

Rainer Fattmann

## **The Long Road Towards Cooperation**

International Trade Union Organizations in the Arts,  
Culture, Media and Entertainment Sector  
after World War II  
- An oral history project -

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*Rainer Fattmann*, born in 1963, holds a Ph.D. in Historical Science and in 1999 worked on the research staff in the Archive of social democracy in the Friedrich Ebert Foundation

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## Background

Having been originally created for the purpose of collecting and preserving the historical heritage of the German Social Democratic Party, the Archive of social democracy in the Friedrich Ebert Foundation has been developing into one of the largest archives on trade unions in Europe over the last few years. It houses the archival collections of the German Trade Union Federation, the Metal Workers' Union, the German Union of Salaried Workers - just to mention the largest collections - and also of numerous international trade union organizations. Personal documents of trade union members are important, indeed indispensable material for supplementing the collections of the labor organizations. Mention must also be made of the large number of flyers and leaflets, of posters, photos and also of historical flags, which are invaluable.

In this context, the collections of the international trade secretariats deserve special mention because they frequently offer an insight into the early history of the labor movement which - at least in respect of German trade union history - has in many cases gaps in documentation. Moreover, they are a good illustration of "the long road towards cooperation" across national and sectional boundaries. This applies equally and even more aptly to the history of the international trade union organizations in the arts, culture, media and entertainment sector whose development is being documented in this study - ultimately with the aim of illustrating that historical memory is possible only on the basis of confirmed written records.

In the name of the colleagues in the Archive of social democracy in the Friedrich Ebert Foundation I should like to see this study widely disseminated. It may also motivate the one or the other former trade union member or trade union officer of the Media International to pass on to the Archive of social democracy the collections, files or other material, and also leaflets, photos etc. which they have so far stored at home. In so doing, they would make a valuable contribution in helping to shed further light on the history of international trade union activities.

A word of acknowledgment goes firstly to Heinrich Bleicher-Nagelsmann who actively assisted in and supported the project from its inception on behalf of the Executive Committee of the Media Workers' Union, and also to the Hans Böckler Foundation which sponsored this project and made it possible for both a German and an English language version of the brochure to be published. A word of thanks is due to the Division of International Development Cooperation of the Friedrich Ebert Foundation who arranged for the translation of this brochure into English.

Bonn, December 2001

*Prof. Dr. Michael Schneider*  
Director  
of the Archive of social democracy  
in the Friedrich Ebert Foundation

## Preface

It was at the time when the Archive of social democracy (AdsD) contacted Jim Wilson for the first time in 1998 that the obviously long-cherished idea of the then Secretary General of MEI of replacing some of the extensive archive material which had been lost was raised for the first time. To reconstruct the early beginnings and the development of the media trade unions after World War II up to the present day was a matter into which he had put his heart. Since he was convinced that it would be very difficult to fill the existing gaps in the written historical records of the very complicated history of the Media and Entertainment International (MEI), he suggested leading personalities of the various international groups involved be interviewed as part of an oral history project.

It took Jim relatively little time to talk me out of my initial reservations about oral history projects; their role in reconstructing historical processes is very controversial and largely regarded sceptically by the historians in the field. When I told him that the results would be conclusive only if the historians could fall back on a good database and written records which enabled them to ask the right questions, Jim immediately became very practical about it. He declared himself willing to hand over quickly the old files of MEI and its predecessor organizations, provided they were still preserved in his office. In addition, he made available to us some older filed material from his time as international secretary of ISETU.

At the same time, we easily agreed that it would be very important for future research to preserve the archival records of friendly internationals as well, such as the files of the International Federation of Actors (FIA), and to entrust them to the AdsD. It did not take long until the then Secretary General of FIA, Katherine Sand, began to hand over the old files to the AdsD.

With these preparations, a relatively large collection of files was already available to Rainer Fattmann when the project began to take concrete shape. As a result, the conditions for the focused interviews were

favourable and in many cases shed more light on and supplemented important parts of the written records. The complete interviews have been incorporated in the collection in the meantime.

It must also be noted that in the course of his interviews Rainer Fattmann succeeded in convincing individual legators or representatives of international associations how important it would be to have some written documentation of their work. It is therefore largely owing to him that the old files of the International Federation of Musicians (FIM) have in the meantime been entrusted to the AdsD as well. The handing-over of further archive material has been promised. The overview of archival collections in the appendix provides information about material of the Media and Entertainment International which is available in the AdsD by now, thus supplementing some important documents on the history of the trade union movement.

*Dr. Hans-Holger Paul*  
Working group  
"national and international  
trade union movement" in the AdsD



## **The oral history project**

On the initiative of Jim Wilson, Secretary General of the "Media and Entertainment International" (MEI), a research project was launched in cooperation with the Archive of social democracy (AdsD) in the Friedrich Ebert Foundation at the end of the year 2000. Its aim was to supplement the existing, though until then largely incomplete, information and documentation of the history of the various international trade union organizations and their predecessors working in the arts, culture, media and entertainment sector. To this end, an attempt was to be made to set up a functionable database for future research activities by interviewing former or still acting leaders of existing or preceding organizations from this sector. In addition, documents and remaining files of the organizations concerned, which may still exist somewhere and may supplement the material already stored in the AdsD, were to be traced and handed over to the AdsD, if possible, for further archival preservation. In general, the idea was to reduce the gap of information about the history of these international labor organizations whose role will no doubt be greatly increased in an era of globalization and of rapidly growing influence of the media and computer-assisted communication technologies. A special word of gratitude is due at this point to the Hans Böckler Foundation which took on the funding of the project which was carried out by the author.

## **Brief overview of the organizational history**

The historical development of the international trade unions in the arts, culture, media and entertainment sector after World War II depicts some specific features which have left a mark on their form of organization and the relationship between them up to the present day. Very soon after the end of the war, the national centers of the free trade unions in the West united to form the International Confederation of Free Trade Unions (ICFTU)<sup>1</sup> in which the individual sectors were, and continue to be, organized in the form of international trade secretariats. Their opposite number was formed by the trade unions of the Eastern Bloc which had united in the World Federation of Trade Unions, to which the communist trade unions of the Western countries, notably those of France and Italy, had also become affiliated. Cold War antagonisms were thus reflected in the manner in which the international trade union movement was organized.

Somewhat in contrast to this separating line, which dominated the political and social life of the entire period, the trade unions of musicians and those of actors and artistes were the only ones that had founded international umbrella organizations which included members from both East and West: the International Federation of Musicians (FIM)<sup>2</sup>, founded in Zurich in 1948 and the International Federation of Actors and Artistes (FIA)<sup>3</sup>, launched by the British Actors' Equity and the Syndicat Français des Artistes-Interprètes in 1952, regarded themselves as "apolitical"

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<sup>1</sup> The International Confederation of Free Trade Unions (ICFTU) was founded by several anti-communist trade unions in 1949; prior to this they had left the World Federation of Trade Unions, an organization originally organizing across the blocs.

<sup>2</sup> Fédération Internationale des Musiciens. There had been an international musicians' federation even before World War II, but not much is known about it. In this respect, FIM was not newly-founded, but re-founded in 1948.

<sup>3</sup> Fédération Internationale des Acteurs. In addition to FIA, there existed the Fédération Internationale des Acteurs des Variétés (FIAV) which was less important in terms of numbers, and probably of organizational policy as well; they joined FIA in a body in 1970.



*Founding Congress of the International Federation of Musicians (FIM) in Zurich in 1948*

organizations which were solely committed to the professional interests of their members. They organized both free trade unions from the West and State-organized trade unions of Eastern Europe under their roof. Added to this were the corresponding professional associations of the communist trade unions in the Western countries, especially the trade union of musicians or that of the actors/artistes in the Confédération Générale du Travail (CGT). This form of organization across political blocs was absolutely the exception in the international trade union movement during the period of the Iron Curtain, and is therefore particularly interesting from the point of view of trade union history.

The two federations - FIM and FIA, which had a similar perception of their political roles and cooperated closely in their organizational policy - obviously represented the interests of their members with some success at the international level. As non-governmental organizations they main-

tained, and continue to maintain, permanent relationships with the most important international organizations such as the UNESCO, the International Labour Organization (ILO), the World Intellectual Property Organization (WIPO), and also the EU and the United Nations. Both FIA and FIM have always paid a great deal of attention to the implementation of the highest possible harmonized standards, both nationally and internationally, for the protection of artistic property rights. This has applied, in particular, to audio-visual media.

One of the most important political achievements of their lobbying activities was probably the conclusion of the "Eurovision-Agreement" with the European Broadcasting Union which came into force on February 1<sup>st</sup>, 1957 and regulated for the first time the settlement of payments in connection with the copyrights of musicians and actors/artistes involved in television productions. In the period from World War II until the 1990s, Rudolph Leutzinger, Secretary General of FIM for many years, was the recognized expert and protagonist in matters concerning copyrights - a subject of great importance to musicians and actors/artistes, in particular<sup>4</sup>. Another major success was the International Agreement on the Protection of Performing Artists, the Producers of Sound-recording Equipment and Broadcasting Stations (Rome Agreement) of October 26<sup>th</sup>, 1961, which was in fact the first international agreement for the protection of copyrights and exploitation rights of performing artists and continues to be in force up to the present day.

By having united ideologically different national trade unions under the umbrella of FIM and FIA, these organizations were able to represent the professional interests of their members - basically always problems of copyrights and related rights - vis-à-vis the Eastern Bloc states as well. This form of trade union organization across the blocs also made it easier for the musicians and artistes who were members to be invited to perform on the respective opposite side of the Iron Curtain. In return, the Eastern Bloc countries gained a certain measure of international reputation by having their State-organized trade unions affiliated to the two inter-

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<sup>4</sup> This was repeatedly mentioned as well by protagonists from adversarial organizations opposing FIM.

national trade union organizations FIM or FIA, which had been awarded international recognition as the original mouthpiece of musicians, actors and artistes respectively.

In order to put an end to this state of affairs, the ICFTU had been instrumental in promoting the foundation of a separate international trade secretariat since the mid-1950s which was intended to represent all groups of workers in the entertainment industry and to accept as members free trade unions only, while excluding the communist trade unions<sup>5</sup>. The driving forces behind this endeavor were obviously the American labor federations AFL and CIO; they also made available the start-up capital required for the foundation and establishment of the new organization - probably including funds from the US-Government<sup>6</sup>. However, it was only after a prolonged preparatory phase of almost ten years that the International Secretariat of Entertainment Trade Unions (ISETU)<sup>7</sup> was founded in 1965 (founding congress in London); this was due to the fact that, on the one hand, national trade unions in the arts, culture, media and entertainment sector felt themselves adequately represented at the international level through membership in FIM or FIA, and on the other

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<sup>5</sup> Original offers extended to FIM and FIA by the ICFTU in respect of admitting them to the future Secretariat in a body as independent sections did not come true. Besides there had been close cooperation between the German Broadcasting and Film Union and the BBC-Broadcasting Association as early as the 1950s which had resulted in the exchange between the two organizations of matters concerning the workers in broadcasting.

<sup>6</sup> Quite a few of my interview partners, including the first Secretary General of ISETU Alan Forrest, believe that the foundation of ISETU took place with the support of funds provided by the American Administration. The aim had been to establish a competing organization to that of FIM and FIA which were allegedly infiltrated by communists. This proves one of the benefits of oral history as a method supplementing the analysis of files since such financial aid would hardly be documented in the trade union files. And it does not really matter whether these payments actually took place or not because the very fact that so many believed they had is historically relevant.

<sup>7</sup> International Secretariat of Entertainment Trade Unions, after 1984: International Secretariat for Arts, Mass Media and Entertainment Trade Unions. During the entire period the abbreviation ISETU was used in the international context.

that there was no great demand for an international trade secretariat in that sector.

Apparently, ISETU led a rather shadowy existence in the first years after its inception<sup>8</sup>. All attempts of attracting the unions which were members of FIM or FIA and integrating them into ISETU failed completely so that ISETU had only very few national unions of musicians and actors/artistes in its ranks. In contrast to its claim of being the international representation of all those working in the field of "entertainment", it could in principle organize no more than the mainly technical white and blue-collar workers in radio, film and television. The activities of the ISETU-Secretariat were in the hands of the Brussels ICFTU-Secretariat, while the new organization continued to rely on the support of the ICFTU in matters of finance, personnel and office space.

When the European Trade Union Confederation (ETUC) was constituted in 1973, a new field of activities in trade union policies opened up for ISETU as well. Two of its representatives took part in the founding congress of the ETUC in Brussels in 1973. The congress adopted a constitution providing, amongst other things, for the setting-up of trade union committees for individual sectors. In consequence, the executive committee of ISETU decided at a meeting in April 1973 to form such a trade union committee for the arts, media and entertainment sector; in the course of the same year, the committee was officially recognized by the Executive Committee of the ETUC. The new organization was initially named ESETU (European Secretariat for Arts, Mass Media and Entertainment Trade Unions), but by 1975 changed its title into the abbreviation EGAKU (Europäischer Gewerkschaftsausschuss Kunst und Unterhaltung). For reasons of costs the Secretariat of ISETU, which continued to operate from Brussels, was commissioned to take care of the activities of the EGAKU-Secretariat as well - for a time from the Brussels office of the ICFTU. However, soon afterwards in the course of 1974, the latter felt unable to continue its usual support and the British member

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<sup>8</sup> At any rate, even the majority of former ISETU-activists were rather sceptical about the successes of their former organization, cp. interviews with Haslmeyer, Forrest, Wilson and Klein.



*Foundation of the International Secretariat of Entertainment Trade Unions (ISETU) in London in 1965*

organization within the BBC, the Association of Broadcasting Staff (ABS), declared itself willing to take on the activities of the Secretariat; the two secretariats were thus moved to London. Two years later, they had to move again because the ABS was no longer willing to continue the activities for financial reasons. In the end, the Austrian Trade Union for the Arts, Media and the Free Professions (KMfB), an affiliate of the Austrian Trade Union Confederation (ÖGB), was willing to take care of the secretariats. From then on, the business of both ISETU and EGAKU was handled from an office shared with the KMfB in Vienna.

The activities of the two secretariats during these initial years were not very effective and marked by a chronic shortage of funds, according to

some of their former protagonists<sup>9</sup>; in the second half of the 70s, ISETU and EGAKU thus existed only on paper, in a manner of speaking. It was in the early 1980s that, owing to organizational reforms, ISETU/EGAKU again became more effective. Their financial situation improved as well<sup>10</sup>. Nevertheless, they were restructured again in 1984 - in the final analysis probably because of disagreement within the Austrian KMfB over the right trade union approach vis-à-vis FIM and FIA on the one hand and ISETU/EGAKU on the other<sup>11</sup>. In the process, ISETU joined the International Federation of Commercial Clerical, Professional and Technical Employees (FIET) in Geneva as an independent section; in 1987, the office of EGAKU was also moved from Vienna to Geneva.

At this stage, the trade-union political role of ISETU - or ISETU-FIET as it was now called - had been further weakened by the foundation of another trade union international in the arts, culture, media and entertainment sector. In 1974, the International Federation of Trade Unions of Audio-visual Workers (FISTAV) was constituted based on the organizational principle of FIM and FIA. Like FIM and FIA, FISTAV united both free trade unions and Eastern Bloc organizations, and also the communist trade unions in the West, under its roof. It was, in particular, the British Association of Cinematograph Television and Allied Technicians (ACTT) which was instrumental in founding this new organization and whose President Alan Sapper at the same time took over the FISTAV-Presidency. Since the mid-70s of the last century the trade union international of free trade unions ISETU (and its European branch EGAKU) was thus confronted with the "independent" federations of the

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<sup>9</sup> Cp. interview with Dieter Klein in particular, who was a firm supporter of closer organizational ties between the European trade unions in the arts, culture, media and entertainment sector and a major protagonist within EGAKU, yet in retrospect does not find it a great success in terms of trade union policy.

<sup>10</sup> Cp. the interview with, in particular, Walter Bacher on this.

<sup>11</sup> The musicians and actors within the KMfB were affiliated at the time to both EGAKU/ISETU and FIM or FIA and wished to remain in both organizations, whereas the ISETU-Secretariat under the administration of the KMfB head office, with assistance from the ÖGB, attempted to draw them away from FIM and FIA; cp. interview with Walter Bacher.





*Excerpt from the progress report 1984-1988 of ISETU-FIET – trade sections of employees in the arts, culture, media and entertainment*

three „F’s“ (FIM, FIA and FISTAV which closely cooperated) in a competitive, if not adversarial relationship.

It was only when East/West confrontation subsided in 1985 and Mikhail Gorbachev became General Secretary of the Soviet Communist Party that the international trade union organizations in the arts, culture, media and entertainment sector started to negotiate on how to cooperate with the aim of coordinating their respective policies and thus making their activities more effective. Since the late 1980s a number of talks were held between ISETU/EGAKU on the one side and FIM, FIA and FISTAV on the other in order to set up a joint committee of trade unions organizing in the arts, film, radio and entertainment sector. In the end an agreement was concluded in Geneva in May 1991 which formed the basis of the so-called "ICEMU"<sup>12</sup>-agreement between all the federations concerned,

<sup>12</sup> ICEMU=International Committee of Entertainment and Media Unions



*Symbol of FIA*

including the International Federation of Journalists (IFJ). The agreement, which came into force on January 1<sup>st</sup>, 1992 and was soon joined by the International Graphical Federation (IGF), has formed the basis of political cooperation between all the international trade union federations active in the arts, culture, media and entertainment sector, including the journalists and the graphical workers, up to the present. The agreement provided, amongst other things, for a joint office of ICEMU and ISETU/EGAKU to be set up. The latter left FIET as a result and moved their head office to Brussels.

It was following the amalgamation of ISETU and FISTAV in 1993 in particular that international trade union activities in the arts, culture, media and entertainment sector gained a new quality. Once the ideological differences between the two organizations had faded into the background soon after the end of East-West confrontation and the ICEMU-Agreement had put in place an initial framework for joint trade union activities, a merger took place in 1993 - initially under the rather unwieldy name ISETU-FISTAV, but soon changed into Media and Entertainment International (MEI) at the 2<sup>nd</sup> Ordinary Congress<sup>13</sup> in 1997. In the end ISETU-FISTAV and FIM and FIA concluded another cooperation agreement and additionally set up the International Entertainment Alliance (IEA) in 1995. Its European section, the European Entertainment Alliance (EEA) has been functioning since then as an official trade union committee within the ETUC.

The forces of the international trade union organizations were further concentrated at the beginning of the year 2000. Whether the amalgamation of heterogeneous organizations such as the FIET, the Communications International (CI), the International Graphical Federation and

<sup>13</sup> EGAKU has been named EURO-MEI since then. Apart from this European section an American one has existed since 1991: PANARTES

Agreement establishing  
The International Entertainment Alliance between  
the Entertainment Industry Internationals

FIM, FIA and ISETU/FISTAV

On behalf of FIA

Katherine Sand Acting General Secretary

On behalf of FIM

John Martin President

On behalf of ISETU/FISTAV

German President  
 Dr. Ullrich General Secretary

*On the road towards cooperation: The signing of the International Entertainment Alliance by FIM, FIA and ISETU/FISTAV in 1995*

MEI (now UNI-MEI) into Union Network International (UNI) will be successful only time can tell. For the time being, the affiliated federations retain a great deal of autonomy within the organization as independent sections.

It is equally difficult to anticipate how the international trade union movement will develop its organization in the core areas of the arts, culture, media and entertainment sector in the coming years. The highly-developed professional self-perception of both musicians and actors/artistes makes it very unlikely that they unite with the other employees in the sector under the umbrella of an international trade secretariat - as was originally intended when ISETU was founded. At the same time, with IEA and - in view of growing competences for European institutions - especially EEA, which, being one of the official trade union committees of the ETUC, carries a considerable political weight, an institutional framework already exists on which to build up a union of the federations involved in the medium or longer term; in such an organization they could retain a great deal of autonomy as independent sections.

## The course of the project

At the start of the project the archive material from the international trade union organizations in the arts, culture, media and entertainment sector which was already stored in the Archive of social democracy (AdsD) in the Friedrich Ebert Foundation were examined in order to establish their information value. In addition, files were examined in the Brussels offices of MEI and the IFJ. The general conclusion was - and this was not entirely unexpected - that source material about the organizations concerned improves with increasing professionalism in their work. The AdsD stores at present project-related collections from the FIA, MEI or ISETU/EGAKU and also from the IFJ and the International Graphical Federation (IGF)<sup>14</sup>. While the source material from both the FIA and the IFJ can be described as comprehensive and conclusive, including their early history, this is certainly less true of the files of ISETU and EGAKU. The numerous changes of location of the ISETU or EGAKU-secretariats obviously caused major gaps in the files. It was not before the late 1980s that the collection became visibly more comprehensive. In contrast, the filed material from ISETU/FISTAV or MEI (since 1999: UNI-MEI) may be said to be well-documented.<sup>15</sup>

Against the background of this situation, the emphasis was shifted in the course of the project towards gaining a better insight into the earlier history of the international trade union organizations involved and thus focusing on key personalities and contemporaries who were still alive and could shed more light on it. It was not always easy to find out their addresses: on the one hand, this was achieved by contacting the national trade unions from which the persons concerned originated, on the other by following up information from Jim Wilson, the Secretary General of UNI-MEI, about their possible places of residence.

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<sup>14</sup> Cp. Paul, Hans-Holger, Documents of the International and European Trade Union Movement within the Archives of social democracy in the Friedrich Ebert Foundation, in: ACTA, XXXI Annual Conference, Oslo, Sept 7-9, 2000, Gent 2000.

<sup>15</sup> As regards the situation of files of FIM and FISTAV see below.

After sometimes extensive research and major organizational preparation, I was able to see and interview the following personalities in their home towns of Mainz, Munich, Vienna, Brussels, Paris, Canterbury, London and Stockholm in the period from December 2000 to the end of March 2001:

### **ISETU/EGAKU**

#### *Helmuth Haslmeyer*

As representative of the German Broadcasting, Television and Film Union (RFFU), Helmuth Haslmeyer was one of the protagonists in founding the ISETU and one of its vice-presidents from 1965 to 1972.

#### *Dieter Klein*

Dieter Klein heads the television department of SWR. He was active in the EGAKU as a representative of the RFFU (or German Media Workers' Union since 1989) since the early 1980s until September 1992 and as its President since 1988.

#### *Walter Bacher*

Walter Bacher acted as Secretary of the Austrian KMfB since 1976, as Secretary General of the EGAKU in 1983-1993, as President of the ISETU or ISETU/FISTAV from 1984 to 1995.

#### *Joseph Schweinzer*

Joseph Schweinzer was the Central Secretary of the Austrian KMfB from 1967 until 1984, acting President of ISETU as of 1974 and subsequently elected President of the ISETU until 1983, from 1973 to 1983 at the same time Secretary of the EGAKU.

#### *Alan Forrest*

Alan Forrest was Secretary General of ISETU from 1965 to 1972.

**MEI***Jim Wilson*

Jim Wilson was on the staff of the "film union" in New York since 1978. He took part in the congresses of FISTAV in San Remo (1978) and East-Berlin (1982) as a delegate of that organization. Elected Vice-President of FISTAV at the congress in East Berlin. Since the end of the 1980s he has worked in the Geneva office of ISETU-FIET and has been Secretary General of ISETU or ISETU-FISTAV or MEI since 1992.

**FIM***John Morton*

John Morton has been on the Executive Committee of FIM since the 1960s and has been its President since 1973.

*Jean Vincent*

Jean Vincent has been Secretary General of FIM since 1996.

**FIA***Peter Heinz Kersten*

Peter Heinz Kersten was President of FIA from 1982-1992.

*Rolf Rembe*

Rolf Rembe was active in the FIA since 1956, as Vice-President from 1964 to 1970 and from 1973 to 1976, and as Secretary General from 1968 to 1992 with one interruption.

*Katherine Sand*

Katherine Sand was Secretary General of FIA from 1996 to 2001.

**FISTAV**

*Alan Sapper*

Alan Sapper was President of FISTAV as long as the organization existed (1974 to 1992).

**IFJ**

*Aidan White*

Aidan White has been Secretary General of the IFJ since 1987.

The interviewees were contacted by letter in advance to inform them about the purpose and objectives of the project. The course of the interview was always left open because it did not appear appropriate to stop the interviewees from furnishing information which they regarded as relevant to the history of the organizations by limiting the questions too much. Nevertheless, I attempted to cover the following topics or questions in all the interviews:

- In what way and from where did the interviewees join their respective international trade union organizations and at what congresses/meetings did they take part for the first time?
- What do the interviewees regard as the main purpose of their organization and how do they judge its political self-perception?
- In what activities and campaigns were their respective organizations most involved while the interviewees were active? How successful were they in this?
- How were they funded? Did the affiliated associations pay their dues regularly, and was there financial support from third parties?
- How was the relationship with the other international trade union organizations in the arts, culture, media and entertainment sector (cooperation and conflict) and how was the relationship with the ICFTU?

- How should the international trade union organizations in the sector cooperate today?
- Where could further information and archive material be found which has not yet been preserved and which might shed more light on the history of the organizations concerned?



## Results

A large amount of archive material that had not previously been available for research was traced and will be handed over to the AdsD in the near future. The most gratifying result has undoubtedly been that both Jean Vincent, Secretary General of the FIM, and John Morton, President of the FIM, have promised to pass on the archival collections which are currently being stored under rather makeshift conditions in the cellars of the FIM head office in Paris. The AdsD will soon receive the collection, once the necessary contractual procedures have been concluded<sup>16</sup>. From what we have seen so far, the FIM-files appear to be well-documented archive material of great historical value, more than 50 linear meters of them.

The remaining files from ISETU/EGAKU from the period between 1974 and 1984, when the activities of the respective secretariats were carried out by the Austrian KMfB in Vienna, could be preserved as well. These files, roughly 1 linear meter, have already been handed over to the AdsD.

The remaining FISTAV-files from Alan Sapper's private collection could also be acquired. Sapper, who was the President of FISTAV as long as the organization existed, promised to examine the private documents which he has stored at his home and to hand them over to the AdsD at the next opportunity<sup>17</sup>. It will then be the first time that a good archival basis is available for conducting the research of that organization.

All in all, the largest gaps in the documentation about the international trade union organizations in the arts, culture, media and entertainment sector could be filled by the files from the FIM and the remaining files from FISTAV so that in future all the filed documents of the (former)

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<sup>16</sup> The FIM-files have arrived in the AdsD in the meantime.

<sup>17</sup> Since the AdsD will in turn acquire files from the FIA-office which was located in London as well, it should not be difficult in respect of organization.

organizations active in these fields will be available for research on the premises of the AdsD.

In the course of the project it was possible to get into contact with sixteen former, and some of them still active, key players of the international trade union organizations in the arts, culture, media and entertainment sector, mainly through their national trade unions. In the end, thirteen of them were interviewed, normally in their home towns<sup>18</sup>. The interviews conducted as part of the project were digitally recorded on minidisks. This will ensure that the AdsD can later make them available to interested parties via the Internet, for example. All that is needed for the time being by scholars interested in the interviews is a MD-player.

The interviews offer relevant information about the organizational history and policy of all the associations which were active in the arts, culture, media and entertainment sector after World War II. A summarized list of topics covered in the individual interviews is available under appendix 1). Together with the organizational files from the various organizations, which are being preserved by the AdsD, these interviews provide a viable database and open up the opportunity of conducting scientific research in the field of international trade union activities.

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<sup>18</sup> An attempt to contact the former President of MEI, Tony Lennon, unfortunately proved to be in vain as was the case with the former FISTAV-President Tony Hearn. The former FISTAV-Secretary Annie Abramovicz did not turn up for an appointment in Paris which had been confirmed.

## **Appendix 1**

### **Summarized contents of the interviews**

#### **1) Interview with Walter Bacher on 03-02-2001 in Gänserndorf/Austria**

Foundation of FISTAV

Structure of ISETU in the 1970s

Tensions between ISETU and FIM/FIA, problems of which of the two the Austrian sections of the KMfB should join

Political self-perception of FIM and FIA

Financial problems of ISETU in the 1970s

Reorganization of ISETU in the early 1980s

Relationship ICFTU/ISETU

Cooperation between FIET and ISETU

ICEMU-Agreement; role of the ICEMU

Media policy of ISETU/EGAKU in the 1980s and 1990s, attitude towards private and public television broadcasting

Relationship of EGAKU with the EU

Copyright matters

Activities in respect of grants for European film productions

Separation of ISETU from FIET

Role of the EBU and negotiations between EGAKU and EBU on a framework contract concerning the social and economic rights of employees of the European TV-stations

Amalgamation ISETU-FISTAV

**2) Interview with Alan Forrest on 28-01-2001 in Canterbury**

Developments preceding the foundation of ISETU by the ICFTU in the 1960s and the role of the American unions AFL-CIO

The role of the CIA

Attitude of the ICFTU towards FIM and FIA

Attitude of the British trade unions to the foundation of ISETU

Funding of ISETU between 1965 and 1972

Payment behavior of American trade unions

Activities of ISETU up to, work within ILO and WIPO

Copyrights

Relationship of ISETU to FIM and FIA

The role of reform communism in Italy

Assessing the success of ISETU

Problems within the ICFTU

Problems of the American and European film industry in the 1960s and early 1970s

**3) Interview with Helmuth Haslmeyer on 29-12-2000 in Munich**

Relationship and cooperation between the German RFFU and the BBC Staff Association after World War II, plans to set up an international secretariat of broadcasting staff

Foundation of ISETU in 1965 with assistance from the ICFTU and the role of the American trade unions

Expectations of the RFFU in respect of activities by the ISETU

Organizational problems of ISETU in the 1960s

Preponderance of Americans in ISETU

(Limited) use of ISETU for the RFFU and the national trade unions of broadcasting staff, role of the RFFU within ISETU

Political and social aims of the RFFU

Role of FIM and FIA

Funding of ISETU in the 1960s

Congresses and congress procedures of ISETU in the 1960s

Relationship of the ISETU with the EBU

#### **4) Interview with Peter Heinz Kersten on 01-02-2001**

Structures of FIA

Composition and election of the FIA executive committee

Attitude of the American trade unions

Staffing for the FIA-office in London

Content of FIA-activities: problems of copyrights and exploitation rights; preserving the national cultures of smaller countries; Rome-Agreement

Solidarity action of FIA in support of Latin American artists

Funding of FIA-activities, sponsoring of meetings, congresses and translators by the Soviet Union

Social situation and role of actors and artistes in the Soviet Union

Relationship of FIA with ICFTU and the World Federation of Trade Unions

Self-perception of FIA as a non-partisan professional organization solely committed to the professional concerns of actors and artistes

Status of artists and artistes in Austria

Relationship of FIA with ISETU

Role of the ICEMU-Agreement and cooperation within ICEMU

Cooperation with EGAKU

Cooperation with FIM

Necessity of international cooperation in the Internet era

Payment behavior of affiliated associations

## **5) Interview with Dieter Klein on 11-01-2001 in Mainz**

Media policy of the German Social-Democratic Party (SPD) and the Confederation of German Trade Unions (DGB) in the 1980s and early 1990s (attitude to private television)

Strength and staffing of EGAKU in the 1980s

Difficulties in cooperation between the international trade union movements

Problem of dominance within EGAKU

Organizational problems within EGAKU

Role of musicians and artistes

Ideological conflicts between the international trade unions

Role of FISTAV, contacts to FISTAV prior to 1993

Role of and conflicts within the British media unions

Role of the French media unions (French film production)

Funding of EGAKU and payment behavior of affiliated associations

Role of the IGF and IG Druck und Papier (German printers and paper workers)

Problems of copyright

**6) Interview with John Morton on 27-02-2001 in  
Dartford/Kent**

Morton's career within the British musicians' union

Role of the British musicians' union within the FIM

Technological change in the music industry after World War II -  
problems of copyrights

Foundation of FIM in 1948

Activities of FIM in the 1950s

Activities within the ILO

Content and historical background of the Rome-Agreement

Relationship between FIM and FIA

Personal relationship between John Morton and Rolf Rembe

Foundation of ISETU

Relationship of FIM and FIA with ISETU and the ICFTU; different  
political self-perceptions of these organizations

Foundation of FISTAV and competition between ISETU and FISTAV

No relationship between FIM and ISETU in the 1970s

ICEMU-Agreement and the role of ICEMU in the 1990s

Amalgamation ISETU-FISTAV

Role of Jim Wilson and closer cooperation between FIM, FIA and  
FISTAV-ISETU/MEI in the 1990s

Cooperation with the IGF and IFJ in the 1990s

Foundation, function and successes of IEA and EEA

**7) Interview with Rolf Rembe on 28-02-2001 in Stockholm**

Mini-Disc 1)

Predecessors of the international trade unions of musicians and artistes in the 1920s

Activities of these organizations, especially within the ILO-regime

Berne Convention of 1896

First contacts by Rembe with FIA in 1956, FIA-congress in Brussels

Foundation of FIA

Structure of FIA in the 1950s

Relationship of FIA with the ICFTU and the World Federation of Trade Unions in the 1950s

Role of the CGT

Self-perception of FIA

Close cooperation between FIA and FIM

Foundation of ISETU by the ICFTU to attack FIM and FIA

Successes of FIM and FIA: Rome-Agreement

Role of the Eastern European trade unions within FIM and FIA

Social situation of musicians and actors/artistes in Eastern Europe

Congress in Mexico in 1964

Presidents of FIA in the 1950s and 1960s

Role and personality of FIA-President Vlastimil Fisar and the Prague Spring

Simultaneous affiliation of American and Soviet actors' unions to FIA in the early 1970s

Relationship with FIAV and amalgamation FIA-FIAV in 1970



Mini-Disc 2)

Relationship of FIA with FISTAV

Political attitude of FISTAV

Role of EGAKU

Cooperation between FIM/FIA and MEI in the 1990s

### **8) Interview with Katherine Sand on 27-03-2001 in London**

Professionalization of FIA

Professional background of general secretaries

Cooperation between the international trade union organizations in the arts, culture, media and entertainment sector in the 1990s

Non-political self-perception of FIA

ICEMU-Agreement

Role of Jim Wilson

Activities of FIA in the 1990s

### **9) Interview with Alan Sapper on 01-03-2000 in London**

Foundation of FISTAV in competition to ISETU

Activities of FISTAV in health care

Growth of FISTAV in the 1970s

Relationship of FISTAV with ISETU, reproach of communism

Legal disputes of FISTAV with the Thatcher-Government

Membership structure of FISTAV

Negotiations between FISTAV and ISETU

Sapper's attitude to the amalgamation between FISTAV and ISETU

Relationship of FISTAV with FIM and FIA

Relationship of FISTAV with Warner Brothers and United Artists

Role of Tony Hearn as Secretary General

Internal structure of FISTAV

**10) Interview with Joseph Schweinzer on 02-02-2001 in Vienna**

Foundation of the ISETU

History of ISETU in the 1960s

Role of the first presidents (Littlewood and Richardson)

Interruption of ISETU-activities after Richardson's death

Relationship of ISETU with the ICFTU

Activities of the ISETU-office in Vienna

Financial problems of ISETU from 1974 to 1984 and payment behavior

Foundation of the ETUC in 1973 and (absence of) relationship of ISETU to the ETUC in the 1970s

Relationship of ISETU to the EEC in the 1970s

The particular circumstances of ISETU in joining FIET

Role and policies of the EGAKU: copyright, settlement of copyright payments, satellite and cable television, Europe-wide comparison of the social-rights situation in radio and television

Relationship of ISETU with FIM and FIA and also FIAV

Foundation of FISTAV and relationship and contacts of FISTAV with the ISETU

Relationship of ISETU with the IFJ and the International Graphical Federation

Exploitation rights

**11) Interview with Jean Vincent on 20-02-2001 in Paris**

ICEMU-Agreement

Relationship of FIM with the IFJ

Major activities of FIM in the 1990s

Cooperation FIM/FIA/MEI within the IEA and EEA

FIM/FIA/MEI-Agreement

Copyrights and collecting societies

Role of the Eastern European trade unions in the FIM in the 1990s

Internal structure of FIM

**12) Interview with Aidan White on 18-01-2001 in Brussels**

ICEMU-Agreement: how it came about, function and purpose

Relationship between ISETU and FISTAV at the end of the 1980s and their amalgamation

Role of FIM and FIA

Funding of ICEMU-activities

Activities in the new media

Cooperation and conflict between the organizations concerned

Activities of the IFJ in ICEMU: Global Media Monitoring Project

Contacts of IFJ to EGAKU and the role of EGAKU in the 1980s

**13) Interview with Jim Wilson on 11-09-2001 in Brussels**

Mini-Disc 1)

Trade union background: „film union“ in New York

Meeting with Alan Sapper and subsequently participation in congresses of FISTAV as delegate of the „film union“

Composition of FISTAV at the end of 1970s, early 1980s

FISTAV-congresses in San Remo (1978) and East-Berlin (1982)

Discussions about the attitude of FISTAV on „arms build-up“ and „Solidarnocz“ at the East-Berlin congress

Funding of FISTAV

Contacts with FIET in 1984; since 1985 on the staff of ISETU-FIET

Foundation of ISETU in 1965; role of the Americans and the ICFTU

Foundation of a trade union international in the media in the early 1960s with assistance from the ICFTU in response to the Cuban revolution

ICEMU-Agreement

Amalgamation ISETU-FISTAV

Cooperation with the IFJ and self-perception of IFJ

Attitude of FISTAV to the amalgamation with ISETU in the early 1990s

Foundation of IEA and EEA – cooperation of international trade union organizations in the 1990s

Attitude of the international trade union organizations to the countries outside the USA and North America

Establishment of UNI-MEI

Mini-Disc 2)

1<sup>st</sup> UNI-World-Congress in 2001 in Berlin and role of UNI-MEI within UNI

## Appendix 2

### Timetable

1948	Founding Congress of the FIM in Zurich
1949	2nd International Congress of FIM in Vienna
1951	Preparatory Congress for the foundation of the FIA in Paris
1952	Foundation of the FIA at the 1st International Congress in London
1953	3rd International Congress of the FIM in Dusseldorf
1954	2nd International Congress of the FIA in Venice; joint conference of FIM/FIA/FIAV on the subject of television in Paris
1956	3rd International Congress of FIA in Brussels; 4th International Congress of FIM in London
1958	4th International Congress of FIA in Geneva
1959	5th International Congress of FIM in Paris
1960	Conclusion of the "Rome-Agreement"; 5th International Congress of FIA in Paris
1962	6th International Congress of FIM in Geneva
1964	6th International Congress of FIA in Mexico
1965	Founding Congress of the ISETU in London
1966	7th International Congress of FIM in Stresa (Italy)
1967	2nd International Congress of ISETU in London; 7th International Congress of FIA in Prague
1969	8th International Congress of FIM in Nuremberg
1970	8th International Congress of FIA in Amsterdam: amalgamation with the FIAV
1971	3rd International Congress of the ISETU in Vienna
1973	Foundation of the ETUC; 9th International Congress of FIM in London
1974	Founding Congress of the FISTAV in Berne
1975	10th International Congress of FIA in Vienna
1976	10th International Congress of FIM in Stockholm
1978	1st International Congress of FISTAV in San Remo
1979	11th International Congress of FIA in Budapest
1980	11th International Congress of FIM in Geneva; 5th International ISETU-Congress in Brussels

- 1981 2nd International Congress of FISTAV in East-Berlin
- 1982 12th International Congress of FIM in Budapest
- 1984 6th International ISETU-Congress in Vienna; affiliation of ISETU to FIET (ISETU-FIET)
- 1985 13th International Congress of FIA in Athens
- 1986 ISETU-FIET Congress in Geneva
- 1987 3rd International Congress of FISTAV
- 1988 14th International Congress of FIA
- 1989 Conclusion of the ICEMU-Agreement between ISETU-FISTAV-FIM-FIA-IFJ and the International Graphical Federation; 13th International Congress of FIM in Corfu
- 1991 Foundation of PANARTES in Silver Spring/Maryland
- 1992 15th International Congress of FIA; move of ISETU to Brussels; 14th International Congress of FIM in Paris; ISETU-Congress in Vienna
- 1993 Amalgamation Congress ISETU-FISTAV in London
- 1995 IEA- and EEA-Agreement between FIM, FIA and ISETU/FISTAV;  
ISETU/FISTAV-Congress in Washington: changing of name into MEI;  
15th International Congress of FIM in Tokyo
- 1996 16th International Congress of FIA in Copenhagen
- 1998 16th International Congress of FIM in Berne
- 1999 MEI-Congress in Berlin
- 2000 17th International Congress of FIA in Montevideo/Uruguay; amalgamation of FIET, the Communications International (CI), the International Graphical Federation and the MEI (now: UNI-MEI) into Union Network International (UNI)
- 2001 1st UNI-World-Congress in Berlin

**Appendix 3****Archival collections on international trade union organizations  
in the arts, culture, media and entertainment sector in the  
Archive of social democracy**

1.	International Federation of Actors (FIA)	1951 – 1997	37.00	m
2.	International Federation of Commercial, Clerical, Professional and Technical Employees (FIET) incl. predecessor organizations	1920 – 1999	192.50	m
3.	International Federation of Musicians (FIM)	1948 – 1999	28.00	m
4.	International Graphical Federation (IGF) incl. predecessor organizations	1889 – 2000	104.25	m
5.	International Journalists' Federation (IJF)	1952 – 1998	36.00	m
6.	Media and Entertainment International (MEI) incl. predecessor organizations	1952 – 1997	29.50	m

## Appendix 4

### Index of abbreviations

ABS	Association of Broadcasting Staff
ACTT	Association of Cinematograph Television and Allied Technicians
AdsD	Archiv der sozialen Demokratie
AFL-CIO	American Federation of Labor - Congress of Industrial Organizations
CGT	Confédération Générale du Travail
EEA	European Entertainment Alliance
EGAKU	Europäischer Gewerkschaftsausschuss Kunst und Unterhaltung
ETUC	European Trade Union Confederation
FIA	Fédération Internationale des Acteurs
FIAB	Fédération Internationale des Acteurs des Variétés
FIET	Fédération Internationale des Employés, Techniciens et Cadres
FIM	Fédération Internationale des Musiciens
FISTAV	Fédération Internationale des Syndicats des Travailleurs de l'Audiovisuel
ICEMU	International Committee of Entertainment and Media Unions
ICFTU	International Confederation of Free Trade Unions
IEA	International Entertainment Alliance
IFJ	International Federation of Journalists
IGF	International Graphical Federation
ILO	International Labor Organization
ISITU	International Secretariat of Entertainment Trade Unions; after 1984: International Secretariat for the Arts, Mass Media and Entertainment Trade Unions
KMfB	Kunst, Medien, freie Berufe (Austrian Trade Union for the Arts, Media and the Free Professions)
MEI	Media and Entertainment International
ÖGB	Österreichischer Gewerkschaftsbund (Austrian Trade Union Confederation)
RFFU	Rundfunk-, Fernseh-, Film-Union (German Radio, Television and Film Union)
UNI	Union Network International
WFTU	World Federation of Trade Unions
WIPO	World Intellectual Property Organization