it and get a little bit more. So it's little things you hear, some folks, none of that bothers them, but it's simple things like flyering at their local grocery store that they shop at is something that bugs them more than being on the evening news.

26:56 MM:

Really. Well, you also mentioned puppets, which is something that we don't often think about, but I know that RAN has used puppets very effectively in previous campaigns.

27:07 TD:

Yeah, we have. They're great. I didn't load any pictures of them up here, but especially when you have high impact individuals, decision makers that are pivotal to your campaign and depicting them and having them on the streets, especially mass mobilizations, I think it really gives a lot of volume to the overall theatrics of a demonstration. And, we can talk about different levels of protest too, but the more you can bring theater in a more engaging and entertaining piece of art, living and moving art to street demonstrations, the more lively you're going to have. My whole theory on actions in general is that, you want a place to sort of focus your outrage a little bit. I mean, you are trying to get these companies to change. They are causing some very serious atrocities and damage all over the world. But you also want to be inspiring. You don't want to alienate people. And, you want to sort of turn your despair into hope. I think that's always been the bottom line for me is we want people that you're inviting to participate to come away hopeful, not outraged. I think we can all agree there's too much outrage going on in the world now, and we're seeing it every time you scroll your phone or turn on the news, it's just kind of a product.

29:01 TD:

But, on that point too, and again, we touched on it with that other banner, this one here, obviously, a group effort to get out in the street, you can't see it as well, but it says, Code Red, has the earth on fire. It was geared towards the Climate Toxin Copenhagen, and I think this one's being unfurled in front of the UN building in New York.

29:28 MM:

Wow.

29:29 TD:

Yeah. And this is a massive one.

29:32 MM:

Is this the kind of just pure mechanics on this -- Is this where you sew a bunch of white sheets together?

29:45 TD:

You can see, these are like the fold lines, but I think some of these are sewn like every five feet high, maybe not in length. So they're quite a process. And we worked with a couple of artist banner makers who are just incredible. They can make something like this, which was like 60 by 50 or something like that.

30:10 MM:

Yeah. It's huge.

30:12 TD:

I know. It folds up into a suitcase that's like a rock climber, that's getting ready to go camp on El Capitan for a few days, like a giant bag.

30:27 MM:

Well, this is a little out of order, but I want to pick up on your point about artists. Do you find it helpful -- obviously you can find it helpful to enlist artists, but I'm thinking of two kinds of artists. One are the ones that are specialists and for example, making this particular kind of banner. And then another is maybe an artist that has a reputation. They've got their own reputation and they agree to give you some kind of artwork that you can work with. And I think RAN has done that before.

31:03 TD:

Yeah. We have, every few years, we're either approached by someone or someone has a relationship with someone and, somehow the stars align for the right project. Certainly we work with a lot of folks who, if we had a specific idea and were to call up for a collaboration, we can make it happen. My mind's kind of going blank right now, but, we definitely have. We also have such a great network of grassroots artists that come from just doing -- I'm flashing back to my mass mobilization days -- the art builds were always sort of my favorite place to go and hang out when everyone's just making signs and screen printing here on these makeshift equipment and, making stuff for the street demonstration the next day and picking up paint brushes and all that. But, a lot of our stuff, a lot of it we produce in house and we get printed or we have artists paint, so we do work with artists to actually make some of the pieces. Some of them are three dimensional. We've made these oil derricks that you can actually roll out on the

street and have your demonstration around. And some of them have moving parts and flames made out of clay or something.

32:41 MM:

Well, I imagine too, they could be really helpful -- I seem to remember back many years when I was engaged on it that there was an artist that RAN actually used them for campaign related merchandise. Some artwork, I think that was used on caps, it was used on t-shirts, et cetera. And not that you need to remember.

33:13 TD:

I'm blanking on their name, but I have something like Zia Ziegler, the mural artist has done a lot of stuff around here in the Bay Area. He made a piece for us that appeared on t-shirts. And, we worked with an artist named Asher Jay out of New York, who created some stuff for our palm oil and Indonesia campaign. Sort of like semester art. And, it's been a while since we've had individual collaborations with painters for publications, things like an annual report.

33:50 TD:

Our annual bank report, which I don't have a picture of now, we actually contacted an artist out of Spain or Portugal, who's making these little figurines of like corporate heads and taking pictures of them in puddles in the street and different places. He got a couple of them, he got kind of famous for making one that was very global warming themed of these people in suits, halfway underwater. And we worked with them for some images in one of our banking reports. And so, it's always on our radar to do collaborations.

34:27 MM:

Alright, you've given us a good sense of the role of art and images. How about video? It seems like now there's even more of a role for video than there ever was, just given the importance of the social media platforms.

34:49 TD:

Yeah, for sure. We're constantly putting things out on our social channels, whether it's 30 second videos, a quick highlight or sizzle reel of the action we did last week. Or just a general, how can you get involved? We've all been watching the short form video revolution take place with TikTok, Instagram and all the other channels trying to create this 30 second scrolling mechanism. And, so we've jumped on board. We have a really good person at RAN now who's been editing a lot of stuff for TikTok Instagram. And, I think what we've learned does really well is when you have these explainer videos where someone is just breaking down the facts of a campaign with their silhouette talking into the video. Those are really popular because they're very educational, people come to TikTok to get good cooking recipes and like tips on things to make their life easier. And, we're trying to fit into that mold by telling people what products they can avoid or, how they can get involved in not buying products that are destroying rainforests or how to pay attention to what bank they're doing business with when they may be funding fossil fuel projects around the world. So those are really good for education.

36:29 MM:

Sorry to interrupt, but I would imagine too, as you were talking there, it made me think about just getting the video of the destruction.

36:38 TD:

Yeah.

36:39 MM:

Is that hard to do because you're often working overseas in Indonesia or in South America, where there are rainforests.

36:52 TD:

Yeah, we're fortunate. We've got teams around the world and we have a great team in Indonesia and we've got contacts there and folks that we work with constantly to get photographs on the ground, drone photographs, video footage. And so we were constantly bringing new and fresh footage in. And then we're of course part of the role of doing actions these days is you almost put as much effort into documenting as you do just showing up.

37:27 TD:

So, we bring home, along with the banners and the signs and the bullhorns, we're bringing home, gigabytes of footage and photos and other things that we can work with to produce materials afterward and to sort of help inform the campaign going forward.

37:46 MM:

And do you find that, in terms of views, clickthroughs, et cetera, that people really respond when they see direct actions that RAN has organized and with the drama that you just described?

38:04 TD:

I think so. It's an evolving conversation because people are seeing so much on any given day and with algorithms, things that are out of your control, versus things that you can control, you're constantly having to stay on top of your own metrics and make informed decisions about what is working and what's not. Because what's working for the past six months may suddenly not work so much anymore. How can we adapt quickly or do we just stay the course and keep doing what we're doing and, what are we gaining or losing as a result? So it's become a lot trickier. We've had to spend a lot more time than I remember when I first started this work decades ago, in the self analytics of it all. It's really changed.

38:59 MM:

Alright, so we've talked about art, we've talked about images, we've talked about video, if you kind of pull back, what are the overall big lessons learned during your tenure at RAN and do you think in the field of corporate campaigns about the role of images, art and videos in a campaign?

39:29 TD:

Well, there's my individual lessons and then there's like the organizational lessons I've learned and, organizationally I think kind of touches on what we just talked about. Like, how quickly can you adapt? Are the same formulas that were you were using to come up with your campaign strategy, have very similar changes have taken place in what kind of artwork are you going to create to illustrate this campaign? Can you remain on the cutting edge of what technologies are enabling you to do versus, what the limitations of it, years ago.

40:17 TD:

So I think we try to stay on the learning curve as much as we can. And, I think our visuals are constantly improving every day, just as much as you see technology kind of informing the way brands are communicating. We're trying to keep up with that and sometimes get ahead of that. But, no one can really predict what's next. Like I said, you are kind of just throwing darts in different directions, or spaghetti on the wall, seeing what sticks and being quick and nimble and being able to move and try something else. I mean, that's really what campaigning is. Formulaically, a lot of the stuff still works. We know that coming up with a counter brand, sending the initial letter, staging a demonstration, showing up at the AGM, showing up at their front door -- we know that that stuff works. It's just how effectively it works is up to us to determine. And then, personally for me, I came into this work as an activist, campaigner organizer. And I feel like at the heart of it, that's still where I am. I may play a role maybe creating assets and artwork and publications and stuff, but at the end of the day, it's like I am trying to bring more people in, and I'm always thinking at the forefront of how is this banner going to attract the attention of people that might want to be involved in our campaign? How is this report going to be something that people that don't know anything about climate finance might actually be compelled by? So, I don't know. I had a boss at RAN a while back that would always say, we are all organizers, we all just play different roles here.

42:23 MM:

No, I think that's absolutely right. I actually think there's probably an advantage that you came in as an organizer and you can really put yourself in that role and then now approach that as an artist who like you said is helping to bring people in, organize people through a different vehicle.

42:47 TD:

I think the lines have blurred between art and activism. I think they have always been kind of the same thing to me, like the kind of art I appreciated was always trying to tell me something. In my activism, I was always trying to find ways to make things look better or communicate more clearly. And, what I really love about demonstrations and actions I've been to lately is, here in the Bay Area, we have David Solnet and other folks, constantly creating magical, beautiful signage and, we've been doing these street murals constantly that are not just like visually amazing, but they're also this really beautiful form of community engagement. You know? Because it takes hours and you could bring your family, you bring your friends, you paint a section of a mural with a message that someone had designed, and you're there for hours.

You're talking to people. It's like this communal event. And, so that's where the organizing and the artwork are really at their core closest.

43:56 MM:

And you remind me that in many ways campaigns are about building or reinforcing, re-engaging a community around a particular objective.

44:10 TD:

Yeah. Yeah.

44:11 MM:

And, the mere fact that you could create art that would actually even invite other people into that collective is I think really something from a movement point of view that's important for us to keep in mind.

44:24 TD:

Yeah. It's like the best kind of organizing.

44:27 MM:

It's not a bad place to end. Toben Dilworth, Art Director, Rainforest Action Network. Thank you. I really appreciate that. And I love seeing the images that RAN has used over the years. So thank you.

TD:

All right. So long, Michael. Thanks for having me.

MM:

My pleasure. Take care.