

Tamar Carroll: So, okay, I'm gonna just put these in front of you. This is our main recorder and it'll pick up from the whole room. And my cell phone is just a backup and I'm just gonna make sure that I have it on "do not disturb" so that we don't get any interruptions. There we go. And Cassie, I'll just do a quick introduction so that we get everybody's name and voice. And then I'm gonna let you take the lead, okay?

Cassidy Wall: Sounds good. I know we kind of got a head start too because one of our first questions was if you were from Rochester.

Ann Young: Oh, okay, well, I can repeat myself.

W: Okay, thank you.

Y: You know, I could talk about this stuff forever. So that's what's important to me is I understand exactly what you're trying to accomplish and so I can kind of hone down like this because this is just, this whole thing is really broad. We did a lot in four or five years.

W: That's kind of where my research is taking me to where I started with a very, you know, closed focus on Lambda and then it kind of, I can see that it's a big movement of the whole business environment.

Y: Mm-hmm, mm-hmm, yeah.

W: Very cool.

Y: Okay, so which ones do I check here then?

C: So we can use the interview for educational and research purposes.

Y: Okay.

C: Is it okay if we use your name?

Y: Sure.

C: But you do not want it in a digital exhibit.

C: And is it okay if we donate it to the University of Rochester Archives?

Y: No.

C: Okay, so then we'll just check those two.

Y: Okay, great.

C: And we'll send you the transcript and you can decide at that point if you would like us to include it in the Kodak. I mean, the George Eastman House exhibit.

Okay, great.

Thank you.

You're welcome.

C: Okay, so I'm just gonna do a quick intro.

So good afternoon.

My name is Tamar Carroll. I'm a faculty member in the Department of History here at RIT. And today is November 7th, 2024. And I am here with Anne Young and Cassidy Wall. And Cassie is a marketing major in her senior year here at RIT. And Anne has graciously agreed to talk with us about her time leading diversity efforts at the Eastman Kodak Company.

W: Very cool, thank you. So first question, did you grow up in Rochester?

Y: I did not.

I was born in New York City and grew up on Long Island and came here when I was 17 to go to the University of Rochester. I was a mathematics and a sociology double major.

W: Very cool. And that also answers my question. So University of Rochester for education.

Y: Yeah, and then I also have a PhD and a master's degree from Harvard University. And I have an MBA from the Simon School.

W: That's very impressive. So what brought you to Kodak?

Y: I taught for five years in the SUNY system at Geneseo. I was not interested in publishing. So I decided that I was not gonna stay in academia. I was recommended for tenure after four years by my department and I did not receive it. And so I knew that if I wasn't gonna be publishing, I wasn't gonna get tenure. So I decided to move into the corporate world.

W: Very cool. And what was your first role at Kodak?

Y: I was in what was called then market intelligence. And it was for CPMP, which was Consumer Print and Processing which is the Kodak labs, developing film labs. So I was the first person to do market research for that division.

W: That's very cool. So then what brought you to the position of director of diversity and work life?

Y: Okay, I can give you my history and my resume if you wanna chart the path, I'd be happy to do that. But essentially I did four years in business research, two years in human factors lab in R&D and then went back to business research to start a function called business research technology, which was an internal consulting and education group for the 250 market researchers we had around the world. So I was director of technical business research. We called it business research at the time. And when I made my next career move, management wanted me to go into the business, into one of the business units.

I did not want to do that. I was not comfortable doing that.

So I wanted to look for something that would either support employees or represent Eastman

Kodak Company to the outside community. And my first assignment in HR was as a director of executive staffing. So I helped hire senior level managers to the company. And I did that for a year or so, a year and a half. And then the diversity job opened up. And it was for the US and Canada region. And it was diversity and work life, the two pieces to it. If you're gonna pursue, I don't know if this has been just you, but if you're gonna pursue the corporation aspect of it, I have the original job description you can look at for that position. I have that kind of source material I can share with you. And I was interviewed for that job in 1997. So I started in 1997 in diversity and work life. And then over the years, additional functions were added to it. So US and Canada staffing came under me, EEO, contract labor, couple of other things. I can tell you, I brought some papers, I can tell you what those things are. But essentially the job grew from 97 through 99. And I will tell you about the people I believe were the most influential from Kodak management in terms of supporting Lambda Network and the rest of the employee networks. But in 1999, I had a large budget and a large number of people working for me. And I was moved to a corporate position, which was an individual contributor position, director of corporate worldwide diversity, which was not satisfactory to me. So I left.

W: Good for you.

Y: And then that's when I headed up, I don't know if you know, it was called Rochester Resource Alliance. It's now Rochester Works. Do you know that organization?

C: I've heard of it.

Y: Yeah, well, I was the founding director, which we called Rochester Resource Alliance then. So that's the job I went into after that. And then I came here to RIT for two years. And I was director of the executive MBA program. And I don't know, is Dave, not Dave, Wilson. And Professor Wilson's still here. What was his last name?

W: I don't know. I don't know of a Professor Wilson, but also if it's the MBA.

Y: He was the director of the MBA program and Albert Simone at the time combined those two jobs. So that's when I left that job and I worked for Wilson Commencement Park for a couple of years and then started out on my own with my business.

Very cool.

Y: In that period of time, sorry to interrupt, but in that period of time, if you talk about diversity time, I was on a lot of national and local boards of directors as well. So we can talk about those if you're interested.

W: That'll definitely come up. When you were director of diversity, did you have any specific goals in mind for that role that you wanted to accomplish?

Y: Yes, I did. What were they?

W: What were they?

Y: Well, as I said, I wanted to be in a role that supported employees at the company. I must say the man who hired me is a fellow named Joe Laymon. Have you talked to Joe yet?

C: No.

Y: The L-A-Y-M-O-N, J-O-E. He was at Xerox, he was at Kodak, then he went to Ford, then he went to Chevron, and I think he's now in the Bay Area. I think he would be, if you're interested on business side, he would be your one best source because he was the Vice President, U.S. and Canada, HR. And he was my advocate as I did the work on the ground.

W: Very cool.

Y: And the other person that you can't talk to now, major decision maker was Mike Morley. He's passed away.

C: That name has come up.

Y: Yeah. And I'm not a fan of Mike Morley. But did you have to talk to George Fisher?

C: No.

Nobody has been able to get me in touch with him. I would love to.

Y: Yes. If you want to hear about him and his role at Kodak, I'm happy to talk about that too.

C: Okay, great.

Y: I've reflected on this a lot over the years.

W: Feel free to talk about whatever you want to talk about.
You can lead the interview.

Y: I'm zigzagging.

W: No, you're fine, you're fine. My questions are all just sort of related.

Y: Yeah, okay. I can come back if we run out of time. George Fisher came to Rochester in 1994, right? And before him, well, I joined Kodak when Walter Fallon was CEO. And I spent only a year under him. And then came Colby Chandler. Colby Chandler was there for several years. I can tell you years, I have it all written down. He was there from 83 to 90. And in the late 80s, I was given a special assignment on business ethics. And it was a three-month assignment. And I worked for the Corporate Management Council, which was Colby Chandler at the time, and his

direct reports. So this is senior-level management. And at that time, in the late 80s, corporate ethics was something that companies were starting to take note of. And you might remember, let's see, it was the Johnson & Johnson Tylenol issue. That was one of the things that really spurred this, that Colby Chandler wanted somebody to take a look at other companies and what they were doing. So I was asked to step away from my job, which at the time was running the Human Factors Lab and research, and to work with him on that. And so I had exposure to him and to Kay Whitmore, who was number two, who eventually took Colby Chandler's place. And I have Kay Whitmore down from 1990 to 1993.

C: Yeah.

Y: So then George Fisher came in in October of 1993. And this man was an incredible force at the company. He introduced the five Kodak values, which we did not have before. Kodak was a very eclectic company with a lot of dotted lines. So there were regions, there were divisions, and there were corporate functions. So it's a very complex organization, and a very successful organization until the 80s. And so they really didn't need to worry very much about strategy and thinking of the holistic view of their business. Anyway, when George Fisher came in and established those five values, he very quickly wanted someone to take on a diversity function. And so it was through the United States and Canada division, where Joe Laymon was, that they wanted to hire somebody to do that diversity work. And that ended up being me. Now, George Fisher, I think, in my opinion, underestimated how ingrained and entrenched the Kodak culture was. And he worked there for six years, and he did some marvelous stuff. But in my opinion, I think he just said, this is not worth it. And then, of course, when Colby Chandler came in and then came with, well, Kodak was getting scattered. They started buying Sterling and the pharmaceutical companies, and then they spun off Chemical Company and that sort of stuff. So it was very much in turmoil. So when George came in, I think he was recruited to start saying, you know, we've got to get a handle on what's going on. From my market research perspective, when I did film research, that was also in the mid to late 80s, I had a really clear bird's eye view on what was happening with consumer film. I was the film lady in market research. I saw the market research, well, designed and conducted the market research that compared Kodak to Fuji, to Konica, and other private labels. I was there when we estimated what was gonna happen to the film business when digital came in. And I witnessed some very poor decision making among managers. So you've probably read articles about this already, you know, and how difficult things were at that time. So it wasn't a time of chaos and turmoil, but George Fisher came from Motorola and I had great respect for him. I found out later that he had a gay daughter, which I didn't know at the time, but Cindy Martin was gay and she was assigned to him because she was the supporter for staff assistance, staff person for the CEO. And so she was, you know, was assigned to Fisher. So I think she, and I'm glad you talked to her, she was a great lady. She was very important, I think, and spearheading that at the very top level.

Yeah.

Y: When George Fisher left Dan Karp, hey man, January of 2000, I left in February of 2000, and

I watched that Dan Karp video on your website when he made a presentation at Apple Eagle. It was like a hostage interview, wasn't it?

It was,

Y: oh my God. You know, this stuff is just coming, all flooding back to me. It's all your fault, you guys. It's all coming back to me. It was like, anyway. I was very sad to see George Fisher go, as were a lot of people. And Dan was not well respected. He did not do a lot of good work, but he was a go-getter.

C: Yeah. And can we go back, when you said that, you thought that George Fisher underestimated how ingrained and entrenched the Kodak culture was, can you describe what you mean by the Kodak culture? Like, what was it like?

Y: It was, well, you know, we were a monopoly, right? And we had a huge margin on consumer products, consumer film, not on cameras. We made cameras, but we didn't make any money off cameras. We made money off of film. And film would cost maybe 25, 30, 40 cents to make a roll of film, and you would sell it for \$5 or something like that. And of course, it was the whole razor and razor blade kind of thing, where you sell the camera cheap, and then you sell the film. So we were making a lot of money, and Kodak had, you probably read about George Eastman and his role at the company. There was an underlying, at the very beginning, an underlying effort to make Kodak a family, you know, to support employees, and to support all that kind of stuff. And as the company grew and grew, there became a sense of entitlement among employees that had long lunches, and they could work half a day or whatever, and the way to move up was not necessarily, in my opinion, was not necessarily what you accomplished, but rather how well you went along and how well you managed up. So the culture was, be a team player, do what you need to do, be very short-term focused. Most of the management performance commitments were a few years out, so managers had incentives to get things done, but nobody had this real long-term future look. You know, and that played out with digital in Spain. So that's what I mean, is that the culture there was not one of inspiration or excellence.

Okay.

Y: And Fisher, you think, tried to change it, but wound up feeling, his efforts were frustrated.

That's my opinion.

Yeah.

You'll have to see if you can find George. I looked him up, he's 83 now, so he's still alive.

It would be great to talk with him.

Yeah.

So when did you first hear about Lambda?

Did you know about Lambda before you took the position?

Very good question. I did hear about them, but I was not really involved in that, and let me think. I did the very first management event that a lot of founding members talked about, was that 95?

Yes.

I think it was 95. I don't think I was at that one. I was heading up business research technology at that time, and so I'm not, I could have attended, but I'm not sure.

Okay.

Yeah. Trying to think how I got exposed to Lambda. I guess my first exposure was to the Gay Alliance when I was in college, all right? I came to Rochester in 1969. The Gay Alliance started on the U of R campus before they moved into the community, and so that's when I first became aware of them, and I first talked with friends who came out. High school was a little in the 60s. Yeah. Anyway, so I was attuned to that, but my primary interest and involvement was with the black community. In 1971, I started dating my husband, who was black, and we got married in 1973. So in 1973, interracial marriage, not typical. So, and I was studying black history at the time. Yeah. Interracial relations, so that, I was very attuned to the black community. I was part of the black community. I was comfortable being in a room where I was the only white person, and that kind of informed how I thought about incenting managers to be open to diversity, and that got larger through personal experience in the Hispanic community, and then also in the gay community. When I was at Kodak, I was not particularly, and this is an admission, not particularly supportive of women, because I felt I was a woman, and I did not want to advocate for myself. I wanted to be an ally for other diverse portions of the population. So you will not find me a member of Women's Network at Kodak. But anyway, so that's how it started through my early years. I remember the first thing I wrote. When I was with Joe, we started an African-American leadership team, A-A-L-P-T, A-A-L-L-T, and there were only 16 middle and upper managers who were black at Kodak at the time, and there were 500 middle managers. And I remember one of them asked me, why was I so interested in this? And I didn't realize this at the time, but I told him that I had read, when I was 14 years old, the autobiography of Malcolm X, Alex Haley's book, and that really struck me, and it was from that point on that I was always very interested in diversity. And so the first efforts at Kodak were African-Americans and women, and that's data that we had. So when we were promoting it, that's often the data that we would talk about and track over time. But that didn't, just because we didn't have data for gays and lesbians or for Native Americans or whatever, it didn't mean that we weren't focusing on that as well. So when, so that was my interest. So then when this job opened up, they never had a really director of diversity. They had somebody who was doing EDL, you know, in HR. This is the first thing, one of the first things that we put out, which is the diversity statement. So this is

what I drafted and Joe Layman supported, and we got the corporate council, senior managers, to endorse that. So I see it's dated 1977. I couldn't find a later one. I know we revised it every year.

Thank you for bringing this for us.

Oh, you're welcome. I'm not gonna give you that, because that's my only original, but you're very welcome to make a copy of it.

Oh, that would be great. We can go up to our copy room after this.

Okay, so this is, this is the business imperative statement that I wrote when I got the job. So this was the strategy, where we're gonna focus on the Kodak values, and each of those had a description, which I'm sure is in the literature somewhere. Then a statement of our commitment to diversity and why it was important for the business, because you always had to tie, and rightly so, everything back to what the business objectives are and what was gonna make this company more successful.

Yeah.

You know, so.

Do you think that was like what the business environment was shifting towards, was trying to get diversity policies in place?

And we were one of the first.

Yes.

We really were. I mean, there were other, Kodak, sorry, Xerox was doing pretty well on that front, too. And again, that's a Rochester influence, you know?

Yeah, I have been seeing Xerox mentioned as well with Kodak in terms of diversity and getting 100% from the Human Rights Campaign.

Yeah, so I've got, you know, documents that tell you how we actually went about that kind of generate support for this. So, this is not something you really want a copy of, but we did building diversity and managing diversity. So there were two things. One was the recruitment piece of it, you know, and also allowing people, like gays and lesbians, to come out, right? And managing diversity. And that is what makes the culture supportive of people so that they can be themselves and can contribute to the bottom line. So, what I did is I identified different functions around the company and said, okay, we're gonna have an advocate in each of these functions that's going to make sure that diversity is involved in, you know, everything that we do. So, that was one. One of the later things we did, I think 98 and 99, 1999, was to change the management performance commitment process. We had originally middle and senior managers were on a, you know, kind of a bonus plan where if they achieve certain goals at the end of the year, they would get a percentage bonus. And in order to take what had existed then, which had things like customer satisfaction, sales, profits, shareholder satisfaction, that kind of thing, to take that and expand it to include diversity, what we did was we, meaning Joe Layman and I,

making proposals to senior management and being accepted, a leadership and diversity goal. And I have the ones, David Wilson, head of US and Canada, I have Mike Morley's from 1999, Joe Layman's from 1999, and I have mine from 1999. And I'll show you mine. What we did for middle and senior managers was under the employee satisfaction, it used to be only the employee view survey is what they called it, which was satisfaction in a survey that went to all employees at least once a year. What Joe and I did was introduce this leadership and diversity measure, which at that point in time was weighted 25% of your bonus. And we had two pieces to that. The first piece was, and I'll read it to you exactly, successful completion of at least four specified leadership actions that role model support for diversity. And that was a gate or a threshold. You had to do all four of those things that you said you were gonna do before you got any bonus. And then the actual bonus, which was worth 25%, was on the percent diverse employees among those who were hired into or promoted within the exempt employee population. And then it was for your business or your function or whatever. So some of these leadership things were, every manager had to come up with his own and it had to be approved by his line management. I want to read you, where did I put that? Oh, I think it was examples were in here. I spoke at Shell in 1999 to tell them how we were doing diversity work. We ratified it to do a lot of presentations. It was, let's see, manager NPCP, here we go. Okay, things like, among the four things, could be like, you had to attend, like one statement where you, I attended three network events, okay? And that would be only one of the four. And I thought that was really important because the workplace is the only place where you get to see diverse people very often. And again, for LGBTQ populations, it's a little different because it's not as obvious as being black or being Hispanic or being a veteran or whatever. You go to school, you go to church, in your neighborhoods, people like you. The one place I thought that people get mixed up a lot is in business, particularly in large corporations. So I wanted, and Joe wanted, these men, mostly white men, to be able to be put in situations they wouldn't ordinarily be in. And they would not volunteer to go to an employee network meeting. But if they said they had to do three network events, and they needed that to get their diversity measured, that was just a minimum requirement, they did it. And that's what we wanted. We wanted people to be in situations they would never be in otherwise. So here's another one, mentor three diverse employees. That could be number two. Go on a recruiting trip to a minority or one of the other colleges or something. Be a university executive. For every college we recruited at, we had a manager who was the advocate for that school. Here's one, in Asia Pacific region, they had a women's network. There were just these kinds of actions that people wouldn't ordinarily take. So I just thought that that was just brilliant on Joe's part, to be able to do that. And to have metrics for measuring.

Yes. This is definitely very trailblazing to me. This seems like this is doing more for diversity than even nowadays that you see happening in corporations. It's very cool.

It is very cool, it's very sad. I sometimes feel the loss. Not only of Kodak, because the business was misguided, but just the things that we built there that just disappeared. No, anyway. Okay, so the other issue here was also when we started going global. What's diversity in other countries? That's a big issue too. And that the particular percentage goals for diversity were different in different countries. So for the very senior management, we included in diversity

having non-US nationals being appointed to corporate positions. So that was a motivator too. Also there was one manager, he hired someone from Canada and he wanted to count them and I said, no. Canada does not count. Anyway, so.

I can see how that would be super important just to help the business too, having someone who's from that country be a part of the upper management.

Exactly. That's important. Yeah, usually it was US people going overseas.
Yeah.

So anyway, and so I can give you more examples if you're interested in that, but that was another incentive, this NPCP. Then in 1999, when I was moved to an individual contributor position, we started, I started doing corporate diversity champions, which were senior managers who were champions for particular groups. And I found the one, I think it was Cindy Martin for LGBT, but also Pat Seward. I don't know, do you know Pat Seward? It's a man. That's the wrong one. Come on, anyone want the one for the champions? Here it is, corporate diversity champions. And again, if you're interested in the business part of it, you can do this. This is, you know, this is all what the responsibilities of the champions were. And here's a very telling thing for Kodak managers. Champion roles should not be delegated to agents or subordinates. Okay. Yes, Pat Seward was for gays and lesbians. Totally misspelled that.

That's really cool.

I definitely, I haven't come up with his name in my research.

Yeah, and as far as I know, he's not part of the community. You know, Cindy being part of the community was not consistent with what I was looking for in diversity champions. You wanted someone who was an ally.

Right.

You know, but she was so key and she was a very senior woman that we did that. The support champion for women was Carl Court. Oh, I didn't tell you about the Corporate Diversity Council. Carl, George Fisher started a group that met quarterly called the Corporate Diversity Council. It was run by Carl Court. Carl Court ran the research labs. And there were probably a dozen very senior managers on that diversity council. And that group was gonna be reviewing policies and overseeing diversity programming and that sort of stuff. And I was responsible for the agendas of those meetings and for what we asked the managers to do. And I tried my best to make those managers as uncomfortable as they could be so that they would start expanding their worldview horizon, right?

What would you do to make them uncomfortable?

I would read poetry to them at the meetings. I brought in my drum and I drummed for them at the meetings. I read them excerpts from David White and Rumi, everything that I could do. And I'd started the meetings with that, usually five minutes or so at the very beginning. And just so it was like, oh, there's a world out there. It's not just this, you know? So, and I didn't come across, oh, I had brought my accomplishments. I might find it in the accomplishments of what the diversity council achieved. I think it was just sort of like consciousness raising for the guys in big

pants, you know, or something. But George Fisher was very supportive of that as well. So anyway, so I've got to mention that.

Do you think that the corporate diversity council succeeded in that, of doing consciousness raising for the guys in the big pants? I mean-

Yeah, for the senior managers, yes.

For the senior managers. The hard part was the middle managers. And that's where the MPCPs came in, you know, the management performance stuff. Because from my perspective, most of the senior management could kind of wrap their heads around it. But it was the middle managers who were going their way up that it really didn't resonate with them, you know? It just didn't make sense because they were too busy, you know, managing up.

It seemed like a lot of the stuff you did was very visible, too. Did you ever feel any pressure to do things a certain way?

Or were you, you can talk about that.

They didn't know what to do with me. And I can't speak highly enough of Joe Laymon. He was the best boss I ever had. And he was so supportive of the things and he had such good ideas. He was African— he is African American, you know, so he has a very smart, long history of community service. And, you know, there were times with the Diversity Council, I was there and whatever, but you know, there were times when he was there behind closed doors. And he was there to be able to advocate, you know, for us. I told you about that business ethics project I was on in the 80s. When I did that for senior management, I finished it, I made recommendations to them, and I was offered a job to bring it to the next level management down, the middle managers. I turned that job down because I knew it was gonna be impossible. So by the time I got around to the 90s, I had a little more confidence, you know? So I took on the diversity effort. So it was quite telling, you know, looking back at it now, why I would turn down a job that the CEO wanted me to do, but I really didn't think that they were ready for business ethics. Anyway, so this is that Shell Diversity Conference thing. You can have a copy of this if you want, because I have nothing that's stamped business confidential. So, but this will just give you how the strategy and how we set it up. So you've got the vision and the mission of the company. Then you've got these five Kodak values. And sorry about the notes, but this is my personal notes when I'm talking, you know. Then there were these global performance expectations. And one of them was building and management a truly diverse corporation. So this was for the whole company worldwide. And so this is why we said we needed to do the diversity stuff here in the US because it contributed to the corporate. And here are a list of systemic factors that I came up with. So, and here's some examples I would give. Current state understood, and I see here sexual orientation. And I think this relates to, this would be the example I would give, because minorities, Hispanics, Blacks, Native Americans, very obvious and visual, you know, and has a history. But this sexual orientation, nobody really then thought much about it. You know, it was very, well, you know. It was very hidden and it was not acceptable to talk about it. So that's what we had to understand is that we had to legitimize this in the corporation that was not only

acceptable but was encouraged to talk about these things. You know, and you saw the skit from the 1995 event.

Yeah.

Yeah, they're very good. They were very good. Did you watch those videos?

No.

Do it, do it. It was the 1995 management event from Lambda. And it was George Fisher was there and his wife was there and his direct reports, he required them to go. And they did two skits about how it was difficult not to be out at work and, you know, the pronoun police, you know, that kind of stuff. Anyway. Okay, then, you know, this was just a strategic plan. You determine goals. You say who's accountable for accomplishing them. You continually communicate and then you get commitment from management. Okay, so this is building and managing diversity that I talked about before. Building diversity, staffing retention, participation and external communications. Managing diversity, blah, blah, blah. And, you know, here's where the education, this is where the networks came in. We couldn't do all that training ourselves.

You know, did they tell you about the fishbowl?

Yes.

Yeah.

Yeah.

And, you know, managing diversity managers could, as one of those minimum requirements, could say, oh, I'm gonna train all my people with the fishbowl thing. Well, you know, that's great. Okay. Yeah, these are the four options I was talking about. The diversity report card. We did these diversity audits but I could not find any materials on what exactly that was. But this was from 1999 and I left a few months after it. So I think maybe it was not fully developed. Great. I'm gonna do a survey. Yeah. Oh, oh, CEO Diversity Award. Okay, this is another one that George Fisher started. So I put together guidelines and we had an award for somebody who, well, you sort of like the out and visible award, outspoken and visible. George Fisher wanted to do something on top level. So this CEO award was only for middle managers and up. And so we put together what they needed to do, blah, blah, blah, blah, blah. Well, when Dan Karp came in, the only thing he was concerned about was the design of the physical award. Albert Paley, do you know Albert Paley? Albert Paley designed the award.

He did the sentinel statue.

Yeah, that's right, yeah, yeah, yeah.

Yes.

So very, very important. Worldwide, worldwide known, yeah. And it was like, I was just beside myself, just beside myself. Anyway, I did get to meet Alex Paley, though.

That is really, really cool, yeah.

But you know, so that tells you a little about the mindset of Dan Karp. And I also found this. This Albert Paley was on the faculty here at RIT, too.

Oh, really?

School of American Craft, yeah.

Very cool.

I have a bunch of personal emails that I got from employees and managers when I was moved out of the job to corporate, and then again when I left the company. And there's one here that's a full page long about someone, and Dan Karp wrote back to her, organizational changes are almost always difficult. Mike Morley thought through this carefully, and I support his decision. Although it will create some challenges, I hope you can help all be successful. And it was primarily the employee networks that objected to my getting moved out of my job.

Yeah.

So I just think that I was a handful, and they didn't know what to do with me. And they really, first they took away staffing from me, and they hired somebody from ESSA who was actually pretty good, Madeline Suleymanisan. But anyway, so she did that, and she and I worked together very well, but then they kept taking pieces away, and then finally it was just this individual contributor. And Dan Karp was not a fan of mine, and I wasn't a fan of his. So that's how it pretty much ended. I do have, however, the name of the person that they were supposed to contact when I left the job. Hmm. I had this organized. Yes, here it is. Okay, this is my out of the office message when I left. I will be out of the office from January 28th, 2000 until December 31st, 9999. For matters concerning the employee networks at Kodak, please contact Rebecca Chan. I don't know who that was. I don't remember who that was, but I do have her old phone number. And for all other matters, Karen Berwind, who was just the secretary, and she was gonna sort things out. So this is the network contact after I left. So you might wanna talk to some of your Lambda people and find out if this person worked with them or whether they passed it on to somebody else.

One of the questions that I had was, do you think people ever felt threatened by either what you were doing for diversity or by you yourself, since you definitely sound like a powerhouse individual?

I do know from Joe Layman, when I was reviewed with my peers in human resources, that Mike Morley said I was not a team player. So I assume that's because I didn't suck up. Joe Layman was quite straightforward with me in terms of how I was rated among some of the other managers. The HR function at Kodak was, in my opinion, less than rigorous and a pushy job. It probably took, it took probably the kind of person who was nurturing and engaging with, and could listen well, but it didn't have a lot of rigor to it. So I don't think that Mike really understood what we were really trying to do, or maybe he didn't wanna do it. I do know there was a woman named Heather Wishart, but did anybody mention that? Okay, she's a consultant. She lives in Vermont, but she was a consultant that we brought in.

What's her, how would you spell her last name?

W-I-S-H-I-K.

Okay, yeah.

And she was a management consultant who was focusing on gay and lesbian issues. And I

brought her in to work with Dan Karp and some of his direct reports. And I was at that seminar, you know, that was a retreat, and Dan Karp was not comfortable. He was not comfortable, and all he did was talk about how he was Jewish. So, anyway, that was my exit.

And it strikes me that you must have been one of a very few women at your leadership level at the corporation as well.

I was known, I was only at the first level of middle management. Do you know the grading system at Kodak that you're aware? There's exempt and non-exempt. And for exempt, there's the lowest grade level is called grade 39. Then it's 39, 41, 43, 45, 47. Those are all professional levels. If you went from 47 to 48, that was mid-management. So you had 48, 49, and whatever, and CEO is 60-something, you know, whatever. So I never got beyond 48. So I was mid-manager, but I never moved up further. So there were women who were above me, you know. But there weren't a lot of us, but yeah, there were enough. Like Emily Jones was a mid-manager. C.E. Martin was a mid-manager. I'm trying to think who else. In the gay community, I'll noodle on that one.

That's surprising to me, given how it sounds like you did so much work and were so involved. Why wouldn't you get promoted?

Yeah, well, you know, I didn't care. I wasn't doing it for the money. I remember when I was in business research technology and my boss wants to give me a raise. I said, I don't want a raise. Let's just split it up among all the people who worked for me. And they said no, they would not do it. Okay, I made a little list here. Let's see if I got to everything. MPCP Diversity Award, Corporate Diversity Council, Diversity Report Card, Diversity Champions. I had on many occasions told people that I wanted to make Eastman Kodak Company the employer of choice for the LGBT community. So I really emphasized that quite a bit. I think someone probably told you about Love Makes the Family exhibit.

Can you tell us more about it?
Exhibit?

Yeah. Sure. And it still exists, as far as I know. We were probably made aware of it by Lambda, I would suspect.

Yeah.

I don't recall completely. And it was a traveling photography show and hell, we're a photography business. So we decided we wanted to bring it in and show it at Kodak office, Kodak Park, and Elm Grove, which is our equipment business. And so we sponsored it to come in. And I made it a point of going to each one of the locations as it moved around and stuff. And Lambda was kind of manning the booth there, too. And I remember going up to Kodak Park and there was a nice young man there at the booth and he was a member of Lambda. And so I said, how are things for you up here at Kodak Park? And he said to me, they're fine for me, I'm straight, he said. But there's a problem for gays. They're like, here we have director of diversity making

assumptions, right? And we all do that, but you just have to say, okay. It was really funny. So yes, so there was a concern, I think. And if I remember correctly, we took it down at night and boxed it away and put it back up during the day. But you can check with your Lambda guys.

So it wouldn't be your concern it might be vandalized at night?

Yeah, we never left it alone. We always had people there.
Yeah.

And do you remember about what year that was that it came?

Yeah, I'll tell you in a minute. Here's my Estes Award nomination. By the way, I did not win. Betsy Harrison won that year. But this is my nomination. And I didn't know this, when I pulled this out of my box, I said, look at this. I thought I was nominated by Barbara Osterman, who was a consultant in human resources. And then the second one was all these employee groups. Oh, cool.

And the third one was Joe.

Yeah.

That's so sweet.

That's awesome.

So I'm thinking maybe it's in, although this was for women, right? Yeah, Dina was for women.

Yeah.

Okay.

97.

Seven.

You know, you sent me something about the Greater Rochester Diversity Council.

We should talk about that, too.

Yeah, I was gonna ask about that in the Gay Alliance of Tennessee Valley.

I think it must have been 97.

I'm looking at my accomplishments for these years and I'm trying to find it. But it probably was 97. It was one of the first early things, you know, that we did.

First early things that you did. With the Lambda Network.

With the Lambda Network. Yes, in conjunction with them.

And you said that when you went to Kodak Park, you know, you asked if people were doing okay up there. Was there a perception that, help me understand, that that was where the factory lines were. Was there a perception that there was more homophobia? Can you talk a little bit more about that?

Yeah, yeah.

Kodak Park had a history of anti-black sentiment, anti-women sentiment. And so we just assumed that the gay community was also gonna encounter that as well. So yes, you know, it's more of an industrial environment. A lot of people working in the dark.

Yeah.

And so, kind of more rough and tumble and, you know, working man kind of stuff.

Yeah.

Was it related to like social class identity?

Yeah.

Yeah, it's socioeconomic.

Yeah.

Yeah, yeah.

Yeah.

So people there would have been paid less, right? More non-exempt people?

Non-exempt, more hourly workers.

Okay.

And so there's concern about the safety of the exhibit.

Were you concerned about the safety of people coming out there? Like if they were coming out of the closet as an hourly worker?

Sure, we were concerned, but we try to mitigate that by making sure that senior management behave themselves, you know, and that there were incentives passed down so that people would not encounter problems. But of course they did.

Yeah.

You know, from a African-American perspective, there was all kinds of stuff going on up there.

You know, nooses and, you know, crazy stuff.

So like racial harassment?

Yes, right, right, right. So I think that informs, you know, the gay and lesbian community to be careful.

Yeah.

Yeah.

And the, you know, Kodak office, which is relatively small compared to the other divisions, Kodak office I think was seen as the ivory tower, you know, and there was, I worked, you know, when I was running the Human Factors Lab, I worked up in Kodak Park, and they really saw the managers as a whole different species.

Yeah.

You know?

Did people ever come to you with concerns if they felt unsafe?

No, I don't, not, no. No, my role was not that. I think it would be the rank and file HR people that they would go to.

Yeah.

Yeah.

We, through Cassie's research and other research, we did find that Kodak fired an employee who sent an email complaining about, expressing homophobic sentiments and complaining about Lambda and that that person was fired. And so certainly that would seem to send a strong message.

I think it was kind of recent after you left, it was October of 2002 that that happened.

Oh, okay.

Yeah.

Okay.

Yeah.

So the Greater Rochester Diversity Council.

Yes.

Which is now called the Workforce Diversity Network.

Correct.

Was founded by Mike Streeter. Mike Streeter was a Kodak employee who worked up at Kodak Park. And he was their executive director for quite some time. What we tried to do is to get major corporations in Rochester to come together to share their experiences and their successes with diversity. So I represented Kodak on the council and then, you know, Xerox, Bausch & Lomb, and so forth. As time went on, they changed their name to Workforce Diversity Network because they felt that Rochester Diversity Council did not identify employees as the important component to that. So they switched it. But by that time, there were a lot of not-for-profits joining. The dues were lower for them. But it kind of got watered down after that, I think, having major corporations in that. We strategized about making it a national network.

Yeah.

And that's another reason we went from Greater Rochester to Workforce Diversity Network. We sponsored Diversity 2000, which was held at Nazareth College. It was, at the time, the largest diversity conference held in the US. We had 800 people there. And I was the chair of the conference. And we had participation, of course, from all these other corporations. What was then called the Industrial Management Council was the organization that was doing the logistics for it. And we tried to support what I described to my employees at Kodak as the big D. And there's a big D on that piece of paper, too. The big D. Because we wanted a diverse workforce on all sorts of dimensions. So I have no kids. So what I would tell them, you know what? You have kids. You have different experiences, and you have different capabilities than I do. And that's a dimension of diversity. And so we tried to figure out how we could take it beyond just thinking race and gender and sexual orientation. And we had a veterans network at Kodak. So that was another dimension. And then when I'd go, I'd go up there. Oh, by the way, I changed my wardrobe when I took on this job. Because I was wearing suits and, you know, those blouses with the bows. Right.

And it was the 90s, yeah. And when I first came, the women, the exempt women would tell me, you have to wear a suit, because then otherwise they'll think you're a secretary. But anyway, I changed it to more casual dresses, you know, different kinds of stuff, anyway. But when I went to talk, and that was because I would have to be on site at Elm Grove, or I had to be on site at Kodak Park. And I didn't want to stick out like, you know, a manager from Kodak Park, from Kodak office. So I would tell the managers, you know, they are about the big D, and some old white guy in the back said, how come we don't have a white man's network? And I said, that's a good idea. I said, we have guidelines on how to start an employee network. Apply, you can get funding for that. No one ever applied.

That's an amazing response.

Yeah.

I feel like we hear the same thing today.

And the smart people, the smart people are ones that respond, go ahead, start your own thing then.

It's a lot of work to start a network.

For sure, for sure.

You know, and as you saw in some of those articles, I really relied a lot on them to help me stay aware of what's going on and the best practices in other places. Oh, I have another good story for you. Gay games.

Has anybody talked about the gay games?

Yes, we're trying to hunt down information on the games.

Yeah, we'd love to hear about that.

That was a battle.

That was about, that must have been 97.

Yeah, I think the games were held in 98.

In, yeah.

Held in 98?

Yeah.

So tell us about it.

Well, we're a family company, how could we sponsor the gay games? You remember, oh, you don't remember. All those old Kodak commercials, you know, time of my life, and turn around this. So there were a lot of managers who were concerned about the brand image. So there was controversy within the company about whether to sponsor it.

That's definitely what I'm looking for, is like the response to Kodak sponsoring the gay games within the company, and if you have any responses from outside the company, like what did your people think?

Yeah, that's a great question.

How did you guys get involved in the gay games to begin with, do you remember?

My thinking is that Cindy Morton was the one who had talked to us about doing that.

What?

She rode her bike in the gay games.

Oh, did she?

She participated as an athlete, yeah, I think it was her suggestion to George.

Yeah.

It seems that's what it was, it was George Fisher. So important, that person at the top, so important. Yeah, there was, again, mostly mid-management. That were concerned about it. Concerned about it, yeah.

And what kinds of things would they say?

To the effect, something like, it's not wholesome, it's not gonna fly well with the consumers that we're trying to appeal to, and that sort of thing.

We heard that Kodak actually lost a large X-ray film account in protest of the sponsorship.

Oh, how do you like that? I don't remember that.

But that they ultimately stood firm in support.

Yay for us.

Do you remember, you talked about what the Kodak commercials were like earlier, or you referred to them, so my understanding is a lot of them would feature nuclear families, like heterosexual nuclear families at the holidays, for example, or on vacation. And the idea was, that's a Kodak moment, right?

That's what you wanna take pictures of your kids on Easter when they're dressed up.

They were pretty Christian, also, like a lot of Christian holidays.

When you were there, did you see them changing as a result of the networks?

Do you think the Kodak marketing strategy changed at all, and became more diverse?

It was moving in that direction, but I don't think it was there yet.

Yeah.

I really don't. I think Kodak waited more for cultural change rather than to be the leader.

Yeah.

I think they were okay doing stuff locally, but starting to do stuff on a national level was problematic for them.

Yeah.

So do you have any, do you recall any times where you saw them, like after you had left, where they did something on the national level that maybe you noticed or surprised you?

Nothing comes to mind, but I'll think about it.

We've seen a film that was made in 2016 about a gay high school baseball player, and it shows his dad, his parents realizing he's gay, and his dad goes through his room, actually, and takes out his camera, and then prints a photo he had taken of him and his boyfriend together, and frames it, and gives it to him for his birthday.

Oh, cool. What a great story.

It's great.

That was definitely, it impacted me. I think I was probably in eighth grade at that time or something, and I remember that as being a huge thing.

Really?

Oh, you remember seeing it?

Yes, I remember.

Oh, you never told me that.

Yeah, I think it was also, like they had put it out for the Super Bowl as their annual Super Bowl, and so that's, or maybe around that time. I don't know if that's accurate and recorded.

Yeah, that's okay, that's okay.

That's how I remember it.

Oh, well, we're gonna have to research that and find out if it was for the Super Bowl.

So we know that by then, they were doing that, but I'm trying to kind of chart, fill in the dots between Lambda starting around 1994, and then finally in 2016, a film like that.

The film is brilliant, too, because it's like you never have to actually have a conversation as a

family. You can just use photography, use Kodak film, right? And make everything okay.

That kind of leads to the question of, did you think that the networks were effective in what they wanted to accomplish? Some more than others. Trying to think, um, there was a working parents network. Have you heard about them?

Just that they existed, not very much else.

Yeah.

I have a list of networks. Let me see where I would have put that.

It's very cool to see all this stuff. We definitely would have never been able to find this anywhere. This is very cool.

Oh, I know where it is. The 1999 accomplishments. I sent letters, I found letters that I sent. George Fisher, when I left, Dan Carr, Carl Kort, who headed up the Diversity Council, and a couple of other people, here it is. I sent them my 1999 accomplishments. Um, here it is. Okay, here we've got, okay, Network North Star, Asia Pacific Exchange, APEX, Native American Council at Kodak, Veterans Network at Kodak, Hispanic Organization for Leadership and Development, Lambda Network at Kodak, Women's Forum of Kodak Employees. Then I also had, with Joe Lehman, African American Leadership Team, which was those 16 people. There's an African American Women's Managers Group we had, that was for professionals. Hispanic Managers Team, that was, oh, that was only like nine or 10 people, but that was, you know, mid-managers. There was an R&D Women Managers Group. There was KWL, Kodak Leaders Who Were Women, which was an organization that was the oldest of all of these, and that was senior management women. And there was another one that was U.S. and Canada Women Leaders. Oh, and here's some awards. Maybe people told you about our Gay and Lesbian Awards. 25 Top Companies for Gay, Lesbian, Bisexual, Transgender Employees from The Advocate.

That's what I've been seeing.

You probably saw HRC, too, right?

Mm-hmm, yep, very, very cool accomplishment.

50 Most Powerful and Gay-Friendly Companies in the U.S. 500, Fortune 500. There's GFN.com.

Gay Financial Network.

Yep.

10 Best Places for Lesbians to Work, Girlfriends Magazine.

That's great.

And Gay and Lesbian Values Top 100 Index, it's a GLV. And then we had a whole bunch of ones

for women and parents, working mothers, and blacks, and that sort of stuff, too. So that was the kind of thing, part of the other strategy is to get external recognition because that's how we were gonna get a diverse candidate pool to come into the company.

That's so cool.

It sounds like you definitely accomplished your goal of getting Kodak to be in those top positions for gay people to feel comfortable working at.

Yeah, but it never lasts.

That's the thing.

We started when I was doing the staffing work. We'd start going to HBCUs, and we would go to Native American Engineering Association conferences and things like that because if you have them in the candidate pool, then it's more likely that they will be hired.

Yeah.

So. There was also an Internetwork Council at Kodak. Do you know that?

No.

Okay, here, I got it.

It's right here.

Here it is.

It's called the Internetwork Council, and it was OLA, NAC, Lambda, Network, North Star, VetNet, and Williams Forum. And it says the contact person for that, this is from my Athena Award, was Katie Muldoon. M-U-L-D-O-O-N. I think she was active in the women's network. And then they decided at some point to kind of coordinate across the networks because that way they could, oh, this goes back to your question about effectiveness, right? It goes back to the ones that were more effective, definitely Lambda, definitely Network, North Star, definitely Williams Forum, and then the other ones could learn from that. And OLA grew quite fast, too, as well. Now let's see. Internetwork Council. Hmm. Okay, back to my notes. A business roundtable summit on diversity. I didn't write down what year this was, but you know the business roundtable. Well, maybe they don't exist anymore. It was a national organization, and they would invite companies to come in and talk about what they'd done. And so we were at their diversity summit, speaking at their diversity summit, too.

Was that in New York City?

That's a good point.

Was that in New York City?

Could have been.

Either that or Boston. I think Cynthia Martin might have mentioned that, too.

Yeah, could be, could be.

Yeah, we tried to get out as many places as we could. And the networks, of course, helped with that, too, because they did presentations at conferences. We were also very involved with GLSEN, G-L-S-E-N, and that's what started in early, probably around 1990, Gay, Lesbian, Straight Education Network. And, you know, I was also part of the Kodak Corporate Giving Council, so corporate charitable contributions and philanthropy. There was a group of managers who would make decisions about who to give money for, too. And we advocated for GLSEN to get money from Kodak and a couple of other diverse organizations, too, to get grants from Kodak. And try to be as multifaceted as I possibly could, you know, to get them from every

angle.

Is that, so what was your strategy when talking to people who might be either just ignorant about diversity topics or just, you know, maybe a little bit negative about them? What was your strategy in talking to them?

It depended about whether it was one-on-one or in a group or, you know, in a presentation or whatever, but essentially to help them identify their diversity. You know, if I think about the big D again, right? Is that, you know, we're all different, we all have our strengths, and we all bring a part of ourselves to work. I pulled out an article, here it is from, this was an interesting article from Vanderbilt University. This was 1999. They apparently did a study of networks. You can have that if you want. A study of networks of companies, and they did a summary of what the different issues were. And at that time, there was controversy of whether they should have religious networks or not.

Oh, interesting, yeah.

There's an HBC, Harvard Business Review case study in the back there, too. So I looked for the diversity guidelines. I mean, the diversity network guidelines. I know they exist because I refer to them in this page, but I don't have a copy of them, so maybe somebody does. I think Dan Saffer might have written us that, yeah. So you could look in there and see if religious networks were allowed or not. My recollection is no, but.

Yeah, I've never heard anybody mention religious networks before.

But Anne, can we go back? So you said you tried to make people aware of how they bring part of their identity into the workforce. So if you were speaking to, so a typical Kodak middle manager who was from Rochester, was a white man, how would you apply that to this fictional, but example?

Probably talk a little about family, you know, and education, maybe parents, grandparents, immigrant status, you know. Might have been Italian American, for example.

So you tried to find a way to connect with them in some way. So that they could be open to other people. That's really interesting, and I feel like that's part of what the fishbowl environment did, too. So Cassie, I don't know how much we've talked about this, but for example, when Lambda did fishbowls, they would be in the middle talking about what it was like to be lesbian or gay, and the people on the outside would be listening, and then they could ask questions, but then they would swap, and so they would talk about their lives and their identities, and then the Lambda members could ask them questions. Powerful, powerful, yeah.

So kind of a, you know, very structured form, I would say, almost of consciousness raising, right? By helping people to become aware of what you're saying, that they also have identities, even if theirs are less marked or more normative in the case of white men at Kodak, than say, you know, a woman of colors would be, yeah.

One of the things I did with my own employees in Staffing Diversity and Work Life, and a couple things I did, we would have a retreat once a year, but then we'd also have staff meetings where in one staff meeting, I booked a giant conference room and we sat in one big circle. There must, I don't know how many, 30 people? Something like that, and for this particular meeting, I told them, bring something from home that's meaningful to you, and we went around the room, and somebody brought in a rock, somebody brought in a picture, and asked them to talk about it, and I remember employees coming up to me afterwards and saying, I've worked in this department for 10 years, and I didn't know this about those people, you know? So it just, you have to legitimize that that's an okay thing to talk about at work. One of the other things I did is, you know how they always give the manager the corner office?

Yeah.

So when I got the corner office for staffing diversity and work life, I decided I wasn't gonna take it. I had them build me a cubicle, and we turned that into a room, we took out fluorescent lights, we had low lighting, we had a waterfall, you know, one of those waterfall things, and we had, in the old days, we had cassette players, sorry, with headphones, and had meditative music, and you could go in that room, there's couches there, you could go in that room, and just relax. If you were having a bad day, or if you just wanted to take a quick nap, or something like that. And it took quite a while for my employees to understand that it was okay to go in there. And one employee dubbed it the soul center, so he was in his own soul center. And I would have to go in there every once in a while, just so they saw me in there too, you know? But it was just a way to shake and disrupt, that's what you needed to do. And people came around, you know? But there was, talking about the Kodak culture, and I would say, oh, you can't do that, you can't do that, I mean, I'm like, you know, so. Oh, you poor people listening to me going on and on.

Oh, this is so informative, it's been absolutely delightful. Oh, it is so, it's very interesting for me to learn about even the business environment. It seems like you did a lot to have a cultural impact on Rochester.

I did my best, I really did.

And as I said, it was my dream job. I really felt total commitment to this work. Well, let me see if I can track down Joe Layman for you.

Oh, that would be amazing. Yeah, you probably are better on the internet, you probably just Googled him.

I'll see, I'll try, I can try to use my internet ninja skills.

There you go, there you go. I Googled him on a source picture, so I know what he looks like, it's still there somewhere. But as far as I could tell, it was there, yeah.

We could do a Zoom interview.

That'd be very cool.

Yeah, that would be very cool.

Because he could give you the real scoop, you know.

I think we definitely learned a lot from you,
that was awesome.

Absolutely.

Yeah, thank you so much.

And I would love to make copies of these materials, if that's okay.

Sure.

We could go upstairs,
and that way you can take them right back with you.

Okay.

Although I don't know if it was accurate, but I did read that you might have been on the board for the Gay Alliance.

I was the first and only straight president.

That's what I heard, I heard that you were president,

I didn't want to assume.

Yes, yes, yes, yes, yes. I'll give you those ears, I gotta find the resume that has that on it.

It was an article that was mentioning, I think some other Lambda members too, because they were looking for more people to be on the board. They maybe were changing.

Gay Alliance of the Genesee Valley.

Yes.

2000 to 2005.

Oh, I remember when I first joined the board.

Do you like these little anecdotes?

Yes. I do.

Do you?

I very much like them.

When I first joined the board, and we had a retreat for board members, as you typically do in board governance. We're around the table, we're gonna talk about why we're on the Gay Alliance board. And so they come to me, and I said, well, I was at Kodak, I did a lot of diversity work, I worked with Lambda, and I wanted to maintain my contact with the gay community. And this guy goes, you're straight? I said, yeah. It's pretty funny. Gay Alliance of Genesee Valley, member board of directors, then president from 2003 to 2004. And then before that, I was secretary from 2001 to 2003.

No, I saw you from,

I read your data.

Yeah.

Yeah.

Really impressive.

You do a lot of publishing.

Good for me.

Thank you.

I wanna tell you this, that I was president of the Community Health Network.

Oh, wow.

Yeah.

So I was on the AIDS Community Health Center, which became, when they merged with AIDS Rochester, they became Trillium Health. You know Trillium Health?

Yes, I do.

So I was a member of the board of directors from 2001 to 2008. I was chair from 2002 to 2003, secretary from 04 to 08, chair of strategic planning 02 to 03, and chair of the human resources committee 02 to 08. Let's see if there's anything else gay related here.

Sounds like you're very motivated to be a part of all this stuff. It says a lot about your character.

Yeah.

Yeah.

An energy level.

Yeah, for sure.

Not too bad for a 73 year old person.

You know, all these other, these others like corporate alliance to end partner violence, American business collaboration for quality dependent care, national action council minorities in engineering.

Those were all my diversity of work life

kinds of national board stuff that I used to do.

Nope.

Okay.

So what would you like to make a copy of?

I would like to make a copy,

certainly of this article.

You can have this.

Are you sure you don't want it?

No.

We'll take care of it.

I don't know why I saved it.

Okay.

Would like to use,

maybe if we could,

the presentation that you had.

And...

I mean, you can do whatever you want.

Okay.

I don't know if you...

This would like to make a copy of for sure.

If we could copy the...

How about that?

That's sort of the overall statement of the benefits.

That would be great.
And these are the different functions that we coordinated.
Okay.
Yeah.
If we could have the specific metrics,
but I don't know if you have a blank one
or only ones that are people's...
Here, you can take mine.
Okay.
We would, you know...
Okay.
That's great.
And...
Do you wanna keep chatting and I'll run upstairs?
Is there...
I'm gonna look and see if there's anything else you want.
Do you want...
This is a resume from like,
four or five years ago for me, if you want.
That would be great.
That's perfect too,
because that helps with dates and stuff.
Do you want my accomplishments?
Yes.
Yes.
Absolutely.
It's awesome.
Okay.
Here we go.
That'll probably tell you most of what we did.
And here's the original job description.
Oh yeah.
Along with my original interview schedule.
That's what I have to interview for the job.
I haven't read this yet, but it's from 1997.
This was my statement on why I wanted to work.
That's so cool.
So...
Cool.
I should read it first before I give it to you to copy.
But...
So here was when I was appointed, April 1st, 1997.
Very cool.

Would this have been the...

The Broffs system?

Broffs, yeah.

I forgot about that, yes.

Is it B or P?

P.

P, so P-R-O-F-S.

And that was like a electronic bulletin board, right?

Yeah.

Is that like pre-email?

Pre-email.

Yeah, so this is what...

So Lambda used this to announce,
to make announcements too.

So it went to like every single person at Kodak, right?

Or are you subscribed to different topics?

I think...

I think, yeah, it was just announcements.

It wasn't like a person-to-person.

Right.

It was just like corporate announcements.

Corporate announcements.

I think so.

They used to make announcements in the Kodakery.

Yeah.

We have a bunch of copies if you'd like to see.

Oh, do you?

Yeah, they're right over there in the library.

That's where I got this Rochester Business Journal from.

Yeah, so that was the way they used to make announcements
before we had electronics.

Yeah.

Yeah.

Yeah, these, it was, you know,
like a big giant machine there that would sit there
and it would chunk out stuff.

Oh, and then you would get a paper copy of it.

Oh, so it wasn't on a screen.

It wasn't on a screen.

I didn't understand that.

No, that's really funny.

Did you have to choose if you wanted to get the printout
or like somebody would just come put it on your desk?

Kind of like a memo?

You know, I'm gonna go ask some friends of mine
that are older than me from Kodak
exactly how that worked.

Because there were, you could send it to just one person.

But I always remember it being printed out,
not on a screen.

Maybe it was a CRT screen.

It was orange letters?

I don't know.

The ones that stood this deep and this wide?

Was that like an early word processor?

Before Wang.

Wow.

Okay.

Dan Sapper told me that Lambda's announcements
kept getting censored
because they talked about domestic unions
and they meant like same sex domestic partner benefits
but because of the anti-labor union policy,
just the word union being in there
would make the message get censored.

So he said they had to like talk to the people
in charge of the profs and help them understand
that they weren't talking about labor organizing.

Kodak was really, really concerned about that.

They just didn't want unions.

Yeah.

But they treated their employees pretty well.

We all made more than we should have.

All made more than we should have.

It was obscene.

Yeah.

Okay.

So, what else?

I don't know.

I think you should have been paid more
from all this work you did.

Oh.

Also, I noticed your paper protector things
are like embossed with the Kodak.

Are those saved from when you were at Kodak?

Aw, that's so sweet.

Yeah, we come up with a lot of stuff.

That's awesome.

Okay.

If you want the position description,
you can have that.

You don't need my...

You want the diversity champions thing, too?

Yeah.

That's really cool, yeah.

For sure.

I think this definitely confirmed,
because we knew that they were starting
these diversity initiatives in the 1990s and earlier.
It definitely confirms the timeline, too,
for when they started.

Kodak started being involved in diversity
to very early, too.

Okay, here's this one, I think.

It says for the emancipated minorities and women,
but I think the principles are kind of the same.

This is also from 1999,
when I went over to the corporate job.

I don't totally understand the structure,
what you mean between going to corporate.

Did that mean you were working more globally?

Yes, globally, but I didn't have any...

It was all policy.

Okay.

It was no tactics in implementation.

Okay.

And I was an individual contributor,
and I was reporting to the director of HR.

So it felt limiting, very limiting,
because it was just abstract at the policy level.

Gotcha.

Well, as I said, it was Mike Morley
and Dan Karp's decision.

It was not what I was doing.

That's how you know you're doing something right.

Yeah, right, exactly.

Okay, let's see what this is.

Here, this is here.

Oh, this has nothing to do with what we're talking about,

but this is a letter from 1995.
Out of my business ethics work,
George Fisher, this gives you an example
of one of the changes that he made when he came in.
This is 1995.
He instituted a corporate ombudsman.
Can you believe it?
There was a corporation without an ombudsman?
Back then, there was.
Of that size, especially, yeah.
So this is another kind of,
he's tried to change systemic factors in it.
But anyway, this is a letter from George Fisher
inviting me to apply for the job.
But I never remember.
I don't remember interviewing for it.
I don't know if I ever have applied or not.
Here we go.
All right, thank you so much.
All right, Cassie, do you wanna stay here?
Yeah.
And I will, I mean, we can all go upstairs,
but it's just a little, it's just a little coffee room,
so it might, it's just kind of crowded.
The elevator in this building
is not the best elevator in the world.
What are you saying?
It's called liberal arts.
Cassie.
This building is screwy.
It's got two sides to it.
Yeah, that's the thing.
I'm going on the other side, and it's like, what?
Yeah, that's what we were just,
I was just telling her the joke between students,
where it's like, oh, you wanted to come in on this side?
Well, actually, it'll take me a couple minutes,
but I'll be quick.
We can pause, I don't know if,
I don't actually know how to turn this off.
I can't even connect it.
Maybe the hold button?
I don't know.

I don't know what this is.

Oh, yeah.

Yes, it says hold,
so I think that it's paused the recording.

Okay.

And I paused that one, too.

Good.

So did you start in marketing
and then switch over to accounting, or?

No, I'm not quite sure where she got that from.

Yeah, I'm in accounting.

I started in management.

My mom graduated from RIT in 1990.

She started-

Oh, really?

Good for her.

Yes, she started at MCC, and then she went to RIT.

And I just, I don't know, I think when interviewing you
and when interviewing Lydia around that time,

I always think of what she would say,

and I know she would be like,

you know, I don't remember anything.

That's from a long time ago.

But yeah, she was, so my mom is Puerto Rican,
so she got a really good scholarship for MCC and RIT.

Nice.

Very nice.

Yeah, now I get like a little legacy scholarship
because she was an alumni right now.

So you graduate in May?

Yep, this is my last semester.

I'll be working at Flaherty-Salmon CPAs in the spring.

Oh, okay.

Yes, for an internship,
and then I will be doing my graduation,
and then an MBA,
because that's what they push nowadays.

Yeah, right, right.

At Saunders?

Yes, yeah.

Oh, great.

Yeah, they set you up to get the four plus one.

Yeah, no, that's great, that's great.

Well, Kodak is the one who put me through
the program at D.U. of Arts,
undergraduate,
E-MBA, Executive MBA program.

Yes.

Yeah.

My professor, so obviously you know Peggy.
She spoke very highly of you.

Oh, good.

I know, I'm sure she'd love to see you.

I could go to Lowenthal.

Yeah, I think she's around.

I don't know.

It probably looks the same.

They did just add the huge construction thing to Lowenthal.

Oh, yeah?

Yes, the original looks the same, though.

They just kinda added a whole building onto it, basically.

Yes, it was a doubling of the size of the building.

They just completed it.

They had me speaking to the high donors of it.

Oh, that's great.

I got nervous.

Oh, sure.

Didn't realize it was gonna be a fancy event, but yeah.

I'm sure she would show you all the new stuff.

Yeah, I'll stop over there on the way out.

Yes, she'd love that.

I can actually have a class over there after this
so I can walk you over.

Are you late for your class?

No, no, we're good.

My class is at 3.30.

It's my auditing class.

Finance and auditing, that kind of stuff,
that was the worst in my MBA program.

Just the worst.

Yeah, I bet.

I mean, as an accountant, there's like,
oh, finance people.

There are enemies.

And accounting, I could never get the hang of,
because as I told you,

I was an undergraduate mathematics student,
and accounting's not math, okay?

Yeah, it's pretty wonky, yeah.

I understand.

It's definitely a whole other world of its own.

Yeah.

So the MBA program, is it a year or two years?

A year.

Oh, good.

They, I think, they said that my class
was the first class that was offered it
when you were a freshman.

Usually they offer it at different points,
but they offered to me when I was a freshman.

It was just a little button that I could click.

And yeah, they definitely try to get you
to be on schedule.

You get waivers from the school,
so you can do up to six waivers.

So that kind of gives you a head start on the MBA.

Oh, nice, yeah, yeah.

Very cool.

Good.

And do you want to be an accountant?

You want to be a CPA?

Yes, yeah, that's the plan for now.

I don't know, it's very inspiring hearing you talk
about the stuff that you got to accomplish.

And I definitely enjoy,

I was president of Women in Business last year.

Oh, good.

Yes, and that's what connected me
with a lot of different things.

And I do really enjoy being involved in stuff like that.

Like you get to, I don't know,
you get to be involved in a lot.

You can really influence this work
by giving it more of a business bent.

Yeah, I agree.

I think, I don't know,

I just started researching in the places
where I knew to research,
and I think I came up with a lot of stuff.

Yeah.

That's what, I did initially think that I would see more of what you would normally look at for like they make a business decision, you look at their stock to see how it was influenced. And that's not, it's very hard to do that with Kodak and with what they were doing in diversity streets. I don't think that like the stock would show me any kind of impact.

I think it's just really talking to you and hearing the stories and reading the articles that give me a better idea of the impact of all the stuff that Kodak was up to.

Yeah, yeah, right.

They were definitely up to a lot of stuff.

That's really cool.

Well, when I started at Kodak in 1982, there were 120,000 employees, 60,000 of which who lived here in Rochester. I mean, that was like one out of every two working people or something.

Yeah.

Worked for Kodak.

Definitely a huge impact.

And it's really cool what they were doing for diversity.

Because, you know, they were really powerful.

And that I think makes a big impact on, yeah.

But pretty cool.

Let's Google Joe Layton and see what we can find out.

My professor, my professor Bill Dresnack, who, he didn't know you, but.

Dresnack, that sounds familiar.

Yes, he's been here, I think since 2008, 2007.

Oh, okay.

But he was saying that Kodak really used to have a very close relationship with RIT.

And that they were doing programs together.

Yeah, when I was in the Human Factors Lab, I was taking courses in color, color, what do they call it?

Science, color science.

And I would come over here.

Yes, the color science building is over there.

It's next to Saunders.

They still have, it says color science
and then there's fun colors in the hallway.

That's why it sticks in my mind.

Yeah.

Oh, geez.

Let's see.

Joe Layton.

Oh, boy.

He's not the white guy, he's the black guy.

That one guy.

Okay, very cool.

All right, so you know what he looks like?

Yes, I'll remember that.

I think, are you on LinkedIn?

Mm-hmm.

Okay, he's on LinkedIn.

Oh, perfect, that's like, definitely a good thing.

Yeah.

LinkedIn is one of the first places I look for people.

Okay. For sure.

Executive, chief executive of, oh, I was like,
chief executive of, oh, I was like,
chief executive of, oh, I was like,
JWL Consulting.

Oh.

Joe W. Layman, consulting co-owner.

See, I'm not on LinkedIn.

I left the business world before I started that.

So I can't get to this.

I definitely will have access to that,
so I'll find him.

Very cool.

That definitely connects us with a lot of good names.

Why don't you use my name with him?

I think he'll remember me.

I'm sure he will.

Yeah.

I know, I don't know how I would feel
if someone came bringing up all my corporate memories again,
but thank you for joining us.

Oh, my pleasure.

Oh, here's something from an article.

X Company, EXCO.

For the first installment of our interview series with top leaders in the talent and learning field, we spoke with our colleague, Joe Layman.

Yeah, you see, look at this.

Has deep HR experience in leadership roles at Chevron, Ford Motor, and Xerox.

They don't even talk about Kodak.

Oh.

What drew you to the field of HR?

What advice do you have for HR leaders?

Hey, diversity, this is a question.

Diversity is such a big part of the talent discussion this year.

I wonder what year this was.

What has been your reaction to all the commitments that companies have made around diversity?

Yeah.

You're clearly comfortable taking on what might be difficult conversations inside corporations.

He is.

Have you always been wired that way?

He answers, there's a story here, too.

I always loved math, and I could read when I was four.

My father couldn't get a job.

He eventually became a bootlegger.

Oh, dear.

Doesn't have a date on it.

That's one thing that drives me crazy.

Yeah.

About the internet, you know, especially if you're trying to do source material.

Yeah, for sure.

I don't know, it just doesn't have a date on it.

That is annoying, yeah.

Articles, it should have the date, like, first thing.

Click here to download the article, okay.

Maybe this has, January 11th, 2021.

The PDF has it.

Hmm, okay, January 11th, 2021.

The article's called, and it's in quotation marks, you've got to be prepared to accept the consequences of being honest.

Yeah.

It's probably a good quote.

Hmm.

I'll have to read this later.

Ah.

So do you live on campus, or off campus?

I live in an apartment

that's, like, literally two minutes from here.

It's on East River Road.

Oh, good.

Yeah.

That's very convenient.

Yes, and it's cheaper than some of the other accommodations around this area.

Yeah, right.

Yeah, very expensive rent.

Especially on campus, but, yeah.

Yeah, yeah.

So did you like U of R when you went?

I did.

I have some friends at U of R.

Do you?

Yeah.

Yeah.

Hmm.

Yeah.

It's not a really big school.

I mean, RIT is just huge.

We just definitely have the space for it, too.

Yeah.

When they moved here, it definitely gave them room to grow, whereas U of R is kind of in between a protected cemetery and the river.

The river.

Yeah.

Yeah.

Which I learned recently that they used to be split into two campuses, and that their Riverside campus was the bigger one, so they went with that one.

Well, it used to be on Prince Street, downtown.

Right.

Yeah.

And,

then when they moved to River Campus,
I think they started taking women.
Yes, that's what I heard, yes.
And it was a women's dorm.
It was called The Hill, H-U-L-L.
We were the first class, so the class of 73,
to have in The Hill
one wing for women, one wing for men.
One wing for women, one wing for men.
That was a big deal in 1969.

Yeah.

It's definitely interesting how,
definitely things have changed,
but it sounds like the conversations are similar
from when it was all just starting out.
Well, you know, it's the same thing when we've,
fought for civil rights, too,
and it made such a big difference then,
and it's all going backwards.

Yeah.

Again, there's so much,
I don't know what I wanna call it,
discontent.

Yeah.

You know?

I agree.

Everybody's, everybody,
many people just see that life is a zero-sum game,
and it's just not.

Yeah.

I think people probably aren't educated enough
in this recent history.

Things that I never knew about,
I definitely learned through this.

This, right?

Yeah.

So I think that that adds to something that's like that.

Thank you.

These are the originals.

Thank you.

So, I read in your theater
that you're gonna do a book-length thing
called When We Were All Kodakers.

Well, We Were All Kodakers Then, When.

Yeah.

Yeah.

What is that?

Well, that comes from an oral history interview
that one of my students did, actually,
with an RIT faculty member
that was an engineer.