

Imagination

100 years of visual political communication on self-determination

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Foreword

The European Free Alliance (EFA) is the party of self-determination. This book outlines 100 years of history of the EFA family defending the right to decide as seen through the lens of political posters. It shows images of our nations produced by our parties or affiliated organisations. Our roots go back almost a century: the Schleswig Partei was founded in 1920, the Partito Sardo d'Azione in 1921 and Plaid Cymru in 1925. These posters, as representations of our nations, illustrate EFA's core values: the protection of our cultures and languages, the respect of diversity as the foundation of peace and the principle of self-determination as a driving force for individual and collective action. EFA not only advocates for these principles, but ties them into a larger European and global network that works together in solidarity with and for other peoples to achieve positive change.

A picture is worth a thousand words and this book can be read as a history book of EFA, EFAY and Centre Maurits Coppieters. By flipping through its colourful pages, the reader plunges into our movement for a Europe of the peoples. The book is divided into ten chapters, ranging from our commitment to protecting our identity and languages within the web of European diversity, covering our commitment to the protection of our environments for our and future generations, to the solidarity within and between our diverse peoples. Champions, scholars and advocates of the EFA family have put pen to paper to share their ideas about our political family's ideals and values that continue to drive the political life of our partners and members.

The overarching human right that stands at the core of this book is the right to self-determination. Self-determination is a fundamental collective right, so essential that it cannot be ignored. Our movements are firmly in favour of Europe, a Europe in which diversity is truly respected, a Europe of regions and peoples, and not one of centralization. Europe is a mosaic of stateless nations, regions and minorities: the beauty of this unique mosaic lies not only in its big pieces, but equally, in its smaller

ones. We should all be able to decide on our future, to imagine another Europe together based on mutual respect, dignity, equality and sustainability.

Over the past ten years, our work has been informed, guided and further strengthened by the Centre Maurits Coppieters foundation. By promoting and coordinating policy research, and bridging the gap between academia and policy-making, our foundation continues to bring in new ideas for Europe, ideas often forgotten by mainstream political and scholarly agendas.

EFA is also a young and dynamic movement. Our youth organisation, the European Free Alliance Youth, aims to put together young peoples from unrepresented nations who unite to fight for their collective rights. By keeping a strong and active younger generation, EFAY ensures that the cause for self-determination is preserved and prepared to confront new political challenges of the future.

If there is one message we would like the reader to walk away with, it is that Europe is the home to many peoples, histories, languages and cultures, all of which are important and part of Europe's DNA, a heritage we should all be proud of and which this book helps us (re)discover. Europe faces many existential threats, but the coming years and decades will show that we do not only have a long past behind us, but also a great future in front of us.

On behalf of the EFA Family,

François Alfonsi, *President of the European Free Alliance (EFA), founded in 1981.*

Max Zañartu, *President of the European Free Alliance Youth (EFAY), founded in 1986.*

Xabier Macias, *President of the Centre Maurits Coppieters (CMC), founded in 2007.*



Introduction

Imagining Democracy: Visual culture and the power of political posters

by Reuben Ross

Posters are part of our past, present and future political landscapes. Their striking visual messages harness our imagination on the billboards, subways and street corners of our cities. Reflecting diverse styles and relationships between text and image, form and content, posters can set political agendas and play pivotal roles in a range of political activities.

Posters influence public opinion, dramatize or simplify complex policy decisions, and even assist in the consolidation of nations and national identities. Yet, while extensively utilised by established authorities, the political poster may also be used to subvert conventional power structures, to challenge hegemonic discourses and even to offer alternative ways of seeing the world. Crucially, in advanced industrialised economies marked by ever-increasing consumption and an under-used potential for mass political participation, a timely and well-designed poster can stir considerable civic debate.

Arguably, we now live in a “society of the spectacle,”¹ a bewildering world in which images are truly ubiquitous. Relentlessly mediating our daily social relations, cultural practices and political beliefs, these images are central to the construction of our modern world, with the politics of visual culture constituting a fundamental aspect of how we understand and participate in it on a daily basis. As globalising forces transform the nature and, arguably, even the relevance of traditional nation-states, it is visual material – unfettered by time, territory, language or nation – which transcends and permeates our collective imaginations and shapes our everyday experience. In this context, new configurations of the global and the local are emerging, altering the relationship between time and space, interactions between individuals and communities, self and other, and the struggles between subversive or revolutionary political movements and established regimes. The field of visual culture – posters included – can, therefore, offer us the potential for a profound, and possibly different, historical understanding of how the world is envisioned in the past and present, locally and globally.

If so, then how are we to interpret political posters? How might we think of political posters as objects of visual culture and how do they function as tools of political communication? This timely publication invites the reader to embark on a fascinating excursion into the visual history of self-determination, reflecting

upon some of the twentieth century’s most progressive nationalist, pro-independence, regionalist, autonomist and minority parties and movements. It explores the collective struggle for self-determination and social and economic justice across Europe, tackling issues such as self-rule and emancipatory politics, gender equality, the pursuit and defence of cultural and linguistic diversity, environmental protection and nuclear disarmament. It also addresses the preservation of national identities within and between diverse internationalist movements. The contributions that follow, however, also chronicle a fascinating process of political development across a broad ideological spectrum, marked by stories of success and failure, dialogue and cooperation and, at times, cordial disagreement. In short, this book reflects the proud diversity of the member parties of the European Free Alliance (EFA), European Free Alliance Youth (EFAY) and member foundations of the Centre Maurits Coppieters. As the reader will discover, posters are at once compelling, complex and, above all, highly valuable tools in our collective efforts towards recognition, respect and inclusion: towards a Europe of the Peoples.

A portable image of the world

To properly understand political posters, we must consider them in their historical context. The historian and political scientist Benedict Anderson suggests that the rise of capitalist media and communication technologies – Walter Benjamin’s so-called “age of mechanical reproduction”² – not only made it possible to imagine a nation, but to construct one that had not been there before. Between the publication of the Gutenberg Bible in the 1450s and 1500 alone, it is estimated that up to 20,000,000 printed works were produced and disseminated across Europe.³ As these technologies developed further (and continue to this day with the emergence of digital media), the possibilities for transmitting information and creating communities across large distances

also increased. This complex and continuous process of interaction between technology and society allowed political entrepreneurs to construct a sense of identity out of disparate and geographically divided populations, facilitating the growth of modern nation-states. For Anderson, the nation is an “imagined political community”, “imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.”⁴

The subsequent invention of lithography at the turn of the nineteenth century allowed the first relatively simple, primarily text-based posters to be produced and distributed. This was the beginning of the modern poster; by 1850, high-speed presses could print up to ten thousand sheets in a single hour.⁵ More sophisticated posters later subsequently emerged through the development of colour and photo-lithography, enabling larger and more appealing images to be printed both in massive quantities and relatively inexpensively.⁶ These technological innovations, combined with the simultaneous rise of modern consumer society, resulted in the emergence of the poster as a mass-produced medium, easily transported across vast distances and viewed by the general public.

The cultural critic Susan Sontag once endeavoured to explain the multifaceted complexities of how posters actually work. In her study, originally published in a book on Cuban revolutionary posters, she argues that they have become “an integral element of modern public space,”⁷ meanwhile noting Harold Hutchinson’s definition of the poster as “essentially a large announcement, usually with a pictorial element, usually printed on paper and usually displayed on a wall or billboard to the general public.”⁸ Their primary function, Sontag suggests, may be to communicate a particular message, to “seduce, to exhort, to sell, to educate, to convince, to appeal,”⁹ and yet, curiously, “what is recognised as an effective poster is one that transcends its utility in

What is clear
and consistent,
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the rediscovery
of nationhood

delivering that message.”¹⁰ Posters, then, serve multiple purposes: they are powerful and persistent tools of communication; for Sontag, as for Anderson, they could be said to “furnish a portable image of the world”;¹¹ and they are also aesthetically appealing cultural objects, sometimes even considered an art form in their own right.

Posters were originally used primarily as commercial tools to convince the public to buy goods or services. It was only during the First World War that posters assumed an explicitly political function, when governments attempted to mobilise diverse populations across disparate contexts for patriotic purposes. This mode of addressing “passive” and “submissive” consumers through a form of propaganda caused some to claim



that posters had ushered in a new era of nationalised political parties, possibly heralding the undesirable conquest of democracy through advertising. This was the argument of those who associated politics with the written word and commerce with images, which were treated with great suspicion due to their perceived crude and manipulative qualities, or even their ability to undermine democracy itself. Yet, others praised the potential for a more public and discursive political culture, favouring the accessibility and flexibility of an emerging visual politics compared to the relative rigidity and elitism of text-based forms.

What is clear and consistent, however, is the strong historical connection between posters and the rediscovery of nationhood. “If the commercial poster is an



outgrowth of the capitalist economy, with its need to attract people to spend more money on nonessential goods and on spectacles,” writes Sontag, then “the political poster reflects another specifically nineteenth and twentieth century phenomenon, first articulated in the matrix of capitalism: the modern nation-state.”¹² Throughout the twentieth century, posters continued to be used as formidable tools of political communication. Indeed, if political participation is at the core of democracy, then posters have helped to transmit ideas and values, provoke reactions and induce certain behaviour in their intended target audiences. The posters here exemplify this: Fryske Nasjonale Partij’s poster, for instance, speaks directly to the viewer, encouraging the use of the Frisian language, while a Front D’Esquerres poster from the 1930s commands voters to lend their support to the

party. In their historical context, the posters contained in this publication, with clear aesthetic quality, moral integrity and emotional appeal, have clearly served a varied and valuable purpose.

Ways of seeing

"Seeing comes before words," writes the art critic John Berger. "It is seeing which establishes our place in the surrounding world."¹³ Political posters often succeed in dealing with urgent political issues and notions of national identity through a range of visual styles, many of which include highly artistic and colourful designs; it could be argued, for example, that the famous nineteenth-century Parisian posters of Toulouse-Lautrec resulted in the general recognition of the poster's potential artistic merit. Yet, visual political communication – and visual culture more generally – must be understood not simply in material or aesthetic terms, but also in its imaginative or interpretative dimensions: what Berger might have called "ways of seeing."¹⁴ Here, visual culture specialist Nicholas Mirzoeff uses the term "visuality" to describe a particular visualisation of history or, more specifically, "the means by which authority claims to visualise the flows of history and thus validates itself."¹⁵ Visuality, for Mirzoeff, represents not only visual perception in a physical sense – embodied, for example, in the posters that furnish our streets – but "a set of relations combining information, imagination, and insight into a rendition of physical and psychic space."¹⁶

Visual culture, then, is about more than just material images themselves. It concerns the social and political relations involved in looking and seeing. Moreover, as Mirzoeff suggests, visual culture may be considered both a "medium for the transmission and dissemination of authority, and as a means for the mediation of those subject to that authority."¹⁷ Consequently, when examining political posters, we might consider the role of entire "scopic"¹⁸ or visual regimes that perpetuate or



To study the circulation of visual images... is to tackle broader processes of change, struggle and human behaviour



challenge certain hegemonic discourses or interpellate subjects of vision. Indeed, visual culture has essentially become one of, or possibly *the* principal, arena for political contestation in the contemporary world. To study the circulation of visual images, such as political posters, and how we relate to them, therefore, is to tackle broader processes of change, struggle and human behaviour in a continuously expanding, globalised and complex world.

Political posters, conceived as objects of visual culture, are inevitably entangled in a range of cultural and political practices. As the reader of this book will discover, the posters of EFA, EFAY and the Centre Maurits Coppieters provide an abundance of such issues to explore – suggesting, as it were, different "ways of seeing." But how might one start to make sense of such diverse imagery? Roland Barthes offers one analytical approach to deciphering the meanings of visual material. In his classic essay, "Myth Today," Barthes sits in a barber's shop, examining the cover of a *Paris-Match* magazine depicting a young black boy dressed in French military uniform, saluting the French flag. The politically

charged image, Barthes suggests, signifies French nationalism, militarism and imperialist power: "whether naively or not, I see very well what it signifies to me: that France is a great Empire, that all her sons, without colour discrimination, faithfully serve under her flag."¹⁹ In his attempt to interrogate what he calls "the falsely obvious,"²⁰ Barthes argues that a process has occurred in which the image itself is mythologized, transforming history into nature, giving things "a natural and eternal justification" and, ultimately, serving certain, perhaps dubious, ideological interests. "Things appear to mean something by themselves," he writes.²¹

In a similar way, national, linguistic and cultural symbols, myths and metaphors are used throughout the posters in this book. One might apply a similar analysis, for example, to the 1958 Volksunie poster declaring "werk in eigen streek" or the Südtiroler Freiheit poster, "Unrechtsgrenzen halten nicht!" National flags feature prominently in many of these posters, such as those of the Bloque Nacionalista Galego or the Fryske Nasjonale Partij. Often, national iconography may even take on a far more abstract form, sometimes simply as national



colours or symbols, as in the striking green shapes against a red backdrop in Plaid Cymru's poster, evoking the Welsh countryside. Others, still, are more pictorial in nature, such as Unión do Pobo Galego's arresting blue and red poster, reminiscent in style, perhaps, of the paintings of Goya or Picasso. However, our understanding of political posters and visual culture in general must not be reduced to a set of signs and symbols, pre-packaged for easy interpretation. This common pre-occupation with the symbolic function of images tends to decontextualise them, ignoring their dynamic role in actively constituting – rather than passively reflecting – political realities. Consequently, the complex and interactive nature of images is often obscured; so, too, is their ability to affect political change. If these posters are, indeed, serious and crucial pragmatic tools for the transformation of the status quo, in producing alternative “ways of seeing,” then we must treat them as such.

Digital futures

Today, digital technologies are undoubtedly changing the way we participate in the construction of national and individual identities, offering new ways to imagine and experience the contemporary world. New forms of mass media (and especially social media) are now engaged in the refashioning or renegotiating of “traditional” media through an ongoing process of media convergence, producing a mixture of both tradition and innovation. As Henry Jenkins puts it: “old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways.”²² These processes of remediation result in older technologies, such as print, becoming modified, reappropriated and reproduced on current platforms such as the Internet. The old political poster of the twentieth century may conceivably embark on such a process, renegotiating its own roles within society as

digital technologies create new forms of mediated engagement – leading historian David Welch to ask the pertinent question: “In the age of Facebook and Twitter, is everyone a propagandist?”²³

Posters have retained their symbolic and pragmatic significance... even in the 21st century

Indeed, in today's contemporary world of so-called “digital natives,”²⁴ Manuel Castells has written at length on how humans share meaning through electronic information networks. Indeed, modern-day communication technologies are instrumental in the way we interact and share information. According to Castells, we now live in a “network society,”²⁵ a new form of social life based around exchanges through technologies such as the Internet. Viral images, memes, videos and live streams can be shared and even modified easily, with massive implications for civic and progressive nationalist, pro-independence, regionalist, autonomist and minority political movements. Indeed, if traditional media serves the ends of a dominant “elite,” the Internet has increased the efficiency and scope of individual and group networking, enabling people, to some extent, to



escape the constraints of hegemonic discourse. “The youthful majority in cities use their connections to claim new ways to represent themselves on social media that are transforming what politics means,” suggests Mirzoeff. “Do we live in cities? Or regions? Or nations? Or power blocks like the European Union? How do we see the place where we live in the world?”²⁶ These are the crucial questions being asked by EFA, EFAY and the Centre Maurits Coppieters.

Still, posters have retained their symbolic and pragmatic significance, their ability to inform and persuade, even in the twenty-first century. Indeed, the development of digital technologies has enabled non-professionals to participate in producing complex poster layouts cheaply, easily and quickly. Intricate design elements and

political ideas can be shared, discussed and modified across borders, enabling a more fluid, hybrid, perhaps even more democratised culture of twenty-first-century poster making. Stylistically, too, digital technologies have also had an enormous impact, expanding the possibilities of what designers can achieve. Meanwhile, the visceral materiality of posters, their enduring physical presence in a world increasingly dominated by transient images displayed on digital screens, suggests that the poster still serves a unique purpose. In an age of what sociologist Zygmunt Bauman calls “liquid modernity,”²⁷ in which notions of identity, nationhood and belonging are more slippery and elusive than ever before, the poster – plastered on walls and furnishing the physical urban landscape – provides a seemingly concrete sense of reality. It seems reasonable to assume that posters, in one form or another, will persist as part of our political landscape in the years to come.

Concluding remarks

The contributions to this publication reflect an optimistic and exciting future for EFA, EFAY and Centre Maurits Coppieters. As the reader browses the chapters that follow, exploring a rich history, engaging in debates and conversation, reflecting on the nature of these posters, they are invited to be a part of an ongoing process. Posters are powerful pragmatic tools that have been used to inspire and mobilise nations, regions, and communities across Europe. They are also part of a wider political and historical context in which we are all, consciously or not, deeply embedded. It is our hope that this book can make us all more aware of our diverse responsibilities, as participants, activists and citizens, in the struggle for democracy and self-determination, and the potential, on many levels, for creating a different future. Above all, the reader is encouraged to see the posters presented here as a visual representation of the political initiatives, hopes and aspirations of EFA, EFAY, CMC and their member parties and foundations, serving as a dynamic and ongoing means to a variety of tangible ends, not as an end in themselves.

posters



“Can I talk to you? Yes, but in Frisian. Frisian whenever possible”. Creator: Provincial Administration of Friesland.



“Catalan Dignity. Vote for the Left Front”. Election poster showing L. Companys, head of Catalan government, who was imprisoned after proclaiming the Catalan state in 1934. Artist: Arteche. 1936.



“Is burning waste the only solution?” Referendum poster of ALPE against the gasification plant. Aosta Valley. 2012.



“Work in our own region, end slaving far from home – Vote Volksunie”. Volksunie electoral poster with Flemish miners working in Walloon mines, demanding work closer to home, Flanders, 1961.



“This is how freedom looks like. Unjust borders do not exist forever”. Südtiroler Freiheit poster showing the Berlin wall immediately after its opening. Design: Effekt!. 2009.



“Galicia to the European Parliament: Vote BNG - The Galician Alternative.” Poster for the first European Parliament elections in Spain. Collection: Biblioteca Pública da Coruña Miguel Gonzáles. 1987.



“For the Europe of the Nations Vote ERC”. ERC’s poster for the European elections of 1987 (ERC, EA and PNC coalition).



“Wales First”. Poster by Plaid Cymru. Printer: Whittington, Castel Nedd. 1965-80.



“For a free and socialist Galicia”. Poster by UPG. Collection: Biblioteca Pública da Coruña Miguel Gonzáles. 1977.



“June 28. Gay and Lesbian Day.” Poster of Gazte Abertzaleak (GA), Basque Country. 2004.



1

Self
determination

A yearning for equality, freedom and a better future

by Eva Klotz

Members of the EFA family use all of their creativity and passion to voice their will and desire for self-determination in their political posters and use them to push for far-reaching and democratic changes.

Self-determination, as the central driving force of the EFA family and of its members representing divided and heteronomous peoples and ethnic groups, encompasses the yearning of people for freedom, decentralization and independence. This can be achieved by an individual working in a community together with others, and through solidarity. As a consequence, this also means unity in the pursuit of common aims and cooperation between peoples. EFA strives for a new order in Europe based on the foundation of the right to self-determination of peoples, as seen in the conference poster from 2011. It depicts a transformation from a Europe of states to a Europe of free and equal peoples whose identity is recognised: where the map of Europe once again reflects the true reality, namely the peoples as they are and not as they are divided through state treaties.

The posters chosen for the chapter on self-determination touch the key points of this new order: equal rights and equal dignity for all people and peoples, respect for their diversity, a better future through change and the courage to achieve something new.

What needs to be overcome or broken down in order to introduce and to achieve this positive development? The posters show this in very powerful and often dramatic pictures: chains as symbols for a lack of freedom and

presence of force, are broken in two. Foreign domination, also depicted in the form of exploitation, is therefore cast off. In order to achieve this, it is necessary to have the courage to leave old practices behind and abandon old paths, to throw them into the fire of the past, to become aware of one's dignity and specificities, and to set sail for new shores, as the SSW poster clearly illustrates.

When the rules (of the game) are no longer valid or are no longer upheld, it is time for a political change. That is the clear message on the Yorkshire First poster. The importance of democratic fundamental values, and democratically-taken decisions and procedures, are very apparent in the Volksunie poster that states that the door cannot be closed on democracy. In the artistic picture by Aralar, democracy is presented as the gentle way for achieving change. Partito Sardo d'Azione's poster follows the same lines – depicting the stomach of a pregnant woman who is carrying the future. But just being born no longer signifies being a free person. We are born but we still have to actively make the effort to obtain our freedom.

"Always more united, always stronger; independently organised in a progressive struggle for our land and rights" is the demand made by Slovenska Skupnost on their poster depicting their own territory. "So that our land belongs to us": the impoverished Galician farmer is determined to do something and take the fate of his wretched children into his own hands. Their fear of the future is clearly reflected in their eyes, so he goes to the polls to improve the living conditions of his family.

"Remaining the master in our own house" is the clear political message from the Frisian FNP, while Cornwall aims to obtain the same rights that Scotland and Wales already enjoy: self-government through a national assembly of their own.

Self-determination is the dignified act of freedom-conscious people and peoples who will not tolerate being treated as inferiors or in a subservient manner.

Agreements can be made between free and equal partners, which can lead to good neighbourly relations. Federalism serves, accordingly, as an element of self-determination that promotes peace. Several posters depict that doing otherwise can lead to excesses such as exploitation, lack of empathy, destruction, and even tyranny!

Individual people, as well as communities of people, different groups and peoples, should reinforce their desire for freedom, for change of a situation they are not happy with, in which they do not feel free and equal. Self-awareness is necessary to build and implement one's own desire. Self-awareness, however, requires self-understanding and identity. The Breton poster is very touching as it shows a child trying to understand what is written in the newspaper with the meaningful name "Le Peuple Breton". The development of one's own personality goes hand in hand with education. A prerequisite for the acquisition of education, and in particular of political education, is the art of reading. Reading knows no age limit, nor does the desire for freedom. On the cover page of the newspaper a young woman's face is gazing in the direction of the far away future. And this face exudes self-awareness and, above

EFA strives for a new order in Europe based on the right to self-determination of peoples

all, confidence. The cover picture has certainly not been chosen by coincidence, but with resolute intention. It underlines the importance of women and thus stands for progressiveness.

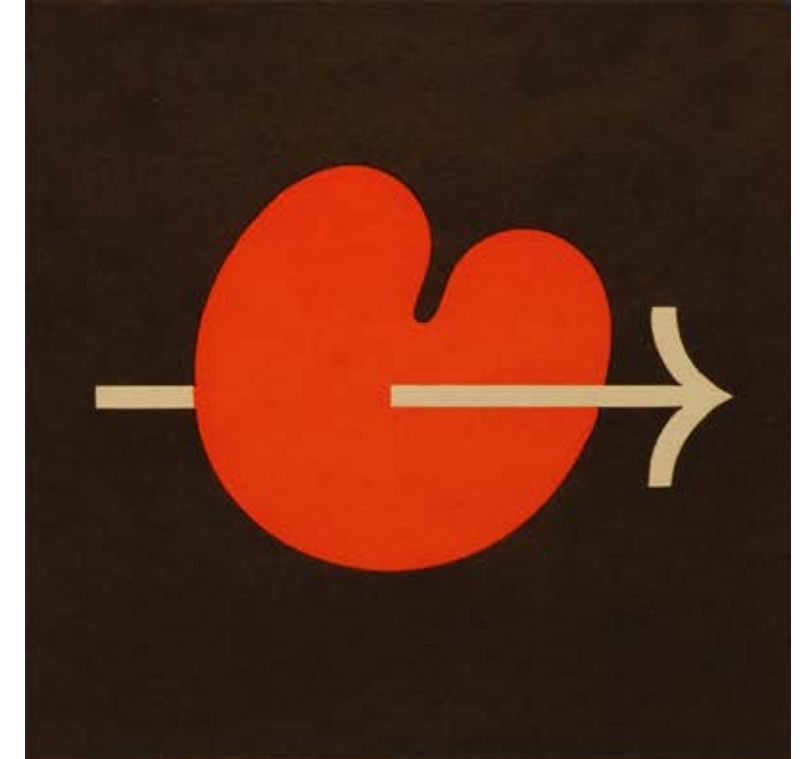
Many of the members of the EFA family highlight their identity on their posters with depictions of their flags. Flags and country colours are meaningful symbols of affiliation to a group. This can be seen in the posters produced by the Frisians, the Corsicans, Südtiroler Freiheit and Liga Veneta. Another way to emphasise one's own identity is to express what a people does not feel: young Catalans wrote "Majorca is not Spain" on their poster and were thereby clearly expressing their demand for respect of their true identity.

A demand that has often been raised by parties representing the majority nation in a state is the fusion of a minority region with a neighbouring region within the same state. The aim of this measure has always been to reduce a national minority to an even smaller minority. Friesland was also threatened to disappear from the map, hence the claim from the 1970s "Friesland must stay".

Freedom and a better future are the particularly positive elements of self-determination that are expressed in almost all the political posters. Being able to freely decide and determine one's own destiny, both as a person and as a people, is highly worthwhile. And it is not only the individual but also the people who are the bearers of the right to self-determination. This is something that is conveyed in many posters. Freedom and independence are absolutely vital, just like the sun is for humankind. The Bayernpartei illustrated in their poster that only the straight or clearly defined path to the sun can lead to freedom, while the path full of detours leads to fire and to ruin.



**BAES YN
EIGEN HUS**



**FRYSLAN
MOAT
BLIUWE**

WASKOGING: NET OP IEPENDERE OBJEKTEN PLAKKE



IL N'Y A PAS D'AGE POUR LIRE

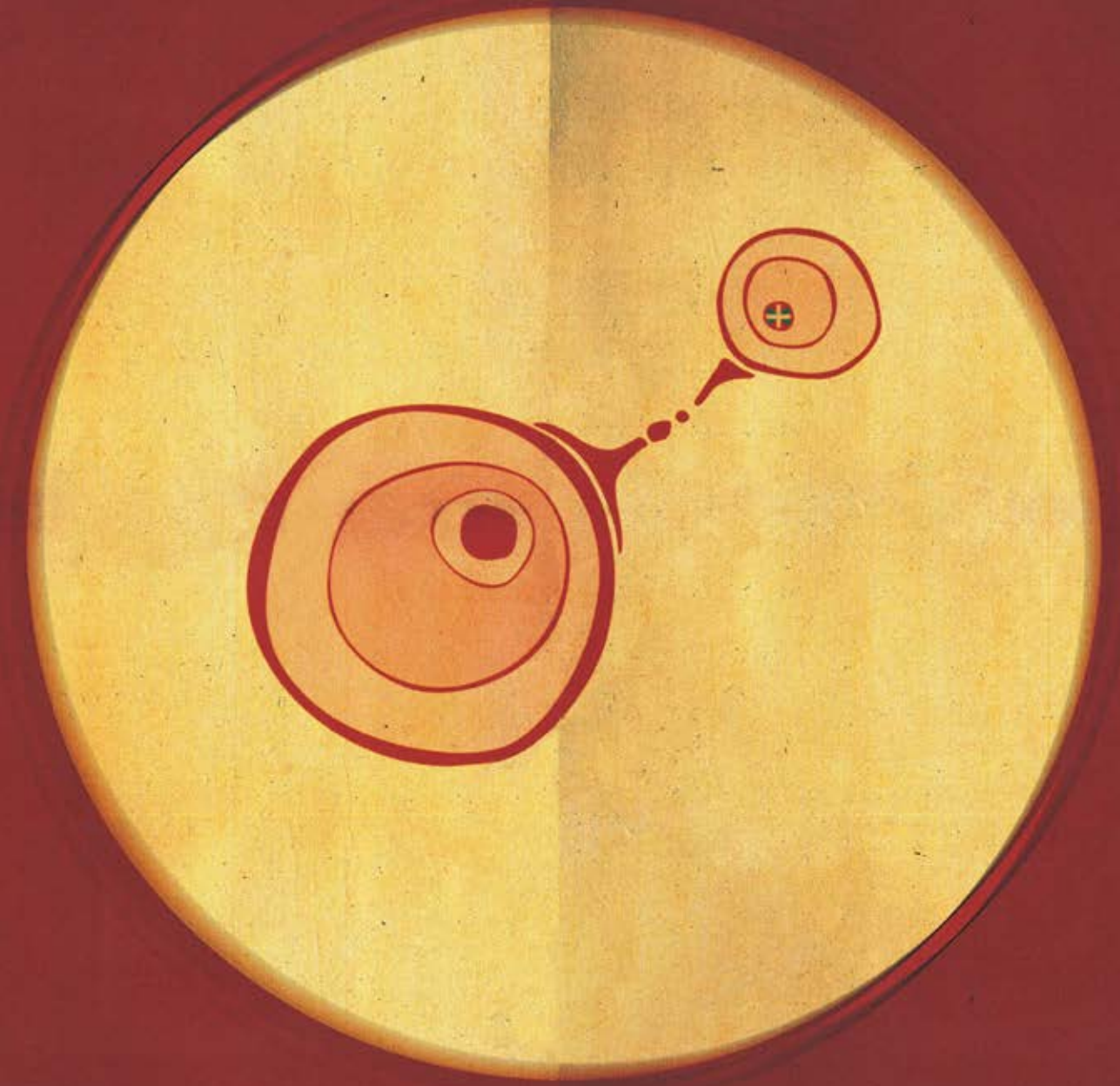
LE PEUPLE BRETON



PARCE QU'IL N'Y A PAS D'AGE POUR
ÊTRE LIBRE

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IMPRIMERIE CORNOUAILLAGE - GUIMPER

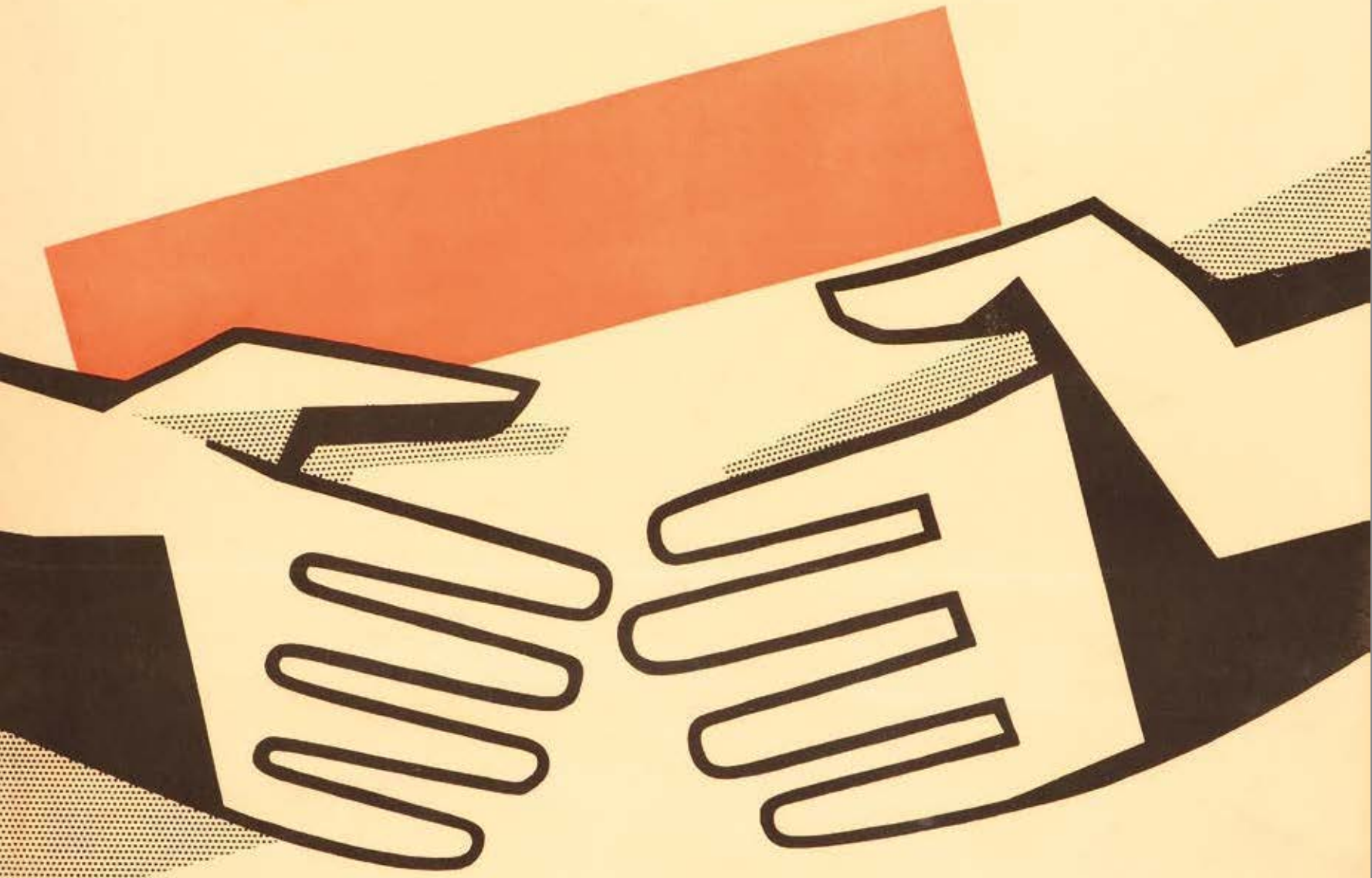


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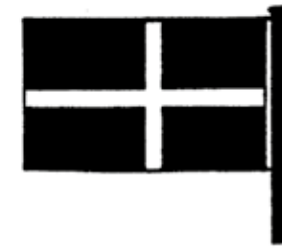


EZKERRETIK
INDEPENDENTZIARA

VOLKSUNIE



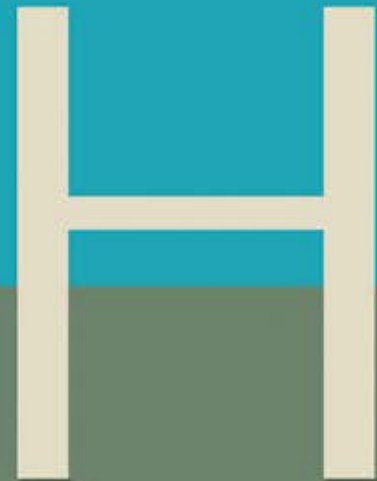
FEDERALISME
KLARE AFSPRAKEN
GOEDE BUREN



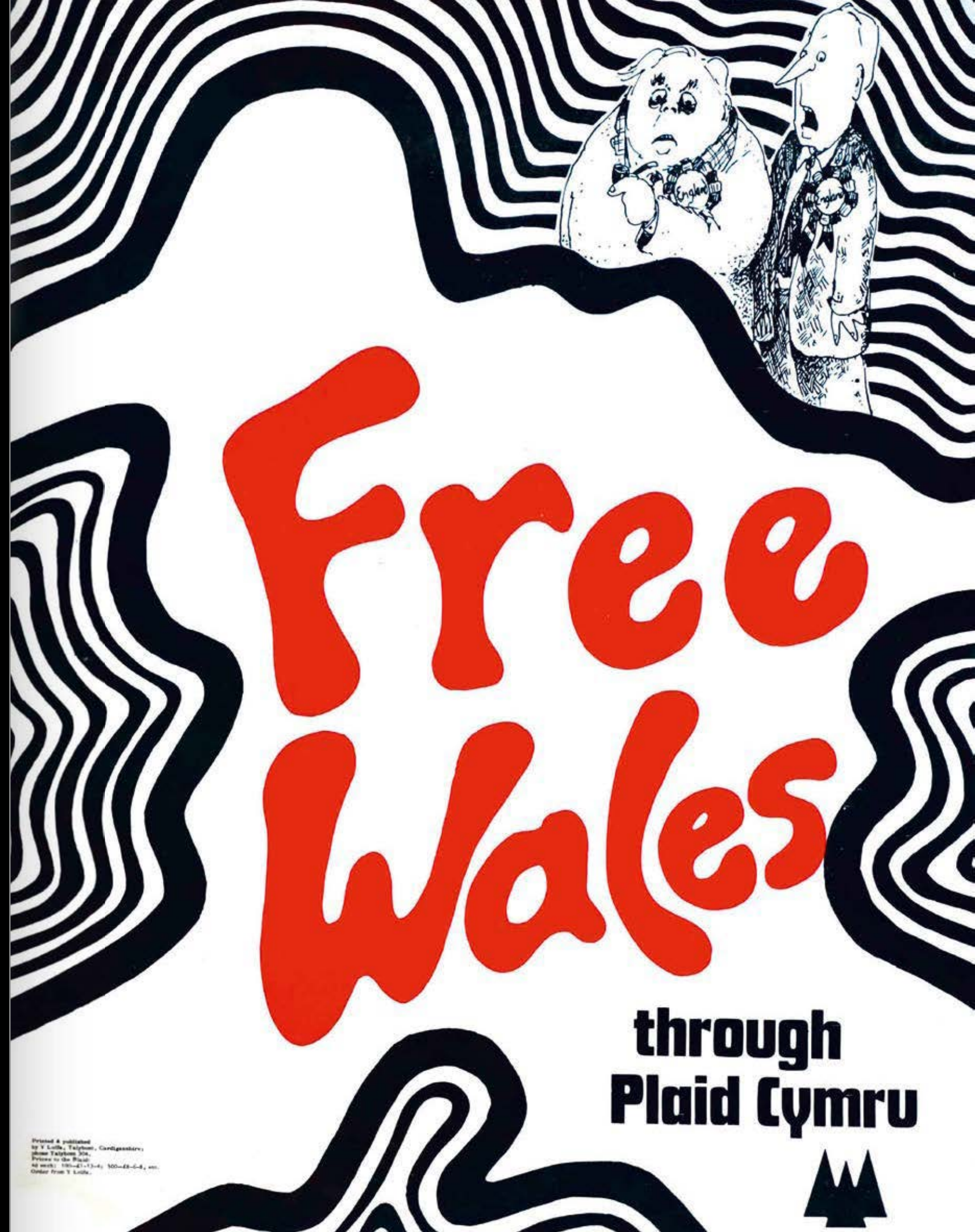
**CORNWALL'S
RIGHT:
INTERNAL
SELF
GOVERNMENT**
ASSEMBLIES FOR
SCOTLAND AND WALES :
WHY NOT CORNWALL?

If the rules of the game no longer work...

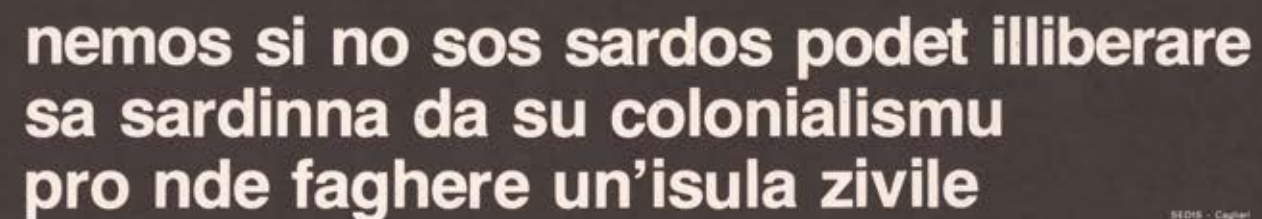
**It's time for
change**



It's time for



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SEDMS - Capillary

In eine freie
ZUKUNFT



durch den

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1991

BARCELONA

RONDA SANT PERE /
PLAÇA URQUINAONA

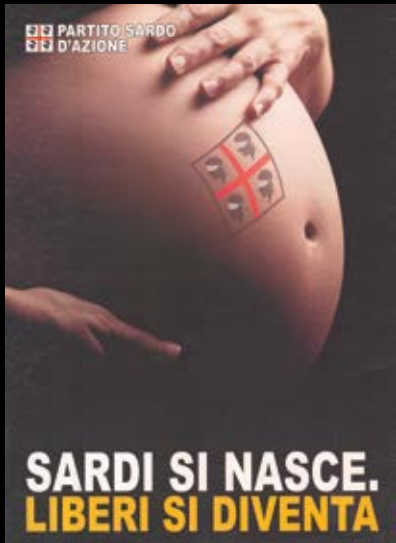
MANIFESTACIÓ
A LES 5
DE LA TARDA

ERC



PER UN AVVENIRE
CORSU

MCA
UPC



A PUBLIC CONFERENCE
organised by the European Free Alliance in the European Parliament

From Nations
to Member States
A new architecture
for Europe

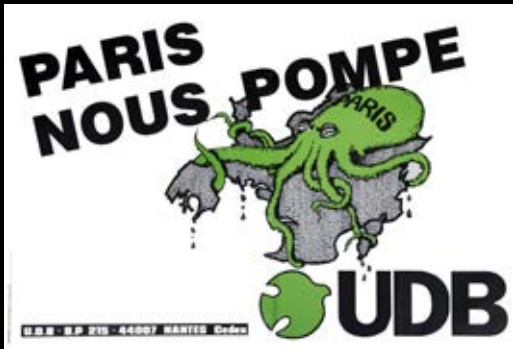
Wednesday 9 November 2011
Time: 9:30-13:00 & 15:00-18:30
Place: European Parliament (Brussels)
Plein-Bourgeois-Square (Brussels) From 10:00h
Registration will be provided in Brussels North (Europe's Green) (Brussels) North
Registration will be provided in Brussels North (Europe's Green) (Brussels) North
<http://www.greens-efa.eu/press-releases/for-member-states-4555.html>



independentzia

alkartasuna

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construïm
la independència

ONZE DE SETEMBRE 1994
MANIFESTACIÓ / 5 DE LA TARDA
PLAÇA URQUINAONA / BARCELONA

ERC

vota
psd'az

SIAMO
TANTI

17.000
(1979)

140.000
(1984)

FORZA PARIS



HITLER, STALIN I BIERUT,
TO ONI ZNIĘŚLI AUTONOMIE!

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VEDNO BOLJI ENOTNI
VEDNO BOLJI MOČNI

SAMOSTOJNO ORGANIZIRANI
V NAPREDNEM BOJU ZA NAŠO
ZEMLJO IN NAŠE PRAVICE.



GEEN GRENDDEL
op de democratie

ÉÉN MAN
ÉÉN STEM
VOLKSUNIE

posters



"The straight path". A vote for the Bavarian Party (Bayernpartei) leads to a promising future. Federal elections. Bavaria. 1949.



"Boss in our own home" (left), "Friesland must stay" (right). Poster by Fryske Nasjonale Partij (FNP) referring to their aspirations for autonomy. Friesland.



"No age limit to read. Freedom knows no age limit." Cover of the magazine Le Peuple Breton (The Breton People), a monthly news-magazine from Brittany. 1977-78.



This poster uses the metaphor of cell division to identify the Basque Country separating from Spain as a new born country. Collection: Aralar. Basque Country. 2005.



"A good agreement makes good neighbours", referring to Flanders and Wallonia. Federalism is a political demand of the Volksunie (People's Union). 1965-80.



Popular poster of the sixties from Cornwall on self-government. For Mebyon Kernow (MK) party, having a Cornish Assembly, as was granted to Scotland and Wales, has always been a political priority.



Art deco-inspired poster by Yorkshire Party used during the 2015 UK General Election campaign, calling for devolution using the metaphor of traditional sports.



Election poster showing caricatures of Harold Wilson (Labour) and Ted Heath (Conservative) in the top right corner overlooking Wales. Plaid Cymru. 1970-74.



"No one but the Sardinians can liberate Sardinia from colonialism and make it a civilised island." The words covered in red represent the negative effects of colonialism on the island. PSD'Az. 1980s.



"Towards a free future". Poster of the Südschleswigscher Wahlerverband (SSW) for municipal elections censored by British authorities. 1948.

collage



The poster shows stateless nations on a map. Poster for a debate at the European Parliament on internal enlargement. EFA group in the EP. 2011.



"For self-determination". Poster by the Partit Socialista de Mallorca (PSM). 1990.



Sticker by Joves d'Esquerra Nacionalista - PSM (JEN-PSM) on the Catalan nation's struggle for independence. Majorca. 1992.



"Paris is sucking us up all." UDB poster displaying Paris' tentacles squeezing Brittany. French jacobinism, centralism and colonialism are the main challenges for Brittany. Nantes. Early nineties.



"For a Free Brittany." Poster by the Party for the Organization of a Free Brittany (POBL) that wants Brittany (all 5 departements) to break free from its French chains. Rennes.



"Hitler, Stalin and Bierut have abolished the autonomy". RAS demonstration for the 65th anniversary of the abolition of autonomy of the Polish part of Upper Silesia. 2010.



"Vote for a Corsican future". Electoral campaign poster by Union of Corsican People and Corsican Movement for self-determination (MCA-UPC). Creator: M. Corrieri. Print: "Le Petit Bastiais". 1986.



"Vote yourself free." Poster for the referendum administered by Südtiroler Freiheit on self-determination in South Tyrol with the green part of the Italian flag being cut away. Design: Effekt!. 2013.



"Always more united, always stronger. Independently organized in our progressive struggle for our land and our rights." Poster by the Slovenska Skupnost of the Slovenes in Italy.



"Sardinian you are born, free you can become". Sardinian Action Party (PSd'Az) poster for Italian parliamentary elections. 2008.



"We are many. Forward together." This is the historic motto of a Sardinian brigade of the Italian army in WWI. Its veterans later created the Partito Sardo d'Azione. Regional elections. 1989.



Venetian sticker: "Occupiers out, defend your flag." It shows a man with a Venetian flag standing up against a threatening figure impersonating the Italian carabinieri. Veneto.



"No latch on democracy. One man, one vote". This refers to the constitutional guarantees giving the Francophone minority the right to block majority (Flemish) decisions. 1969.



"For the land to be ours, vote for the Galician Autonomy Statute." The Statute was approved by a referendum vote, but was later suspended by Franco. Design Castelaio. Vigo. 1936.



This sticker by Partit Socialista de Mallorca (then the Socialist Party of the Balearic Islands) showing the party's core values: freedom, self-government, autonomy and socialism. 1976.



SNP's poster for the "It's Scotland's Oil" campaign, publicising the value of North Sea oil reserves for an independent Scotland. Print: Clarkson. Collection: Scottish Political Archive. 1972.



"Work together to build the next Aosta Valley". Third Congress of the ALPE (Autonomie - Liberté - Participation - Écologie) movement on "Rethinking Autonomy". Aosta Valley. 2013.



"Independence. Solidarity". Poster of Eusko Alkartasuna (EA) and Gazte Abertzaleak (GA). Basque Country. 1999.



Young Scots for Independence (SNP youth branch) paving the way for Scotland against Labour (Blair) and Conservatives (Major). UK general elections. 1997.



"Change for Progress". NVA slogan "Think-Dare-Do" aimed at creating a platform to change Belgium, to exit permanent Belgian crisis. Flemish, federal and European elections. 2014.



ERC poster celebrating the Catalan National Day on 11 September under the motto: "Let's build independence". Barcelona. 1994.



ERC poster for the Catalan National Day (11 September): "Independence is possible". It lists recently independent countries (Slovenia, Estonia, Latvia and Lithuania). Barcelona. 1991.



Election poster by SSW for the German federal elections containing a Nordic message represented by five swans for 5 Nordic countries. Collection: ADVN. 1957.



SNP poster with the slogan "Scotland First". Collection: ADVN. 1965-80.