

Once your propaganda is created, how will you disseminate it? Examine your ability and access for each project. You can physically spread propaganda or you can propagate images so others can assist in their dissemination. Or both.

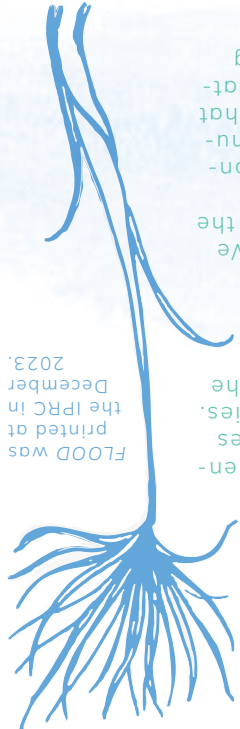
Physical dissemination involves actionable tools to flood the streets: wheat paste, stencil guns, stickers, murals, stencils. Accompanying tactics of amplification could range from banner drops and billboard liberation to flash mobs and sign-subversion (a creative act of altering public signs to convey alternative messages).

The creation of our work should be as principled as its content. Artists have the privilege to raise questions

DISSEMINATION

As we chart courses to a more liberated world, we are destined to share as image for others to share as free downloads, on social media, or physical prints that can be picked up and distributed by others. How can you create the means for yourself and others to share, print, and put up a poster? Consider QR codes or shortened URLs to connect printed materials to digital ones. What role(s) can you fill? There are no rules to being a propagandist! Propaganda art belongs in the streets, media, community and private spaces.

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FLOOD was printed at the IPRC in December 2023.

PRINT PROPAGANDA IN PRACTICE



WORDS

Literacy threatens empire. When we create written works that disrupt the powerfuls' narratives and share information we were never meant to see, we open the floodgates for revolution.

Writing is a political strategy. As writers, our goal should not be to simply sway our readers towards our side, but to encourage a critical readership that can apply our ideas beyond the page. Organizing information is key to building strong takeaways, so choose your form and build emphasis around your important points accordingly. If you're making a zine, think about how each page connects. How can you use headings and subheadings to make clear, compelling arguments you can support with well-researched text? Consider which points will stand out, even if your work is only skimmed.

Words count. Consider if you want something that can be read in one sitting — the more you write, the more your reader's attention may wane. (If they have to return to a bookmark to finish, they might not.) This isn't to discourage long-form writing that requires focused attention, but to encourage you to be strategic to keep your reader engaged. We need propagandists who deep-dive on the most pressing issues of our movements to build not just broader, but deeper under-

standing. But if you can say it in fewer words, do. (You'll save on ink, too.)

Above all, tell stories. Propagandists are storytellers. We're poets, investigative journalists, archivists and movement workers who write in opposition to mass media. We oppose censorship. We oppose sensationalization, dehumanization, competition, click-baiting, talking heads, passive voice, paywalls and colonial logic. We oppose the idea that journalism can be "objective," and we bring the ethos of our movements with us as we write.

Finally (and possibly most importantly), you don't have to be a writer to make propaganda. Writing can and should be collaborative. Find a friend! Put an open call out for submissions! Highlight relevant historical writing! Push yourself to create works that are legible, multilingual, visually accessible, and easily shared. Cite your sources, credit your inspirations and plant the seeds for your readers to follow their curiosity beyond your words.



PROPAGANDA

a tool of persuasion, across any medium, meant to motivate ideas, perspectives, and actions. While often negative in connotation, propaganda has the capacity to spread truth and the people's voice outside of state-sanctioned media and dominant culture. The printing press has been called "the tyrant's foe, the people's friend."



RESOURCES



An image can break open the floodgates of possibility. Symbols and expressions move us, often even unconsciously. Advertisers and politicians know this well. As artists and propagandists, we can challenge authority with imagery in ways words alone cannot.

We use images to create meaning — to describe, define, and understand the world as we see it. Propaganda that sways hearts and minds uses visuals to grab someone's attention, stir their emotions and then move them to action (preferably toward collective liberation!) all without using a word.


Images have captured our imaginations for millenia before any form of writing conveyed information. Pictures have the power to calm us, to incite us to action, to persuade us. They can even conjure up an absent person, place or concept that can influence our behavior. People believe their eyes. Photographs have long been used to control subjects and audiences. Images interact with our brains differently than text, bypassing language barriers to reach transnational, multicultural movements. Images create a sense of belonging and inspire visions for our future.

Whose attention are you trying to get? What do you want them to feel? How can you evoke feelings with iconography, color, style? How will you use imagery to realize your publication? Will you use photographs, photocopies, artwork, collage or ink? Can you take your own pictures? Can you draw your own illustrations? Or do you have friends who do? How can you combine efforts?

Make images that tell a story. As artists we play a key role in shifting the currents of our social and political movements. We can react swiftly to the stories of our times to reflect truths, provoke audiences, and disrupt business-as-usual. In an age when information flows incessantly, we need images that grab attention with moral clarity.

And don't forget you can use text as image —and even image as text! Blocks of text themselves are design elements to be wielded. When we combine words with (and even within) our images, the impact can be exponential. Images can harness the power of the tides to turn a wave into a tsunami.



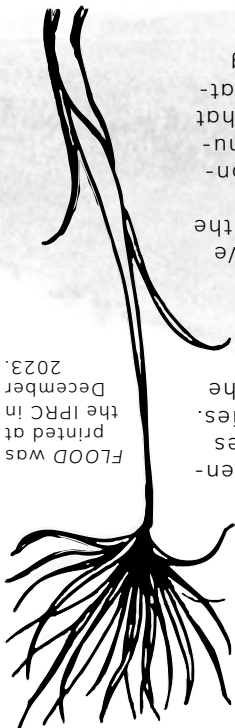


Fill this page with words and images that move you. How will you flood empires? How will you germinate seeds of liberation? Think about your own relationships — to the movements, communities, and histories that have carried you to this moment. How can you honor these connections with your pen?

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As we chart courses to a more liberated world, we are destined to confront a myriad of questions and new perspectives. Fun, difficult, or fundamental, these challenges present opportunities. We may question the ways we produce, share, and connect with propaganda. Is it yours? Is it ours? We are participants in the struggle; our work should be in relationship with the communities and groups that are agitating, educating, and organizing towards liberation.



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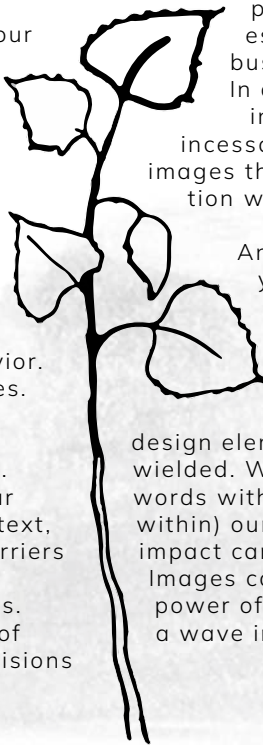
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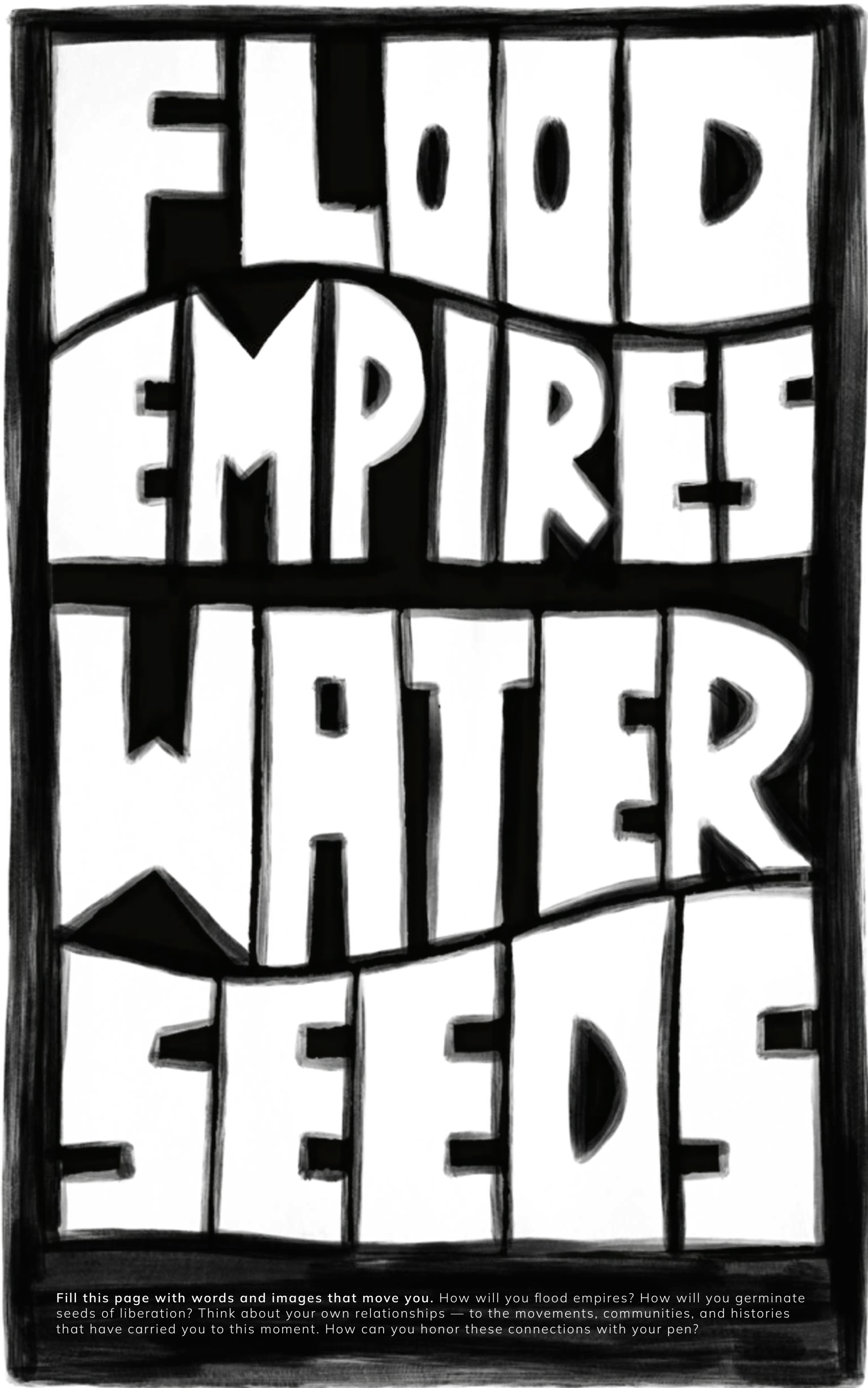
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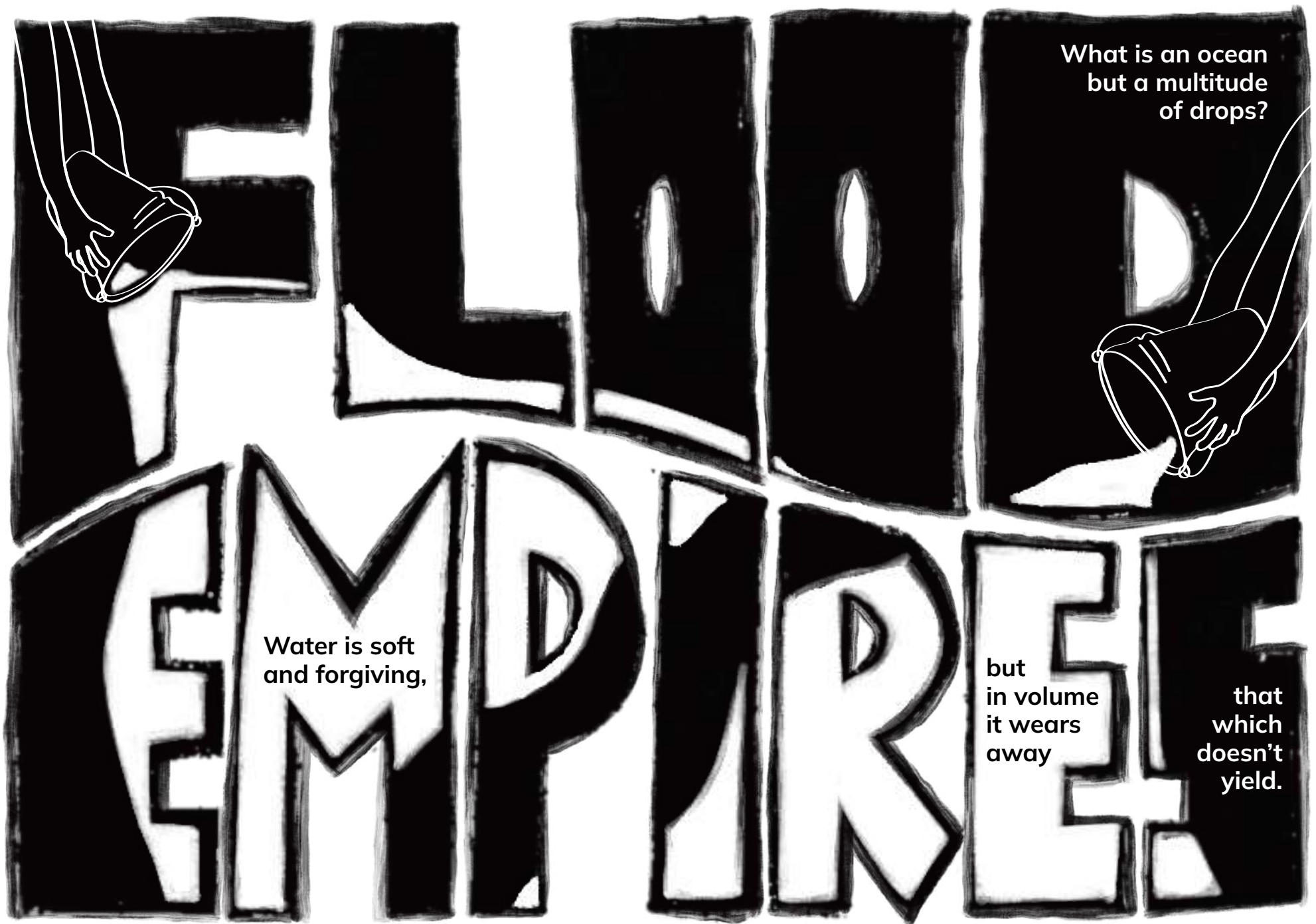
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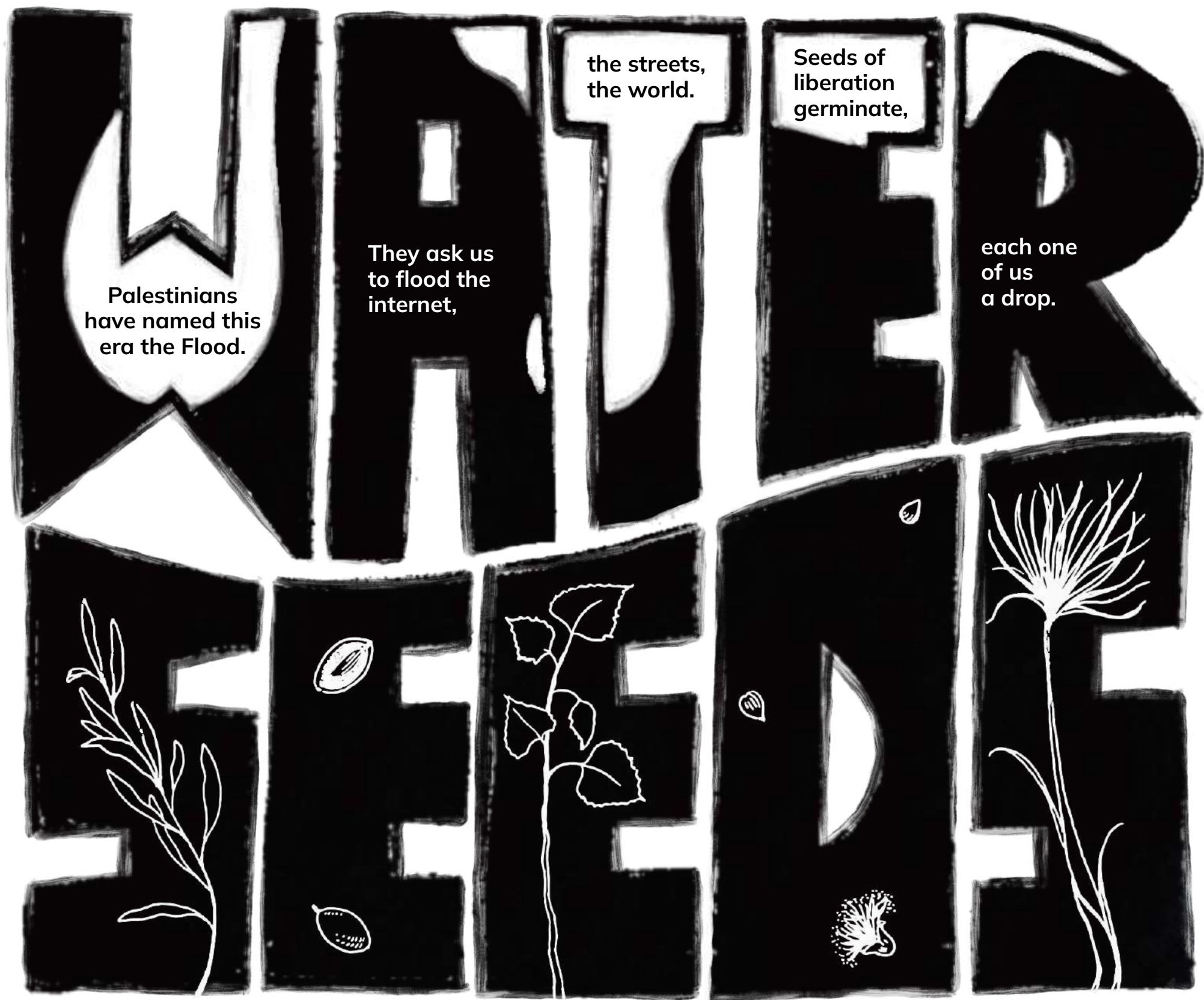


What is an ocean
but a multitude
of drops?

Water is soft
and forgiving,

but
in volume
it wears
away

that
which
doesn't
yield.



Palestinians
have named this
era the Flood.

They ask us
to flood the
internet,

the streets,
the world.

Seeds of
liberation
germinate,

each one
of us
a drop.

FLOOD

QUESTIONS FOR PROPAGANDISTS

What's making me angry or giving me hope? What's inspiring me?

What is my role in the movement? Do I have more than one?

If I'm not directly impacted, how am I responding to the demands of those who are? If I am directly impacted, how am I bringing others up too?

Am I connected to the people in the movement? Have I built relationships?

What medium will I work in? How will this medium affect or inform distribution?

Where am I sourcing materials? How will I pay for them? What can I make with what I already have? What materials can I access?

What symbols and words are already part of the movement's lexicon?

Is this for profit? Do I have other sources of income? Is it cost-prohibitive to make? How am I challenging capitalism?

What information do people have the right to?

Whose voice is being amplified? If it's my own, who does it benefit? Will I put my name on this? Will crediting myself or others put anyone in harm's way?

How will this be distributed? How can people find and share this work?

Do I have a call to action? What is my strategy? What is the point?

How is my work accessible? What language(s) is it in? Is it legible? Are the colors visually accessible?

Who is this reaching? What does this disrupt?

Printed at the IPRC in Dec 2023. Created by Rimona Eskayo, Sheyam Ghieth + Entangled Roots Press.

INSTRUCTIONS FOR PRINTING

You can use this file to print *FLOOD* (in color or black and white) and its accompanying poster and insert.

Disseminate freely! Wherever you share, we ask you to attribute this work to Rimona Eskayo, Sheyam Ghieth, and Entangled Roots Press. Do not sell this work.



THE ZINE

To print *FLOOD* in color, print the first two pages of this document double-sided on a tabloid-size (11x17") sheet of paper using a color printer. With the inner poster facing up, fold the page in half lengthwise, from top to bottom. Then fold it in half widthwise, from left to right. Now it's a zine!



To print *FLOOD* in black and white, print pages 3 and 4 double-sided on tabloid paper. Follow instructions above to fold it into a zine.

THE POSTER

Print the accompanying poster (page 5 of this document) on a single-sided tabloid (11x17") sheet. You're welcome to print this on a thicker cardstock paper, but regular copy paper works too! This poster was originally made as a screenprint, so it's only available for download in black and white, but you're welcome to print on color paper.

THE INSERT

Finally, to print the accompanying insert, *FLOOD: Questions for Propagandists*, print this page single-sided on a piece of tabloid (11x17") paper and trim down to 5.5x8.5" using the included crop marks. Feel free to print on cardstock or color paper. The insert can either be tucked into the zine or displayed on its own, wherever it inspires you!

