

If you push hard enough there are a number of directors who will agree to these demands. But almost all directors will at first resist. They will say that "there isn't time" "it's not practical" "I'm not allowed to" "it's not fair" etc. Remind him that YOU are the only person who can tell whether the film will help or harm you. So if he wants your help he will have to let you decide how you want the film made.

If you are really crucial to the film you can refuse to sign your contract until your conditions are fulfilled. WITHOUT YOUR SIGNED CONTRACT THE TV COMPANY CAN'T PUT OUT ANY BITS OF THE FILM IN WHICH YOU APPEAR. As with money, editorial control is something you have to bargain for - unless you can tell them to take it or leave it.

EVEN IF THE DIRECTOR GIVES YOU EDITORIAL CONTROL, THERE'S NO GUARANTEE THAT THE FILM WILL GO OUT AS YOU WANT IT.

IT CAN STILL BE CENSORED BY THE PROGRAMME COMPANY, OR THE IBA, OR THE BBC BOARD OF GOVERNORS..

a warning

A lot of work goes into a TV film. If you really want to get seriously involved, and can get control over the process, much of that work will end up being done by you.

Make sure it's worth it. - it's fantastic how even the most sympathetic seeming director can produce something that completely distorts your struggle - and it always takes more time and energy than you think. It may be interesting to do it. It may be a laugh, or a rare chance to do something creative. But in the end it's never your film - it's the BBC's or the ITV's. IT IS YOUR STRUGGLE. What you say to the people in your block about rents, face to face one evening, may be more important than what millions see half-asleep on TV.

HOW NOT TO BE MANIPULATED BY INTERVIEWS AND STUDIO DISCUSSIONS

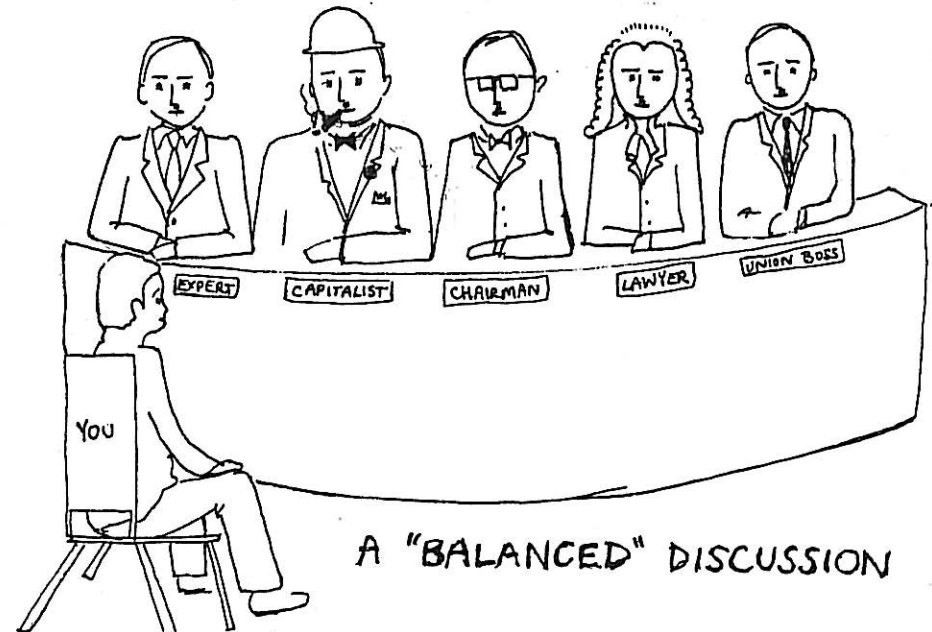
The Conservative, Labour, and Liberal Parties all offer training to their M.P.s on how to present a 'good image' on T.V. They've all done market research on 'what kind of an M.P. people like'.

The big companies all do the same thing. There have even been several firms set up specially to train industrialists and politicians in the art of TV persuasion.

SO WHAT ABOUT US?

There is only one Golden Rule in this section.

DON'T PLAY THEIR GAME . . .



Usually someone from the TV programme - probably the researcher - phones you up first of all to ask you if you want to appear.

THEIR GAME

When they first contact you . . .
 THEY EXPECT you to agree to anything they suggest, just to get on television. They will have decided before-hand who is going to be in the discussion, and what they are all going to say. You are supposed to accept whatever they have in store for you, though politicians and others are expected and allowed to disagree.

When you arrive at the T.V. station . . .

THEY EXPECT you to sit quiet in the 'hospitality' room, where they ply you with booze, while the producer reassures you and runs over the area of discussion that he wants to take place. Usually you will be kept apart from the other people in the discussion, who may be getting a different story. If you have doubts they will smooth things over and always pretend that they are your friends.

OUR TACTICS

Ask them who else is in the discussion, and what the discussion will be about. Ask them how long the discussion will last, and whether it will definitely go out or not. Make sure that the discussion is one you want to have with people that you want to have it with. **LAY DOWN CLEARLY THE CONDITIONS ON WHICH YOU WILL APPEAR.** Remember, if there are too many other people on the programme you won't get a chance to say anything.

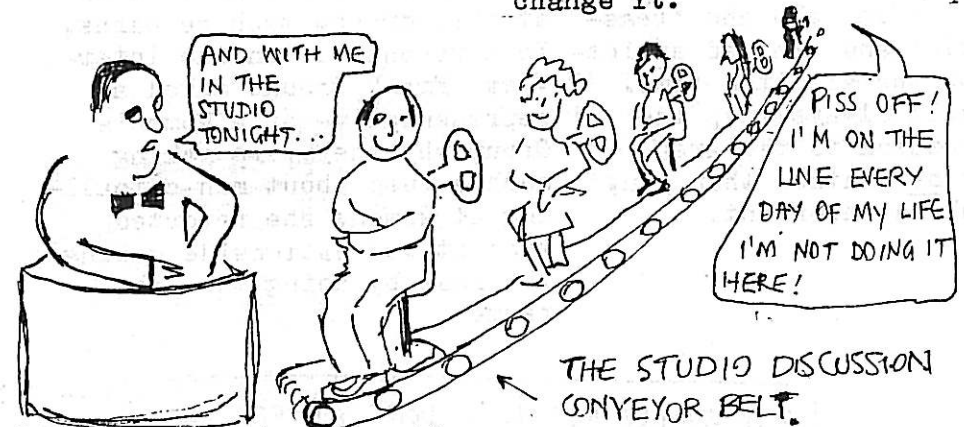
Insist on meeting the other people before-hand and checking that you are in the kind of discussion you want to have. Find out the questions they are going to ask you so you have time to think out your answers. Make sure they are the right ones. Ask to see the programme script so you know how they are going to introduce the discussion - and you! Make sure you agree with it. Remember, if it is a live programme, you can always threaten not to appear at the last moment.

THEIR GAME

When you are taken into the studio . . .
 THEY EXPECT you to do as you're told - to sit where you're put, to wear make-up if they think it's necessary, to accept that you have no say at all in the studio arrangements.

OUR TACTICS

REFUSE to be pushed around. Don't be panicked by the bright studio lights; don't wear make-up if you don't want to (- there's really no need -); if you find the seating uncomfortable, or if you feel that the seating arrangement puts you at a disadvantage, get them to change it.



During the discussion/interview . . .

They expect you to 'represent' a particular viewpoint. You are cast in a definite role: 'heartless' striker v. aggrieved public; 'hotheaded' Women's Libber v. 'sensible' housewife/career woman. Your views must be seen as extreme in stubborn opposition to that of the 'reasonable' man.

REFUSE to accept your label. If you think you are being cast into a mould, then say so on the programme. Then go ahead and be yourself and say what you wanted to say in the first place.

THEIR GAME

THEY EXPECT you to accept that the presenter (or interviewer) is the 'man in the middle' without personal bias, who will control the discussion, according to a prepared list of questions, like a schoolmaster. He will always try to keep the replies short and the discussion calm and 'reasonable' and limited strictly to the allotted time. He will always keep the discussion to the area that he, rather than you, think is important.

OUR TACTICS

REFUSE to accept the rules of debate, and the Chairman's arbitrary authority. Make sure you get your word in. If the presenter tries to cut you short, protest and finish making the point. Don't let him put you down with a loaded question - challenge his so-called 'impartiality'; ask him if HE'S ever been on strike, or how much he earns. In a recent Nationwide interview Frank Brough asked a representative of a Women's Group why they were making such a fuss about men catcalling at women; she retorted that it was Nationwide making the fuss by doing the programme.

THEIR GAME

THEY EXPECT you to allow the chairman to draw conclusions from what you have said and to 'referee' the debate between you and the others.



THEY EXPECT you to accept that they can put an 'impartial expert' into the discussion - a journalist, university lecturer, or TV personality - brought in to have the last word on everything and appear to be neutral.








OUR TACTICS

REFUSE to let him control you. Talk directly to the other people in the discussion if you want to. Or talk directly, and for as long as you want, to the viewers at home. (You can do this by looking directly at the camera with the red light on - that is the camera which is putting out the picture at that moment.) Don't let the presenter get away with drawing false conclusions from what you have said without giving you a chance to reply.

REFUSE to play their game. Point out that the 'expert' is not neutral; if he writes for a newspaper, point out the politics of the paper, etc etc. Point out that the expert's summing up is distorting your argument with its professional-sounding jargon. Squash the idea that anyone can be more 'expert' than the person on the ground who knows what he's fighting for. Don't let them cast the expert as the hero of the TV drama - he's as biased as anyone and he's getting a fat fee for pretending he's not.

THEIR GAME

THEY EXPECT you to be on the defensive

1 USED TO PLAY BY THE RULES...	SPEAK WHEN I WAS SPOKEN TO...
	
1. ANSWER ANY QUESTION, HOW-EVER IRRELEVANT..	2. BE POLITE, NO MATTER HOW ANGRY I WAS..
	
3. LET MYSELF BE INTERRUPTED..	4. EVEN LET THE OTHERS HAVE THE LAST WORD..
	
5.	6.
... THEN I DISCOVERED WE WERE LOSING. 	

OUR TACTICS

REFUSE to be bullied. If you think the programme is ridiculous or really loaded against you - WALK OUT. If you think the discussion is leading nowhere, interrupt and say so. If you have evidence, say, of what management has been doing on the quiet, then be prepared to produce it ON THE SPOT. If you think the Chairman has been ignoring you, you can attract his attention by tapping your microphone. MAKE YOUR OWN RULES.

Example I: In March 1973, Press and TV reported that Ford workers at the Halewood plant in Liverpool were ending their work-to-rule and overtime ban. This was designed to split and confuse workers at Ford plants in other parts of the country. But it was totally untrue.

Example II: During strikes, TV always puts out figures emphasizing disruption to the 'public' by losses in production and exports - without mentioning the devaluation of the workers' wages. And they NEVER mention the profits of the company or the inflated salaries of bosses.

Example III: In September 1972, during the strike of women night cleaners at the Ministry of Defence, the mass media reported the night cleaners' boss saying the strike was over - agreement had been reached with the union. In fact it was a total lie; just a trick to try to get the women back to work.

TV not only laps up this rubbish. It also puts on Ministers, M.P.'s and 'experts' to back up the bosses' case. Every year 15,000 old people die of hypothermia but it's only during a gas workers' strike that the Minister for Industry is concerned with their 'plight' and is given endless time by the media to express his concern.

And they use TV in yet another way: it's sometimes against the bosses' interest to tell us what is going on - so they don't. For example, there was no reporting of the builders' strike, the engineers' factory occupations or the nationwide rent strikes of 1972, for fear that these actions would spread.

WE MUST MAKE THEM PUT OUT THE NEWS WE WANT.

HOW TV HELPS THE BOSSES TO WEAKEN YOUR FIGHT . . .

1. IT PUTS OUT CAREFULLY-TIMED PROPAGANDA designed to split the struggle and weaken morale. All large companies, local authorities and government departments have professional Public Relations departments releasing a carefully controlled stream of information designed to mis-represent the fight, to discredit us, and to emphasise how they alone have the 'national interest' at heart.

2. IT FEEDS THE BOSSES WITH INFORMATION ABOUT OUR STRUGGLE which they can exploit to smash us. TV gives them a stream of up-to-the-minute reports on our strengths and weaknesses - they know just how much we're earning, how many people are turning up to meetings, discussions of our strategy etc. etc. But they