PROPAGANDA
A WORKSHEET

BASIC TOOLS

PRESS-TYPE
transfer letters for titles or
lettering variations -
draw straight line - place sheet of
press-type in position - rub over
letter with pen - lift sheet and repeat
for next letter
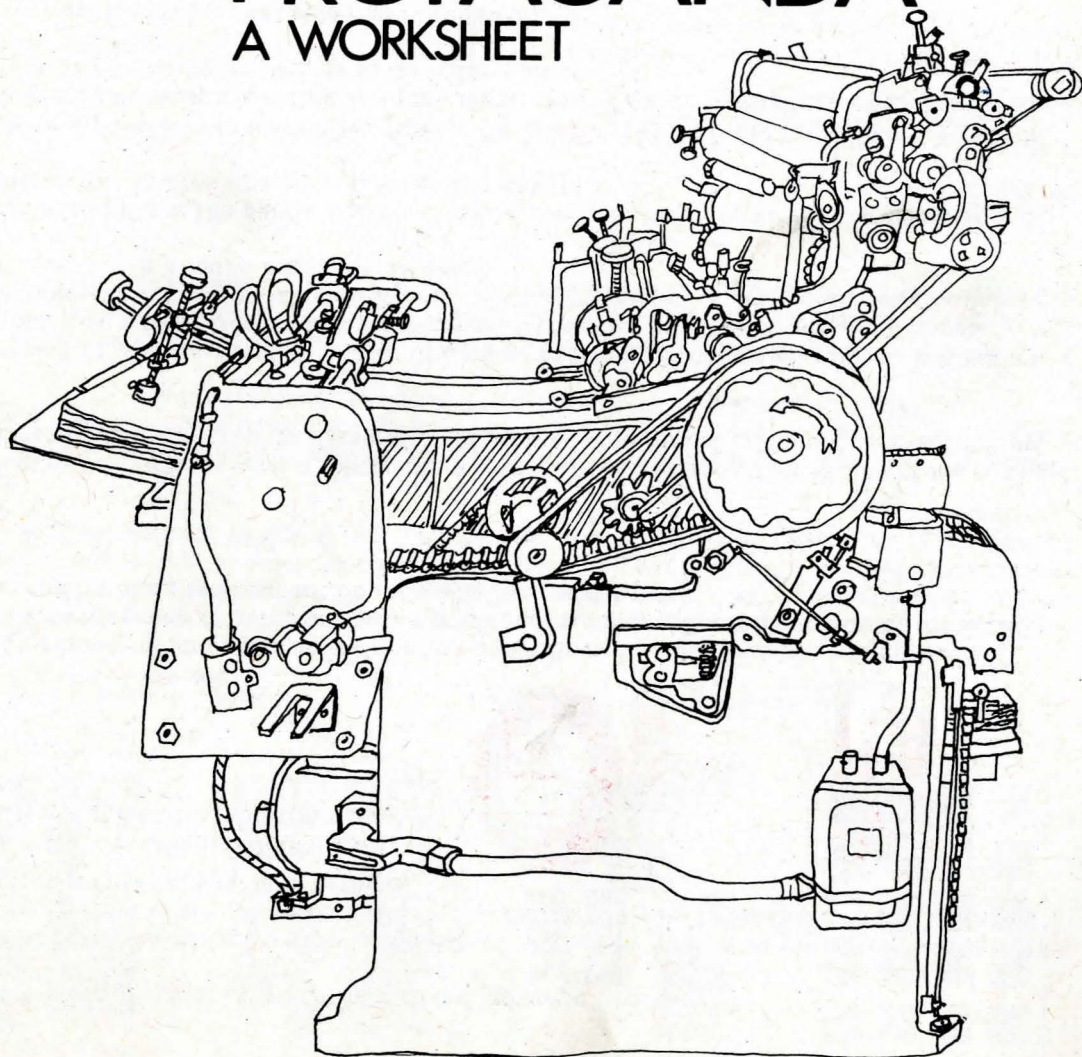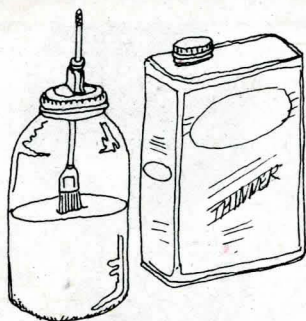
**RUBBER CEMENT
& THINNER**
for paste-up of copy -
keep well diluted with
thinner - thick rubber cement
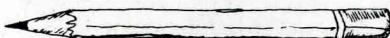drys before you can shift
copy into position

**RUBBER CEMENT
PICK-UP**
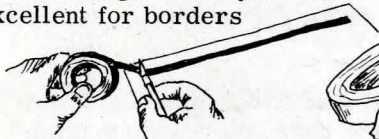lifts excess dry rubber
cement from paper
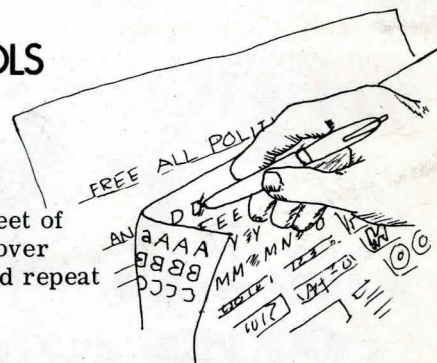
METAL RULER
accurate measure and lasting cutting edge

**PLASTIC
TRIANGLES**

SOLID T-SQUARE

CLEAR PLASTIC GRID

LITHO BLUE PENCIL
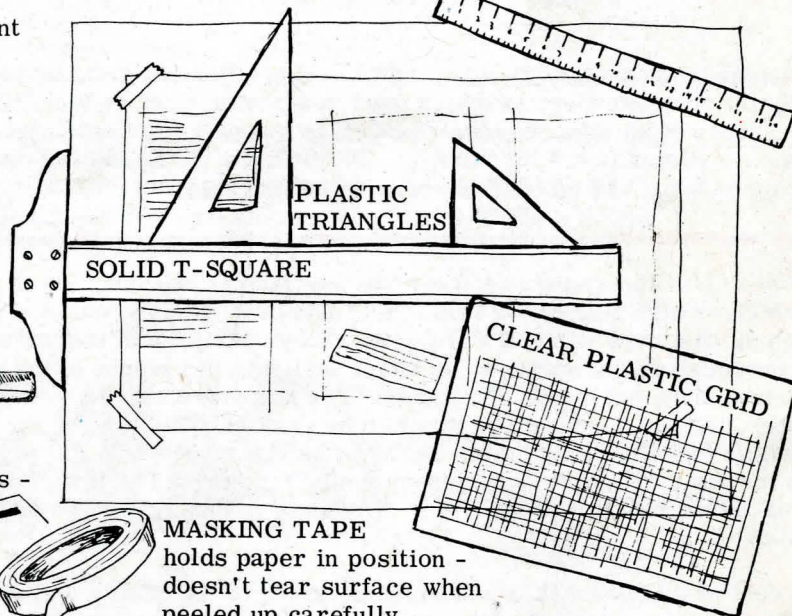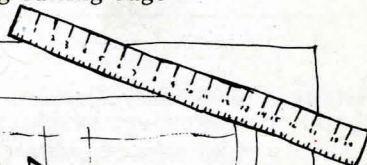used for marking on copy -
doesn't photograph

PRESS-TAPE
sticky-back lines you cut to
desired length - many widths -
excellent for borders

MASKING TAPE
holds paper in position -
doesn't tear surface when
peeled up carefully

PROPORTION SCALE or slide rule
used for proportional reductions and
enlargements - determines the exact
measurement of area when
changing the dimension of one side
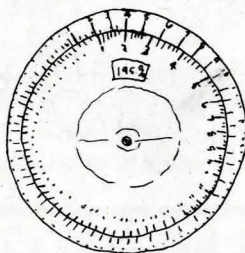
EXACTO KNIFE
replaceable razor
edge blade - used for
precision cutting -
lift small pieces
of copy to avoid
smearing

⊢— 2" —⊣
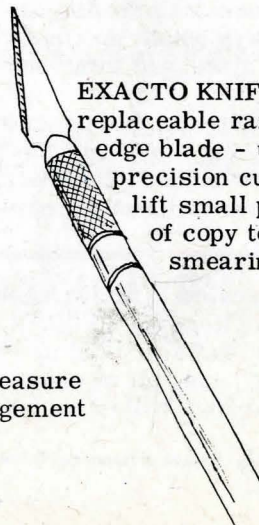
enlarge width
to 3 7/8"

what will the
length become?

4"
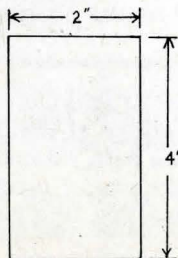
2" to 3 7/8"
4" to 7 3/4"

on scale match 2" to 3 7/8"
hold in position
find 4" and corresponding measure
this is the length after enlargement

TYPE-SPECING,

determining the amount of space needed for written copy is perhaps the most important step of preliminary layout. Type-specing is simply the comparison between the amount of space your original copy fills and the space used in the finished material. The comparison is based in type-size, column widths and lengths, and the respective average numbers of words per line and lines per inch. Without accurate type-specing, there is no basis for roughing out the needs and options of your project- allowing for titles, graphics, and photos.

PROCEDURE:

1. Assemble original copy (sample A), preferably typed on one typewriter with consistent margins and spacing.
2. Count the number of words per line in four or five lines and determine the average words per line. *10 av. wds/line*
3. Count the number of lines per inch. *6 lines/inch*
4. Measure the total inches of copy. *6"*
5. Multiply the number of lines per inch by the total number of inches. This the number of lines in the copy. *6 x 6" = 36 lines*
6. Multiply the average words per line by the total number of lines. This gives you the total number of words. *10 x 36 = 360 words*
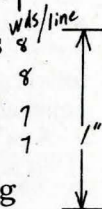
Sample A
This is a sample of copy typed on a regular typewriter. For best reproduction, type finished copy on a carbon-ribbon typewriter on glossy surfaced paper. This will give you a solid letter as in Sample B. Variations in the average number of words per line and lines per inch be-tween typewriters, plus different column widths, create the need for type-specing. This procedure is normally used for large blocks of copy, therefore, this example will be hypothetically extended to 6 inches.

wds/line 11 9 8 8 12 1" +11 10 av. wds/line 6"
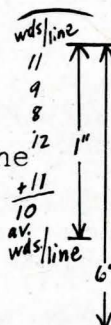
7. Prepare a sample from the typewriter your finished copy will be typed on in the specific width of column to be used. (Sample B)
8. Repeat procedural step 2 for the average words per line. *8 wds/line*
9. Repeat procedural step 3 for the number of lines per inch. *5 lines/inch*

| 4" |

Sample B
The main factor in selecting column widths is legibility. Very short or very long lines are difficult to read. Refer to printed material and compare the effects of different column widths. Select an average size column leaving adequate margins for maximum legibility and use of space.

wds/line 8 8 7 7 1"

10. Divide the total number of words in the original copy by the average words per line in the finished column (sample B). This gives you the number of lines required in your finished column size. *8/360 = 45 lines*
11. Divide the total number of lines by the number of lines per inch (sample B). The answer is the length in inches of space required for the original copy to fit in the specified column width. *5/45 = 9" of 4" col.*

This procedure must be re-done for each variation in column width, spacing, or typewriters occuring in either the original or finished copy. Type-specing will give you a workable approximation of the space required for all your written copy.

LAYOUT consists of choosing the format the content is to be put in and determining the amount of space required.

Assemble all copy, graphics and photos which might be applicable to the goal established for a particular piece of propaganda. At this point there should be a rough concept of the basic format (poster, comic-book, pamphlet, leaflet, newspaper, or flyer) arrived at during the initial planning stages.

The specific format is determined by the nature of the content.
A breakdown of a newsletter might be:

front page	inside pages	back page
heading	main article	continuation of main article
photo	corresponding graphic	cartoon
2 short articles		short note

Using the TYPE-SPECING method, estimate the number of column inches (of a specified width) required. Add onto this extra area for headings, titles, graphics or photos. The total will give you an estimated size of the paper to be used. Multiples of 8 1/2" x 11" are the most common proportions. This step avoids excessive crowding, editing, or disfunctional empty space.

With this amount of information, the basic style of the material can be established. This style will create first impressions and can stimulate the recipient to read further.

ORGANIZE the contents:
   Consider: order, general shape of material, column widths and lengths, margins, titles, color, placement of photos and graphics

BASIC DESIGN

A printed piece of paper is a combination of separate elements which in total create one visual effect. It is a combination of shapes and densities which become obvious when you squint at a printed page.

3 different elements are present: gray area - copy
                                 dark area - photos, graphics, title blocks
                                 white area - spaces without printing
Consider these elements as shapes when designing a page.

A page of solid copy is totally gray - how does your eye respond to that? Visualize that one solid shape with a dark area interrupting it. Add a white area also. This is obviously more interesting to the eye.
The placement and relationship between the elements is the next question. How do you decide where to place the shapes? The first consideration is the nature of the content - a variety of length in copy plus several corresponding graphics and/or photos is advantageous.
The purpose of design is to create an interest in the viewer, therefore, lead the eye into the page and draw it to specific information.

In designing a page aim for: 1. Balance without boredom 2. Variety in density 3. Consideration for negative as well as positive space 4. Elements leading the eye into the page.
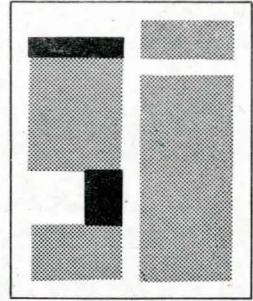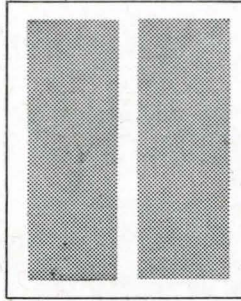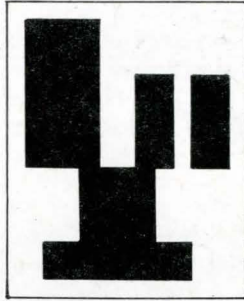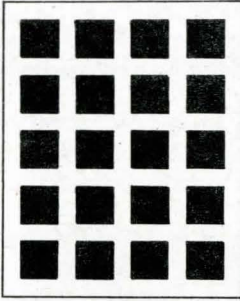
equal and varied distribution of units   **equal and varied densities**

As the above examples show, design is visual rhythm. Like music, it is most effective when regular and varied rhythms are combined. Varying and multiplying one basic unit (a module) can simplify layout problems if you are careful to avoid both boredom and chaos. Choose interesting relationships of space, shape, and density, but integrate them modularly to create a unified design.

Evaluating other material - searching for the specific design techniques and using them when appropriate will be the most effective way of increasing your own competence in this area.
DESIGN IS BASED ON THE ABILITY TO SEE QUALITATIVELY

In preparing a layout, as each element is being positioned, justify this decision on the basis of the content and the visual effect. Why are you placing it there? What effect does it have on the whole page? How does it contribute to the nature and effectiveness of the material?

ROUGHS

Using these considerations, prepare a basic style in the form of ROUGHS - an actual size sketch of the approximate positioning of the elements.

The main concern is a sense of legibility and coherence. This can often be achieved by standardizing the use and placement of the elements.

front page   inside pages   back page
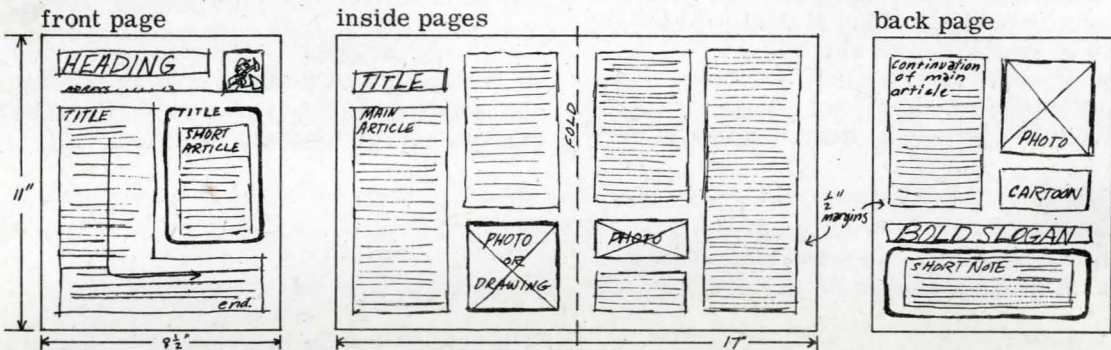
These roughs were based on type-specing information. The final sizes of the blocks of copy will be determined in the Paste-up by the type-set copy. The drawings and photos will be placed in approximately the positions planned here but the sizes will be determined by the finished copy.

PASTE-UP is the process of preparing all of the type-set copy, graphics, titles, and photos in a neat and accurate manner, for reproduction in the final format.

Referring to your LAY-OUT, which is accurately drawn, prepare copy to fit into the designated column spaces:
Measure the copy to fit into the desired column length
Indicate these divisions with a blue pencil (doesn't photograph)
When blocks of copy have to be separated and pasted into different length columns, number each section in order before cutting apart

METHODS OF PASTE-UP:

T-SQUARE AND TRIANGLE	tape paper down on straight-edged surface (for T-square)
	draw in columns, margins with blue pencil
	on copy, mark vertical and horizontal edges of copy
	rubber cement back of copy and place on paper matching drawn lines with those on paper
	before cement is dry, place T-square over lines of copy and straighten to match
	when T-square is placed over full page, every line should fall into exact line with it and columns match vertically with the triangle perpendicular to it

This method is ideal for layout with a minimum of equipment, however, it calls for patience and skill - always keep the T-square flush with the straight edge of the table.

LIGHT TABLE AND GRAPH PAPER	tape plain paper onto graph paper on light table
	draw in columns and margins
	using the lines showing through the paper, line your copy vertically and horizontally straight
	this can be supplemented with a plastic see-through grid placed on top of copy to show relation of one line to another

Both methods call for care and accuracy of measuring. PROOF READ.

Technical points to watch:
keep the spaces between lines consistant when a section is added onto a block of copy
divide the copy blocks into equally measured sections
keep all copy and lines straight in relation to each other
avoid excessive handling of copy and excess of glue (avoid smears which photograph)
do not overlap paper when pasting sections together (causes blurriness and/or covering of some letters)

After copy is in place, add correct size titles, graphics, photos or borders.
Any element which is to be reduced or enlarged (on the printer's camera) is to be drawn in proportionately (actual finished size) and numbered or labeled for placement at printers. The original should be marked with exact size indicated for enlargement or reduction.

PASTE-UP is the stage most often poorly done - consequently negating the previous efforts in producing effective information.

SYMBOLS

A symbol or logo expresses a concept in concise, graphic form.

A symbol is chosen by precisely defining the nature of your project or organization and simplifying this into an object that typefies it. This calls for an analysis of what the object signifies within the specific context you have defined.

A symbol is often a synthesis of ordinary images which in combination take on a new meaning.

A symbol can represent an organization's intent over time. Use of a symbol can give visual continuity to a propaganda or informational campaign, and can be an important tool for attracting attention and building interest within a developing constituency.

POSTERS

A poster conveys a message with a minimum of words. It is a more complex use of the concept of the symbol or logo: the graphic illustration of an idea or piece of information in a striking, concise form.

A poster is always a supplement to a well-organized propaganda campaign. By presenting an idea or an issue in a sensational way, a poster can become a focal point in the community, keeping awareness alive and raising questions, setting the stage for follow-up detailed information and analysis in a more expansive format.

A poster can also inform the public about a specific event or service, attracting interest and conveying a general impression as well as giving details.

The function of a poster is to attract the passer-by and impress its message upon her or him. Thus, it should be visually appealing and striking at first glance, inviting the observer to come closer and absorb the specific details of the information.

   HOW is a specific poster conceived and executed?
The practical execution of a specific poster begins with articulation:
   WHAT is your message? Determine the emphasis, integrate details or subsidiary information. Reinforce information visually.
   TO WHOM is it directed? Project their response to the content, images, style: appropriateness to the audience. Consider the visual environment, the average contact period and distance, legibility, and desired life-span.

Within this context, create a visual image that will clarify and enhance the message; do not let your image compromise the information you wish to make known.
Select images (graphics or photos) which will dramatically and concisely convey your message. Supplement this with carefully selected typefaces, colors, and size variations of the elements and their relationships in terms of space, style, and legibility.
Words should be thought of as shapes in the designing of a poster--in this sense, they can be used for emphasis, balance, variety, and direction in forming an integrated visual image as well as functional legibility. The use of space determines the impact of a poster.

ATTICA

THURSDAY, SEPT 23
MARCH ON ALBANY!
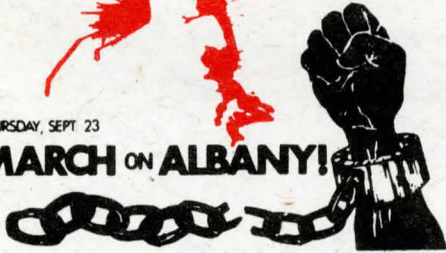
Beaten one, who shall avenge you?
You, on whom the blows are falling,
Hear your wounded brothers calling.
Weakness gives us strength to lend you.
Comrade, come, we shall avenge you.
Everything or nothing. All of us or none.

- BERTOLT BRECHT

FREE ANGELA AND ALL POLITICAL PRISONERS

A graphic or photo can replace a verbal description. In contrast to an illustration in a written pamphlet or newspaper, graphics used in a poster must be simple and concise, illustrating the essence of an idea. Excessive detail in a poster is often distracting and disfunctional because a poster is not for studying. It creates a visual impression to which the observer can quickly respond and from which he can easily absorb the information.

Photo-offset lithography is a means of mechanical reproduction of a piece of printed material which gives high quality for relatively little cost. Simply stated, the process consists of photographing on a copy camera a "camera-ready" paste-up of the material to be printed. The camera produces a film negative, an exact duplicate in reverse of the original. The negative may be actual size, enlarged, or reduced. The negative is stripped onto a masking-sheet in the position and exact size of the paper to be printed. The finished masking-sheet is placed on a presensitized aluminum plate. Through the clear spaces in the negative, an image is burned onto the plate by means of a high-intensity arc lamp. The image itself will attract ink, whereas the naked aluminum will repel ink. The plate is then put on the offset press and the material is printed.

The cost of this process is variable according to the quality and quantity of paper used, the number of colors, and the amount of work the printers must do to complete "camera-ready" copy. The way to obtain maximum quality at the most reasonable cost for any given job can and should be discussed with your printers.

The technical notes in this paper are specific guidelines for preparing "camera-ready" copy for offset printing. However, the basic principles can be applied to any form of reproduction: mimeo, electro-stencil, letterpress, or silkscreen--depending on the resources available to you. Information on these processes is readily available in books or the equipment manuals.

The ideas presented in this worksheet came out of a workshop in Political Outreach Through Printed Media offered in Fall 1971 through the Women's Studies College at the State University of New York at Buffalo. The participants were individuals working with women's, mixed, and Third World groups, all of whom shared an interest in the effective use of media. Members of the Octobergraphics collective contributed ideas, technical information, and execution.

UNDERSTANDING
IS A CALL TO ACTION:
WE MUST SHOW
THE QUALITY OF REVOLUTION
IN ALL OUR ACTS.

The value and importance of propaganda is theoretically recognised by all political groups and organizations, and yet all too often, its execution and distribution reflect neither the planning, effort, or skill that would be required to make it effective.

Because mass media in the hands of the establishment are overpoweringly manipulative, coercive, and slick, invading our consciousness by setting mass standards of conformity and compulsive consumption, many of those working for political change have learned to mistrust all "techniques" for getting a message across, whether in design, composition, or method of reproduction. Their attitude has been that the political message they are bringing to the people is of value in itself and doesn't need attractive packaging to be effective.

In reality, however, the consciousness of most Americans has been greatly affected (or, some would say, almost totally determined) by both the form and content of mass media. It would be extremely optimistic and even self-righteous to expect people to be affected by a rhetorical, near illegible mimeo-graphed leaflet entirely divorced from the context of their lives. It is important to remember that the purpose of propaganda is outreach. In order to reach and move people, we must show them, in ways which do not threaten, alienate, or confuse them, a vision of the better world we are struggling towards. Coherent, aesthetically pleasing materials are not bad in themselves; their use determines their social value. These elements can and should be used to convey our vision with the realization that our contemporary struggle must indicate the quality we hope to achieve in a new world.

Of course, the Movement won't be able to compete with the establishment in terms of the control of mass distribution outlets and unlimited financial resources. But if our message is substantive and relevant to the lives of the people we are trying to reach, and presented in a form they can accept, it will be effective.

This leaflet attempts to show the value and the method of producing aesthetically pleasing, honest, and straightforward information, in short--competent propaganda.

The basic approach to developing effective propaganda material can best be expressed by the following diagram:

potential content ↔ potential audience → product
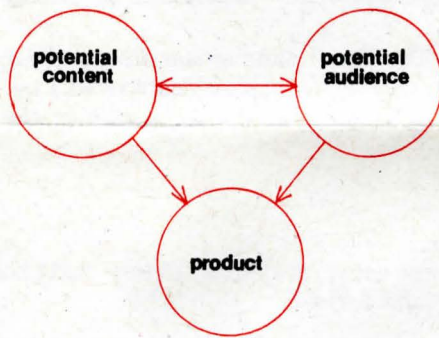
The content will be determined by the political message the writers want to convey with the knowledge and information at their disposal.

The audience should be consciously chosen and defined as clearly as possible.

The product is the integration of what the writers want to say to the audience and what the audience will be most receptive to learn from the writers.

In implementing this approach, the group should ask itself the following questions:

1. **WHAT** do you have to say?
   Have you articulated your political analysis so that it is clear both in the abstract and when it is applied to specific problems or considerations?

2. **TO WHOM** is the propaganda directed?
   What is the life-style, political consciousness, interest in the subject, reading level of the audience?

3. **HOW** to arrive at a finished piece of propaganda based on the above questions?
   Suitable choice of written material, graphics, size, general appearance, etc.

Evaluation of different types of printed material can help you to understand the specific elements which make a piece of propaganda effective or ineffective. These elements can be used by anyone to create effective material, once they have been recognized. Collect samples of a variety of materials, for example:
   fashion magazines, community newspapers, armed services recruitment leaflets, underground newspapers, scholarly journals, government pamphlets on venereal disease, religious pamphlets, etc.

Selecting a totally unfamiliar publication, note your first impression. This is usually based on visual images: a strong graphic, a large title, or absence of these. At this point you decide, under normal conditions, whether to read further or abandon it. What is your decision based on?

> This first visual impression has led you to make assumptions about the content and who is "supposed to" read it. These conclusions are automatic - they happen everytime anyone is confronted with a piece of printed material.

Next, briefly scan the content: form (newspaper, letter, leaflet), variety of material, legibility, length of articles and paragraphs, subtitles, graphics, photos, publisher's image. Does this make you want to read further? Why or why not? Project other peoples' response to the same elements.

Then, read the publication carefully. Does the content correspond to your first impression? Did the scanning indicate what you're reading now? What is the vocabulary, the type of information, the coherence, the attitude expressed? Is there a correspondence between what it says, who will read it, and how it will effect the reader?

> Articulate the specific elements that prompted your evaluation. In general terms, these are the elements you will be using to make your own propaganda more effective.

Once the need and purpose for a specific piece of propaganda has been defined, and you are ready to begin practical execution, ask yourselves once again the three basic questions outlined earlier. This time in very specific terms:

WHAT do you have to say? What is the goal of this particular piece of propaganda? How much and what types of information are necessary to produce the emphasis and direction of your message?

TO WHOM is it directed? What forms of printed media are they used to? Are they effective? Why? What images are they likely to trust? What can they learn without reacting in scepticism, apathy, or intimidation?

HOW to effectively convey your message? Working within the context established by the questions above, what format will be most suitable (poster, pamphlet, folder, newspaper)? You must remember that visual images (colors, graphics, titles) aid in communication, and appropriate ones should be chosen to complement your written material. How should the information be organized?

These decisions must be both logical and functional, and can only be made on the basis of personal knowledge of your proposed readership.

An example of a well-conceived piece of propaganda might be a community newspaper directed toward white working class adults. One issue of the paper has been devoted to the subject of women.

The general content of the issue aims to increase women's awareness of their oppression. The audience has been projected as working class women in low paying jobs, wives of laborers, low-income mothers, welfare receipients.

The paper is printed in one color (black) on newsprint. The first impression it gives is not unlike the neighborhood newspapers which include human-interest stories, classifieds, and business advertising. On second scanning, it becomes apparent that the use of cartoons, effective photographs, a collage, and a few 'high-quality' graphics, as well as borders, different types of headings, and attractive, legible layout differentiates this paper from the local 'penny-savers.' When read thoroughly, it can be seen that the written content includes several types of information:

Analysis: An introductory statement about the differences between men and women of the same class.

Factual information: articles on women and the war, women in prison, job discrimination, local telephone workers' job conditions.

Helpful information: explanation of the test for breast cancer, articles on self-defense for women, food hazards, and the local food coop.

Personal accounts: personal letters in an article and analysis on rape, politics of housework, article on waitresses.

Topical information: article by the wife of a local steelworker on strike urging other wives to join the Strike Relief Committee.

The style of writing in the paper is simple and direct throughout. Each article is limited to about fifteen fairly short paragraphs. Several articles are signed with the first names of local women. The addresses of the food coop and planned parenthood clinic are given, as well as the address of the newspaper.

It should be clear that in the above example each choice of written and visual elements could be justified as appropriate for the chosen audience and the specific goals of the newspaper.

•

A file of graphics (photos, drawings, designs, symbols) should be built up and constantly added to. Take things you like from other publications--the ideas or actual graphics themselves can be used.

After posing and answering the basic questions, it becomes obvious that one piece of propaganda, no matter how well conceived, cannot effect a sustained change in peoples' consciousness. If 'everything' is included, you have a paper only for those whose awareness allows them to accept a complete analysis. Outreach has been reduced to those who have least need of it. Therefore, plan, with the same approach that is needed for a single piece of propaganda, a complete informational campaign in keeping with the strategy and goals of your organization.

An articulated organizational goal, strategy, and tactics can be transposed into a relevant form for the audience without necessarily using ideological terminology. A well selected variety of information with the appropriate format and graphics can effectively communicate an idea and create a response.

Once again, a piece of propaganda with a specific aim cannot be considered as an isolated unit, but must be part of the ongoing process of increasing the awareness of its audience. A thorough propaganda campaign will move with the needs and levels of understanding of the audience, leading into a higher, more effective political consciousness.

Effective means of distribution, based on personal knowledge of and contact with the audience, is essential. This distribution should preferably take place in the context of other political outreach activities. Your political organization should not make the mistake of concentrating solely on outreach through printed media--this serves only to raise peoples' consciousness and then to leave them demoralized because the organization has developed no effective means of action. The quality of your propaganda campaign will reflect the level of practice and understanding you have developed in working for your basic goals.

THE MOST VALID CONTENT IS USELESS UNLESS PEOPLE: 1) READ IT, 2) IDENTIFY WITH IT, 3) UNDERSTAND IT, 4) DO SOMETHING ABOUT IT.

copy camera