

CITY COUNCIL
CITY OF NEW YORK

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TRANSCRIPT OF THE MINUTES

Of the

COMMITTEE ON HIGHER EDUCATION JOINTLY WITH
COMMITTEE ON TECHNOLOGY

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HELD AT: Council Chambers - City Hall

B E F O R E:

INEZ D. BARRON
Chairperson

JAMES CO-CHAIRPERSON VACCA:
Co-Chairperson

COUNCIL MEMBERS:

FERNANDO CABRERA
JAMES CO-CHAIRPERSON VACCA:
JUMAANE D. WILLIAMS
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DAVID G. GREENFIELD
MARK S. WEPRIN
STEVEN MATTEO

A P P E A R A N C E S (CONTINUED)

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[gavel]

CHAIRPERSON BARRON: Good afternoon.

Good afternoon.

[background comments]

CHAIRPERSON BARRON: I want to welcome everyone to today's hearing on Diversity at CUNY TV, the City University of New York's Television station. I'm Inez Barron Chair of the Committee on Higher Education. We are joined today by the Committee on Technology chaired by my colleague Council Member James Vacca. Witnesses invited to testify on today's topic include representatives from CUNY, the professional staff congress, student advocacy organizations, and other interested parties. Established in 1985 CUNY TV is an independent television station and the recipient of 11 New York Emmy Awards and other prestigious industry honors including the Tele Award and Communicator Awards. According to its website CUNY TV is the largest university television station in the country with a reach from nearly 1.7 million cable households in New York City and 7.3 million broadcast households in the New York metropolitan area. In our previous hearings we've looked at

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diversity in the student body and diversity in the
faculty. Diversity of voices is also important.

CUNY TV is a powerful tool and has a potential to
fulfil an important educational function for the
community it serves. In a city as diverse as New
York and a university as diverse as CUNY it is
important that the programming and management of
the organization reflects that diversity. While
CUNY TV has received accolades, many accolades for
productions that do reflect the, the city's
diversity this hearing will examine the status of
CUNY TV today including what programs are currently
in production and development, who creates those
programs, who makes those decisions, hiring and
promotion policies that apply to those decision
makers, and the opportunities for CUNY students to
participate in the, in the production of CUNY TV
program. CUNY as we said has done great work. We
know that this week is Immigration Now and they
have a great outreach for that. We know that the
master plan talks about having CUNY radio
especially reach out to the immigrant population.
We know that the advance media group seeks to
partner with colleges both in production and in

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2 editing. So we want to see how CUNY TV supports the
3 master plan and what it is that's happening. I

4 would like to recognize my colleagues for present,

5 first my colleague James Vacca who is on the

6 committee and is also the chair of the Committee on

7 Technology. And we've been joined by colleague Mark

8 Weprin. I would like to also thank my staff for

9 their work on today's hearing, my legislative

10 director and CUNY liaison Indigo Washington, my

11 committee council Jeff Campana, and lastly I would

12 like to thank Tanya Cyrus who is not with us today

13 because she is touring a homeless shelter with the

14 speaker as a part of her work as a policy analyst

15 to the general welfare committee. Tanya has served

16 on this committee's policy analyst for seven years

17 including three chairs, including Council Members

18 Ydanis Rodriguez, my husband Charles Barron, and

19 I'm very sorry to say... oh thank you... I'm very sorry

20 to say that she's leaving this committee to focus

21 full time on the portfolio of agencies overseen by

22 the general welfare committee. I want to conclude

23 by stating on the record that we will miss the deep

24 knowledge and experience that she has brought to

25 higher education over the years by wishing her well

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in her new role. I would like to recognize Chairman
Vacca to offer opening remarks and also say that
Council Member Matteo is here with us as well.

CO-CHAIRPERSON VACCA:: Thank you. And
as chair of the Committee on Technology my agency
oversees the Mayor's Office of Media and
Entertainment. So in that role I wanted to be here
today and to learn more about CUNY TV. I have to
tell you as an aside that I watch CUYTV a lot and I
see many of the shows. In fact when I first came to
the council Ronnie Eldrige had, had invited me to
be on her show and I thought, I thought it was
great not just because I was in the show but I
thought it was, was, was very informative. So I'm
here, I'm here, I'm here... I heard you Steve Matteo.
I want you to know that we, we always have an
obligation to do outreach and to make sure that we
involve as many people as possible and I'm glad to
see that we have shows even for Italian Americans
because I know that that's been a subject over the
years that I've been interested in. So I'm here
today to be supportive of all that we can do. And I
thank the chair and my co-chair for today.

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CHAIRPERSON BARRON: Thank you Council Member. Normally the procedure is that the agency would go first. However we're having a little break in that, in that we've never had a hearing to talk about CUNY TV in all the years that we've had hearings and we thought it would be appropriate to not just go into it blindly but be able to hear from those who are intimately involved in CUNY TV so that when CUNY TV, when the CUNY panel comes forward they can perhaps address issues that have been brought forward. So I'm going to call the first panel and I want to thank CUNY for acknowledging that. So the first panel will be... Uma Kutwal from CUNY TV, Claude... oh I'm sorry from DC37, Claude Fort from DC37, Tyrique Washington from CUNY TV, Michelle Keller Vice President of DC37 Local 375, and Mario Rosales. So if they're here would they please come up? And if the panel members would raise their right hand. Do you affirm to tell the truth... would you raise your right hands please. Thank you. Do you affirm to tell the truth, the whole truth, and nothing but the truth in your testimony before the committee and to answer all

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members' questions honestly? Thank you. You may
begin.

...Member Barron, Chair Member Vacca,
fellow New York City council members first let me
thank you for the great opportunity to come before
you today to testify on the topic of diversity or
the lack of of the senior staff and the elevation
of people of color at CUNY TV. My name is Tyrique
Washington. I joined the CUNY TV staff in July 2005
therefore July of this year 2015 will mark my 10th
year of being employed at the station operating as
its, its only full time music producer. Over the
years including this year I've been nominated for
six New York Emmy Awards, and won my first Emmy in
March of 2014. To date I hold the distinction of
being the only CUNY TV employee ever to win a craft
specialty award. The, the distinguished craft
specialty award is an award cater, category that is
dedicated to key technical disciplines in behind
the scene craft essentials to television
production. For the record CUNY TV has won a total
of 13 New York Emmy Awards which is one of the
highest awards you can achieve in television. Ten
out of, ten out of that 13 New York Emmys was won

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primarily by the work of black and Latino
producers. Nine of those awards were won by a show
entitled Nueva York. The show is staffed by a team
comprised primarily of all Latino producers. Even
with this great accomplishments these same black
and Latino producers are still the lowest paid
employees at CUNY TV. While these are the, while
there are shows that cater to and display people of
color such as Bob Herbert TV, One on One, Study
with the Best, Black Writers in America, and Nueva
in New York all of the senior producers for these
shows are white. The job of a senior producer
dictates and approve the show script, the show
guests, topics that we discuss on the show, and the
final edit that will be viewed where in lies the
power and the problem. For an example in 2006 I was
given a great opportunity to produce a five minute
segment for the show Study with the Best on the
topic of reentry and the school to prison pipeline.
For this segment I chose a very successful reentry
program Houstat in Medgar Evers College in
Brooklyn. Myself and the crew spent days at the
college and at Ryker's Island Correctional
Facilities, interviewing professors, former

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prisoners, and elected officials collecting factual data to be used for the show. While I was allowed to discuss the content and practices of the day to day activities of the reentry program at Medgar Evers I was not allowed to present or discuss a full narrative that explodes the systematic reasons of reentry and the very first place. Discussions such as the war on poverty, a poor education system in urban communities, etcetera. This information was either, this information was watered down or edited out. I want to note here that I am also an independent film producer who have produce and written and directed two feature films outside of CUNY TV with one of them receiving distribution through iTunes. I'm introducing this fact only because I want the committee to understand that as a independent film producer I know how to bring a five minute clip to life and how to frame to life and to frame it so it tells a complete story. But because my senior producer and senior editor were both white I truly felt it was easier for them to romanticize a success story of a former prisoner than to deal with the naked truth of incarceration in America. This superb piece of work was then to

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deal with an, I'm sorry, this superb piece of work
was watered down and presented in a fashion that
made the prisoners a product of, prisoners a
product produced of they own circumstances. This
leaves me to draw the conclusion that because there
is no multi-cultural influences in top management,
because there is no senior producers of color the
films and shows being produced at CUNY TV will
never be able to depict the true extinction and
experiences of urban life and be a true voice of
independent public broadcast television. Finally I
ask you to turn to attachment number one given to
you with my testimony. That attachment shows the
employees flow chart distributed by the Executive
Director of CUNY TV Mr. Robert Isaacson
highlighting the names of the executive TV,
executive management staff. Please note that there
is not one person of color who serves as a member
of the executive staff. My testimony today focuses
on the fact that black and brown people do not have
managerial positions of power that help to shape
the creative direction or day to day operation of
the services of CUNY TV provides to the five
boroughs of New York City nor is the executive

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staff a reflection of the CUNY, of the CUNY student
population or a reflection of its reach of 7.3

million households in New York City. All of my, all

of the minority staff at CUNY TV is employed as

broadcast associates while the white staff

population varies in positions from broadcast

associates to higher education officers. Positions

which can result into higher pay and better city

benefits. I truly believe that the lack of

multicultural voices represent, represented at the

highest level of staff management results in a lack

of diversity show programming, the elevation of

people of color and the overall respect given to

the minority staff at CUNY TV. On a national scale

we are seeing a greater acceptance of multicultural

voices of the senior level of media and

entertainment in the public sector, public sector.

Consider the New York Times, Epic Records, HBO for

an example. And places like Los Angeles and New

York we are seeing political initiatives and tax

insensitives [phonetic] all designed to encourage

my minority inclusion. Here in the city council

members are calling for new bills that would force

city contractors to disclose board, board room

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demographics. Council Member Darlene Mealy, a
Brooklyn democrat was quoted as saying I believe
this bill is a good first step in increasing
transparency and closing the pay gap that has
existed far too long in our city and, and country.
Thank you for this opportunity and I look forward
to your questions.

CHAIRPERSON BARRON: Thank you. Next.

MARIO ROSALES: Thank you Chairwoman
Barron, Chairman Vacca and members of the New York
City Council for the opportunity to speak today. My
name is Mario Rosales and I been working at CUNY TV
for 10 years and I never got any raise in my pay
rate substantially. My pay rate is substantially
lower compared to our editors or producers at the
station. I came to New York in 2002 to pursue my
dream to becoming a film maker and earn my master's
degree at the City College of New York. In January
2005 I began working at CUNY TV. I was hire with a
team of predominately Latino producers for the
creation of a new show called Nueva York focusing
on Spanish speaking culture in New York City. Since
I began in, begin in CUNY TV I've been responsible
for creating the image of the show, providing

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essential ideas that remain to date as a hallmark of the program such as the logo, the intro, promos, and, and credits of the show. Each season many of these elements are renew. The proposal and ideas production and editing and post production are the result of my creative process. In 2007 just two years after the creation of Nueva York the show was nominated for the first, for the first time for an Emmy in the category of best magazine show. In 2008 Nueva York, Nueva York won the best magazine category making the first Emmy win for CUNY TV, in CUNY TV history. In consecutive years we continue to win Emmy awards for best magazine show in 2009, 2010, 2011, and 2013. The Nueva York team has had 16 Emmy nominations in different categories and has won 10 Emmys. After we won our first Emmy we were hoped for a raise. Instead the show went from monthly to a twice a month with no economic compensation. As a producer of Nueva York I've been focused on developing topics of great important to Latino community related to social issues and cultural expressions. For example together with my colleague Estella Sanders I was responsible for the planning, research, production, and editing of

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several thematic chapters of Nueva York, the Nueva York about the immigration movement in this country. This piece was nominated for a 2013 Emmy award for best feature of social content. In 2010 I was promoted as a senior editor of Nueva York. So in addition to my contribution as the producer of the show now I'm responsible for over, overseeing the final expert, half of the, half of the episodes of each season. This means revising content produced by other producers, technical aspects of post-production and assembly each show, each show. However this increased job responsibilities didn't meant any elevation in my salary. At this moment I'm currently renovating the image of Nueva York meaning that I'm producing, shooting, editing, and post producing a new intro for the show portraying different characters in the CUNY Latino community as well as a series of promos that have just been nominated for an Emmy for best musical composition by... Washington. Since 2010 when the economic crisis of CUNY TV cut the overtime for all the employees to avoid firing people. But that meant a big cut in my paycheck. Several months later extra funds were allocated to some at the station but the recipient

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were selected by CUNY TV management. I was not one of them. And most Nueva York don't receive that extra check. Since 2010 I've been living paycheck to paycheck. In addition to asking for a raise in my base salary I have asked for that extra check that at least twice the answer has been no with explanation that there is no money but that check is significant to the people who receive and who gets it and who does not gets show that is arbitrary. In December 2014 I asked for a raise in my base salary. I asked this time because I getting married in October and I'm going to become a father. I haven't receive a raise in 10 years even though my responsibilities have increased. And with the founding members of Nueva York team we were hire in, we were hire under broadcast two line in our union contract. In fact we have always been doing broadcast three work and all have the, and we all have our master's degree all the members of the team. But what that means is that those of us who founded the show have been underpaid for a decade. At CUNY TV there are 10 employees who are alumni from the MFA program at city college. Six members of the Nueva York team. We all earn an annual

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income of 58 thousand or less. Outside the Nueva York team other alumni employees earn between 80 thousand to 90 thousand. So these, these disparity leaves me with a big and uncomfortable questions. What accounts for the big difference in the pay scales? Why has there been no elevation in our pay rates when the Nueva York team has constantly been winning the biggest awards in television and other shows have not. Is Latino work simply the cheap, is considered just cheap labor? When I found out that my new wife was pregnant with twins I went to the senior management and asked for a raise. Not only did I get a no but I also got the comment that with my pay line I shouldn't get more kids. This comment stung. Not only because I was facing a real economic reality of needing to be the sole provider of a new family but I felt that the comment had racist undertones. What I hope coming out of this hearing is for everyone at CUNY TV to start having equal opportunity. I'm hoping for equality in pay scales based on the actual work individuals are doing regardless of the skin color of ethnic background.

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CHAIRPERSON BARRON: Before I go on.
Congratulations, good luck. I'm a new a grandmother
for the first time so it's an exciting experience.
Next panelist.

CLAUDE FORT: Mic is good. Yeah. Good
afternoon honorable chairperson Inez Barron and
congratulations to new grandmother and honorable
chairperson James Vacca and honorable committee
members. My name is Claude Fort. I am the President
of the Civil Service Technical Guild which is Local
375 of DC 37. Our local represents close to 7,000
engineers, architects, scientists, and other
technical professionals. We cover more than 200
civil service titles in about 30 municipal agencies
all throughout this great city including the
broadcast associates at the CUNY TV. We are very
proud of our members and what they do for the city
they love. In general our members design, maintain,
and preserve the infrastructure of New York City.
In the last 78 years our members have participated
greatly in the design and maintenance of New York
City's infrastructure. And that includes the design
of the six billion dollar project, a water tunnel a
number three project. On behalf of Local 375 I want

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to thank you for this hearing which gives us the
opportunity to share with you and the general
public some of the issues our CUNY TV members face
in the work place. You just heard the two brothers,
Brother Washington and Brother Rosales and who
believe they are not being treated fairly Brother
Rosales he's going to have twins right, for that
alone he deserves a raise right? But joke aside I
think they are doing a great job and when we sat
down with them we were able to identify other
issues that they are going through and, and those
areas of concerns include the lack of promotional
opportunities, the lack of civil service
examination because all of them are provisionals.
The use of part time workers, or excessive use of
part time workers and some... arrangement that could
be discussed maybe... and definitely the lack of
diversity or rather the lack of fair treatment and
promotional opportunities for our black and Latino
CUNY TV members. At this time I would like to turn
it to my colleague here, my colleagues First Deputy
Michelle Keller and Local 375... Uma Kutwal who is a
CUNY employee and a university engineer level three

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to go into some specifics. Thank you very much for
your time.

CHAIRPERSON BARRON: Just before you
begin we've been joined by other Council Members
Cabrera, Cumbo, and Mealy. We want to thank them
for coming. Please continue.

MICHELLE KELLER: Good afternoon New
York City, Council Chairpersons Inez Barron and
James Vacca, distinguished colleagues, labor,
community partners, and CUNY. I am Michelle Keller,
the first Vice President of the Civil Service
Technical Guild Local 375 ask me. We are so proud
of our members and the work that they do to move,
build, maintain, educate, and preserve New York
City. Thank you for convening this hearing to give
labor a platform to speak out to the public. Our
presentation serves to illuminate the lack of equal
opportunity of our members and systemic positions
of power that offer real and positive educational
entertainment for the communities of color. The
city's equal opportunity mandates sites in part
that the municipal workforce reflects the
diversity, spirit, talent, and dedication of a
city's population. When city employees experience

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discrimination it threatens the productivity and efficiency of city government. Discrimination is illegal and will not be tolerated. Agency heads, managers, and supervisors should understand their obligation to prevent discrimination. Mayor 2013, 20, 2003. The members you have heard from today are talented professional productive and seasoned but consider themselves to be unfairly browbeaten. The members' careers are being constructively eroded. They have been maintained as provisional and no civil service examinations since the program's inception in 20, in 2005. They have remained in this nebulous position toiling for this program for decades. Over the last few years CUNY has chosen to completely snatch the members' job security leaving them frightened, stressed, and vulnerable. Our members are now being hired part time. No choices. They work hard with no recognition. Kept short of logging in full time hours and receiving total benefits. Black and Hispanic workers known as broadcast associates lack the full recognition and comparable salaries of their white counterparts. This is both sad and disrespectful given their exemplary service, experience. Repeated Emmy award

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winning honors year after year. Built into our civil service system is a natural order of promotional opportunity and progression. The occupational group in this case is called a broadcast associate. It offers three levels of duty and assignment responsibility. Each of these levels has its own minimum to maximum salary wage spectrum. It is so easy to provide timely and grateful recognition for good work. Work has dignity. Beyond the jurisdiction of our collective bargaining unit are management's levels of administrative assignment. Supervising, reviewing, reporting and analyzing information, project management, strategizing, consulting, and moving the priorities of the industry. While labor has no representation in this area of assignment we have been told that there are no members of color being hired or promoted into these powerful prestigious and influential positions. It's been a long time. How is the community being served with our online staff stifled and ignored? These members get no respect. They endure daily stress, low morale, inequitable compensation, and ghost maneuver for others to deliver their creative project to the

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public. We have got to fix this inequity now. We want to be clear that the members who have stepped out today will not experience any retaliation overtly or subtly as they return to their work floor. We want all the members who do the good work of this organization that have placed CUNY TV in its stellar standing of media entertainment to reap the benefits as well. If you can make it here you can make it anywhere. Anybody know who said that? Frank Sinatra. Thank you for listening and thank you for your attention to this most serious matter of equal opportunity. We understand that and we are handling this case with care. We demand that CUNY investigate these circumstances and find a reasonable solution immediately. Thank you.

CHAIRPERSON BARRON: Thank you. Next panelist. We also want to acknowledge we've been joined by Council Member Gibson.

UMA KUTWAL: Okay. Good afternoon Madam Chair, Committee Chairperson, and committee members my colleagues in labor and my colleagues at CUNY university. My name is Uma Kutwal. I'm a CUNY employee since 1985... university engineer level 3 in the Department of Design Construction and

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Management. I'm also a... of CUNY chapter 36 of Local
37, 375 DC 37 since 1994. Currently I'm on union
release time serving a grievance part the local
375. I represent CUNY Chapter 36 members that also
include member employed by CUNY TV. There are total
of 67 full time full time and 69 part time
broadcasts associate working at various CUNY
campuses for CUNY TV. Majority of full time
broadcast associate and all part time broadcast
associate work at CUNY's graduate center and the
rest of full time broadcast associate are assigned
to various campuses including School of Journalism,
Kings Borough Community College, LaGuardia
Community College, and John Jacobs. There are five
main issues that broadcast associate are facing and
they are lack of promotional opportunity, no civil
service examination, all the broadcast associate
full time and part time they are provisional. Part
time, part timers with no full benefits and sitting
space for part time broadcast associate and lack of
diversity at top, at top management. I would like
to discuss now briefly all these item which are
listed... Foster the lack of promotional opportunity.
Biggest complaint of broadcast associate is lack of

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2 opportunity to advance to higher level in their
3 title. There are many talented employees who have
4 achieved excellence in producing, editing,
5 monitoring, broadcast program, and progress to
6 maintain consistent quality of picture and sound,
7 reproduction and planning and maintain broadcast
8 schedule. Few of these employees have won Emmys, a
9 clear testimony to the expertise and dedication.

10 Lack of structure to promote other hardworking
11 employees is nonexistent at CUNY TV. To make thing
12 worse every salary of a broadcast associate is
13 about 50 thousand... well below the salary that
14 cameraman producer... man in commercial media
15 television industry. Second issue which is very
16 important issue for us and for the labor is the
17 civil service exam or lack of it, of these title.

18 All 69 part timer and 67 full time employees,
19 they're all provisional. What that mean? There was
20 no civil service exam was given to them so that
21 they can take that exam and become permanent in
22 their title. Why this is important? Because if you
23 want to employ and if you want to... the minority
24 participation in this, in this title you must make
25 sure you know they have the security that they

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going to have the job tomorrow. Because like the
part time employees they don't have almost no
protection, civil service protection but I'll deal
that with later on. Now these people are pure
provisional mean they can be let go in case some
situation... you know... like you know the financial
situation... seniority or anything. And this is
despite the fact you know that the civil service
law that states that no provisional should be in
the title for more than nine month. And here we are
talking people who are there 10 year, 15 year, 12
year you know in those title. The next issue is the
part time broadcast associate. More than half of
the broad, broadcast employee at CUNY TV are part
time, part timers. Being part time broadcast
associate means one gets paid only for hours work
and do not get paid for any holiday or for personal
time off. CUNY TV takes advantage by forcing some
part timer to work up to 32 hours, just three hour
short of regular 35 hour work week. And what it
mean? If these people work 35 hour they will get
full benefits meaning they will have you know all
these holidays, vacation time, and all of that. But
just forcing them to work more than you know 20

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2 hours and up to 32 hour which is very close to the
3 full time work hour these people are deprived of
4 the full vacation and paid holidays. That mean if
5 the child got sick at the home and they take time
6 off that time will be without any pay. So moreover
7 being a part timer one doesn't have any job
8 security under CUNY civil service system. That mean
9 any time management want to get rid of somebody
10 there is no procedure you know in a sense, there is
11 no right to appeal or right to present their case.
12 They can just be let go. Now there's another
13 situation that we believe is linked with the, the,
14 the majority of the people in the Broadcast
15 Associate title whether part time or full time.
16 Since most of them they are either female or from
17 the minority... testimony from Director of the Human
18 Resources from CUNY there are almost 40 percent
19 female in this title and 45 percent... mean from
20 black, Hispanic, American Indian, other you know
21 minority group. These people are kind of packed in
22 a room which is maybe one fourth of this room. 20
23 of the or 15 of them without any proper sitting
24 space and they're told you know to sit in this area
25 which is used also as a eating facility meaning

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2 cafeteria, not a cafeteria, like a lounge or
3 something. And they will say okay stay there and we
4 will call you when you have to do something. I
5 believe, and so does this union you know that every
6 single person must be provided a dignified working
7 space. To deprive them is totally totally
8 unacceptable to the union and especially I believe
9 to CUNY which is a great institution, a liberal
10 great institution which value the, the value of the
11 human being and human life. The next one is the
12 lack of diversity in upper management. As I said in
13 this testimony from the director of the human
14 resources at, at CUNY it's said you know that there
15 are 40 percent female and 45 percent you know
16 people from the minority group are... protected. But
17 I had one brother testify there is not a single one
18 in the executive staff. That tells you something
19 you know what's happening at CUNY TV. And also many
20 TV, CUNY TV employees have their origin in foreign
21 countries or belong to minority committees,
22 communities; black, Latino, etcetera but makes a
23 very small percentage of upper management at CUNY
24 TV. This is evident at CUNY TV's community program..
25 talk managers are not from black or Latino group of

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2 employees of broadcast associate who are actually
3 planning, producing, and editing those program but
4 are not given on air credit for such programs. We
5 asked the New York City Council Committee on the
6 technology to look seriously into this issue
7 broadcast associate are facing at CUNY TV and we
8 will like to see Committee on Technology to make...
9 to CUNY TV to improve on these issues which we
10 mentioned, listed above in, in my testimony. And
11 thank you very much.

12 CHAIRPERSON BARRON: I want to thank the
13 panel for all of their information, for the
14 presentation. Some of what you said is very
15 troubling, very disturbing. And it follow what we
16 sometimes understand is unspoken which is the
17 tendency to not address situations or to push them
18 to the side or to say well we'll get to it over a
19 period of time. And that's not what I think CUNY's
20 about. I'm a proud CUNY graduate from Hunter
21 College and received what I think is an excellent
22 education and all of the aspects of programs at
23 CUNY operates needs to reflect what it is that we
24 say CUNY is about and where it doesn't, where it
25 falls short we need to make sure that we design a

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program and come up with a response that in fact reflects what we see are inequities. We talk about a society that has gross inequities especially in terms of skin color and also by gender. So we've got to address that. Just to ask a question about what exactly is an Emmy and how many have you been involved in that process? And just very succinctly because we do want to move the panel quickly. What is an Emmy? What does it represent.

MARIO ROSALES: [off mic] Emmy, the Emmy award... [on mic] ...is given by the Academy of Television and Sciences so it's the highest award.

TYRIQUE WASHINGTON: [off mic] One of the highest awards.

MARIO ROSALES: One of the highest awards. CUNY TV have 13 Emmy awards and 10 of them is but, has been won by the work of the team of Nueva York.

CHAIRPERSON BARRON: Okay so you've, you're a part of a team that's...

MARIO ROSALES: Yeah.

CHAIRPERSON BARRON: ...won? And Mr. Washington you also have a, an Emmy?

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TYRIQUE WASHINGTON: Right. I have
received a, a Emmy for my musical arrangement that
I actually produced for Nueva York... [cross-talk]

CHAIRPERSON BARRON: So how do you get
nominated for an Emmy? What's the process? Do you
call them up and say listen I've... [cross-talk]

TYRIQUE WASHINGTON: No. Well there is
a, we, we actually have a, a, awards are
coordinated by the name of Vanessa, Vanessa Milner
who is selects, helps you select, well is appointed
by the Executive Director Mr. Robert Isaacson who
you can be able to submit to her and then there is
a, I guess a pull from the executive staff or
whoever decides what is going to be submitted to...

CHAIRPERSON BARRON: So you can't submit
it individually. The organizations that you work
for has to offer your name to the...

TYRIQUE WASHINGTON: Well...

CHAIRPERSON BARRON: ...body to...

TYRIQUE WASHINGTON: Correct.

CHAIRPERSON BARRON: Okay.

TYRIQUE WASHINGTON: Correct. But there
are some, you, I guess if you willing to pay for it
but I don't know if that, the clearance is right so

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the legal... there might be some technicality of you
being able to submit it on your own.

CHAIRPERSON BARRON: Okay.

TYRIQUE WASHINGTON: But right CUNY TV
does submit and...

CHAIRPERSON BARRON: Okay.

TYRIQUE WASHINGTON: ...then pays for it
as well.

CHAIRPERSON BARRON: And, and then to,
to the, to the labor representatives what is the
process to call for a civil service exam? What, why
hasn't it happened in ten years?

UMA KUTWAL: That's a question we are
asking CUNY for last ten year or more. And the
process you know the labor, the CUNY management...
the exam.

CHAIRPERSON BARRON: So you have to
request of... And have you done that?

UMA KUTWAL: A number of times. And
nothing has happened so far.

CHAIRPERSON BARRON: And was is the
response to your request?

UMA KUTWAL: They will look into it you
know simply and it...

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CHAIRPERSON BARRON: Okay. Okay Chair
Vacca do you have any questions?

CO-CHAIRPERSON VACCA:: We don't have
any questions but I, I do know that historically in
New York City the issue of provisional versus civil
service is always a bone of contention. It's been a
bone of contention in this city going back many,
many, many years. Provisional employees are often
employees that do end up increasing diversity
because they can be hired and although they never
took a civil service test you're allowed to look at
issues as to what is needed for a particular agency
at a particular point. So I did want to state that
but otherwise I don't have any question.

UMA KUTWAL: May, may I make a comment
on that? Well what you said is very true but at the
same time there is a... of that also, the negative
side. Because when you give a civil service exam
you pick a person based upon the ability and you
know the capability of that person and experience.
And when you give the authority to the management
to pick anyone, anyone then there it goes you know
the question of diversity and all those kind of
thing.

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CO-CHAIRPERSON VACCA:: I, I
acknowledge that there are pros and cons and that
there, there's certainly has been discussion of
this for many many years. So I'm not advocating for
either one I'm just pointing out a point of view.

CLAUDE FORT: And in terms of diversity
we want to point out that this, what's happening in
CUNY TV may not be a reflection of what's happening
in CUNY... other areas of CUNY in general. I mean
this is something that we could say, I don't know
if it's as related to CUNY TV but definitely very
present in CUNY TV. So I don't want you to have
the, the wrong impression that we are talking about
CUNY overall at CUNY.

CHAIRPERSON BARRON: Okay. We've been
joined by Council Members Rodriguez and Greenfield
and we have a question from Council Member Cabrera.

COUNCIL MEMBER CABRERA: Thank you so
much Madam Chair for holding this hearing. I, I
just have a simple question. How many, how many are
employee management? You mentioned that there are
no minorities right? Did I, did I hear right that
in management you don't have...

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TYRIQUE WASHINGTON: Well in 2011 there was a email sent out of senior staff. And I provided that flow chart that's available for the, my testimony package. And though it's not pictures connected to the names that senior staff is a reflection of all white executives there. And so when we say senior staff we are talking about the people who run the day to day operation who help create or shape the direction or mission of the actual show. And to show you I guess even how important this even circle of this hearing has been there has been even some maneuvering so to speak of even a few to or one or two, to, o elevate themselves in a matter of a week or two, or the couple of days to be considered senior staff because it's a, a direct reflection of a, just a blatant obvious look at me sign that diversity at the senior level doesn't exist. So we not talking about a question of is there black or Latino people that work at CUNY TV, that is not the shape of the conversation that I think or any of us are, are laying out. But the senior staff that calls the shots so to speak no, definitely no.

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COUNCIL MEMBER CABRERA: So just so I could be clear the, the, and you help me, you're helping me to zoning in the issue is not with the overall employee pull but how many make it to the senior... And now these that are listed here by name they've been there since 2011? They were originally picked?

TYRIQUE WASHINGTON: Well some have been there longer than 2011 but that's when that was sent out by again the executive director in 2011 was, which is, was a flow chart.

COUNCIL MEMBER CABRERA: Okay.

TYRIQUE WASHINGTON: And but, but, let, let me just if I can the importance of when you have somewhat of a structure of television, I don't know if any of you guys worked in television. I know Mr. Vacca has definitely has some expertise in this field, the, the structure is not so much... if you look at a senior supervising producer or, or, or executive in charge of production so to speak that person okays the script.

COUNCIL MEMBER CABRERA: Right.

TYRIQUE WASHINGTON: Also maybe oversees or allocates certain resources to an individual's

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2 shows and because CUNY TV to my understanding...
3 somebody can correct if I'm, if I'm wrong is not
4 Nielsen rating. That means that we don't know if
5 five million people have watched on that particular
6 night there's a certain level of uniqueness of how
7 certain resources or certain people who are moving
8 up the ranks if it's not about the Emmy because if
9 we have one and it never elevated then it goes to
10 the question then what is it about that have some
11 have elevated to the senior staff and there's
12 definitely not a, a chance of black or brown people
13 on that reflection of that flow chart that has been
14 sent out. So you know it's a certain level of
15 uniqueness. So even when you do have people who are
16 producers, they still have to deal with senior
17 management to structure or okay the structure of
18 shows or the topic of even, a topic of a show.

19 COUNCIL MEMBER CABRERA: Is the, what in
20 regards to that have you witness instances where
21 you felt that those who were employed in the, from
22 you know people of color that they were at a
23 disadvantage to the other let's say Caucasian
24 employees that they were not given an opportunity
25 or do you feel that they're all given the same

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opportunity except that at, at the management
senior level as you call it that you have not seen
people be able to rise up?

TYRIQUE WASHINGTON: Well, and I, and I
can...

COUNCIL MEMBER CABRERA: And I, the only
reason I brought it up is because you brought up
the issue...

TYRIQUE WASHINGTON: No definitely.
Definitely.

COUNCIL MEMBER CABRERA: ...that.

TYRIQUE WASHINGTON: And I, I think in
my testimony and Mario can definitely chime in on
this at, at the end, my testimony, I gave a,
somewhat of a kind of a good example. There you
gonna probably see a promo that has a show of Black
Writers in America which is canceled so, but they
still play it. Black Writers in America, One on
One, Bob Herber TV, Nueva York, Canape that, well
let's leave Canape out of it, that display or cater
to a certain demographic. But their senior producer
who I have respect for but their senior producer is
white. So it's not the question the conversation of
you know the topic of black people or whatever but

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2 it's more so, and I spoke about it here, I gave an
3 example of the reentry program that we focused and
4 highlighted on at Medgar Evers College. And I was,
5 that story was turned around to, to somewhat
6 romanticize the somewhat young man who pulled his
7 self out of bootstrap, came out of jail, and make a
8 great significance of society but didn't want to
9 talk about the systemic problem the, the war on
10 drugs, or the reason why the Medgar Evers program
11 even has the reentry program and how they deal with
12 the, the kind of key things of cultural enrichment
13 [phonetic] and, and you know from that perspective.
14 So there has been such a blatant level, and then
15 Mario can talk about the disparities of senior
16 editors. He has risen [phonetic], I've been a music
17 producer since my being there. He has risen from a
18 producer to a senior editor as well. And the
19 disparities of income who have the same, graduated
20 from the master's program, have an MFA, came out of
21 the same college, same alumnis [phonetic] that we
22 have, definitely have a great relationship for
23 they're doing the same work, he's Latino, they are
24 white, the pay discrepancies is almost close to 30
25 thousand dollars more. So you have seen a certain

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level of disenfranchisement of people being even
elevated not even to senior management but to just
regular somewhat senior positions on shows.

COUNCIL MEMBER CABRERA: Here's my last
question. And what do you anticipate the
administration is going to respond to everything
that you have brought up today? I'm just curious.

TYRIQUE WASHINGTON: For me, and I'll
let the... I don't want to talk too much, but for me
I will hope that like Sony who has recently come
out with what was perceived to be racist emails and
acknowledge that they have a systemic problem of
not enough black people, or black or brown people
in key positions I will hope that we can leave this
conversation here to really looking at addressing
that issue and not to somewhat cover up or be able
to just prop certain black faces and consider that
diversity but to really have an open dialogue to be
able to push a further agenda that represents New
York City.

COUNCIL MEMBER CABRERA: Can I just ask
your background prior to...

TYRIQUE WASHINGTON: [off mic] Sure.

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COUNCIL MEMBER CABRERA: What is your
master's in? You have a...

TYRIQUE WASHINGTON: [off mic] I don't
have a master's degree. I don't... [cross-talk]

COUNCIL MEMBER CABRERA: What it, well
what it, what is your BA in?

TYRIQUE WASHINGTON: [off mic] I don't
have a BA. [on mic] I don't have a B, BA degree. I,
I was somewhat kind of deemed by the Julliard Music
Advancement Program at a very early age as a
prodigy so to speak. I don't consider that title
even though we can debate that a little bit. But at
a very early age I got early into the private
sector working at the age of 16 with Jeff Jam
Records and Atlantic Records and somewhat producing
a multi-platinum projects so...

COUNCIL MEMBER CABRERA: I, I appreciate
that. I just wanted to ask for the record. But your
comparison, your comparison of CUNY with the Sony
situation.

TYRIQUE WASHINGTON: Sure.

COUNCIL MEMBER CABRERA: The chair made
an opening statement which I think we, in, in this
respect reflects how most people feel...

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TYRIQUE WASHINGTON: Mm-hmm.

COUNCIL MEMBER CABRERA: ...and the
gentleman also indicated that CUNY's held in wide,
in high regard by most people.

TYRIQUE WASHINGTON: Sure.

COUNCIL MEMBER CABRERA: Why would you
equate them with Sony? Is that, is that...

TYRIQUE WASHINGTON: No, no...

COUNCIL MEMBER CABRERA: The Sony
situation, is that a fair comparison, CUNY versus
Sony?

TYRIQUE WASHINGTON: No no no I don't
think it's so much a fair comparison but it was a,
it was a response to what is my background. So I do
think that, the same way that we're equating the
Emmys which is a national, which is a national
organization, I have a chapter here that have
private sector companies that compete at that, at
this highest level. I felt it would be appropriate
to equate some of the private sector companies to
display my background. So I don't think it's a
fair, definitely not a fair analysis. But what I
would say in that context is that there are people
there of color that do have the BA, that do have

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the master's degree that are still are not on the
sea level as their white counterparts. So it's not
a question of me trying to equate Sony or anything
like that but it was to make a broader analysis of
what I believe is a, a certain level of
disenfranchisement at CUNY TV.

COUNCIL MEMBER CABRERA: Thank you so
much Madam Chair. And may I say, I just have to do
this, that we've been joined by my mommy. My
mommy's here and I have to honor her.

CHAIRPERSON BARRON: Oh where is she?

COUNCIL MEMBER CABRERA: She's right
over there.

CHAIRPERSON BARRON: Oh hi mom.

COUNCIL MEMBER CABRERA: So... Thank you
so much.

CHAIRPERSON BARRON: Thank you. We've
been joined by Council Member Williams as well. And
we have a question from Council Member Cumbo and
then we're going to wrap this up and move to the
next panel.

COUNCIL MEMBER CUMBO: Thank you Chair
Barron. And I appreciate you giving us the
opportunity to have the presenters present before

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2 the CUNY representatives that way we're able to
3 have a open dialogue where we're hearing all of the
4 conversations and perspectives. I had a question in
5 terms of in the, in the briefing notes that we have
6 it talked about and you mentioned as well the
7 African American Legends Program and it states here
8 that the program does not to be currently in
9 production as recent and upcoming episodes listed
10 are re-airings and the digital archive for online
11 viewings are from 96 to 2013. And then the other
12 program Black Writers in America was listed as, the
13 website says it does not list regular air times for
14 Black Writers in America and there's no information
15 about whether or not the show is currently in
16 production. So do you have, do you have information
17 in terms of out of how many shows are produced how
18 many specifically out of that catchment area
19 specifically focus on communities or, or people of
20 color in their programming in comparison to the
21 entire production of the, of the programs that come
22 out? And also my second part of my question is is
23 there any way or any open dialogue or conversation
24 and this might be a question for CUNY as well, as
25 are you able to see which programs get how much

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2 funding or is that kept internal and it's not
3 transparent or do you know which programs get how
4 much in resources.

5 TYRIQUE WASHINGTON: [off mic] I will
6 not answer that and... [on mic] allow the, I will not
7 answer that and, and I think that will be a great
8 question for the, the CUNY to, to be able to
9 answer. But no we don't have that access to that
10 information.

11 COUNCIL MEMBER CUMBO: Okay. And I, I
12 guess just in final in closing just more of a
13 comment then not Council Member Barron too much to
14 her credit has organized many hearings as it
15 pertains to CUNY. And one of the challenges seems
16 to be this kind of dialogue which is challenging
17 for me because if CUNY is what CUNY is supposed to
18 be and we're excited about CUNY and its
19 possibilities I feel that the graduates that come
20 out of CUNY should be so adequately prepared to
21 have the level of diversity seen in the student
22 body rise to the level of having executive level
23 positions all throughout the administration here
24 and beyond. So when we're talking about capital
25 dollars, when we're talking about professors in

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areas of higher ed and we're talking about students transcending also into many of those programs and right here which is a topic that we normally would not focus a great deal of energy and attention on we're seeing the same exact thing. And so I appreciate you bringing this to our attention and bringing this to light. An I certainly look forward to working without chair on these issues that seem to be very prevalent throughout. So thank you very much for your testimony. I thank you for your honesty. And to the gentleman second in I, I apologize that someone said to you that you need to discontinue how many children you have versus the idea of you coming forward and simply asking for a raise and being told that maybe you should stop having children. So I apologize to you that that happened and that's something that should never happen to anyone. Thank you.

CHAIRPERSON BARRON: Thank you. I want to thank the panel for coming, for your testimony. And we're going to call the next panel now. Thank you. Okay. We're now going to hear... next panel; Robert Isaacson Executive Director of CUNY TV, Sonya Pierson Executive Director of the Office of

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Human Resources and Labor designee for CUNY, and
Gary Pierre-Pierre Senior Producer at CUNY TV.

Thank you.

[pause]

CHAIRPERSON BARRON: If you would raise
your right hand I'd like to swear you in. Do you
affirm...

[background comments]

CHAIRPERSON BARRON: Thank you. Do you
affirm to tell the truth, the whole truth, and
nothing but the truth in your testimony before this
committee and to answer members questions honestly?

[cross-talk]

CHAIRPERSON BARRON: Thank you. You may
begin. I expect nothing less than media production.
Thank you.

ROBERT ISAACSON: [off mic] Good
afternoon. My name is Robert Isaacson.

CHAIRPERSON BARRON: Is your mic on?
Could you pull it closer? Okay pull it closer.

ROBERT ISAACSON: [off mic] Good
afternoon.

CHAIRPERSON BARRON: Once again. Once
again. The red button in the front.

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ROBERT ISAACSON: [off mic] I'm pressing
it... [cross-talk]

CHAIRPERSON BARRON: Okay.

ROBERT ISAACSON: ...it's not working.

CHAIRPERSON BARRON: There it is.

ROBERT ISAACSON: There it is. Okay.

CHAIRPERSON BARRON: Thank you.

ROBERT ISAACSON: Good afternoon again.

I'm Robert Isaacson, Executive Director of CUNY TV.

Madam Chair, Mr. Chairman, members of the

committees, and council members who have joined us.

Thank you for inviting me to talk about CUNY TV.

I'm here today with my colleagues Sonya Pierson who

is Executive Director of Human Resources at CUNY

Central and Gary Pierre-Pierre a Journalist and

Senior Producer at CUNY TV. They will also brief

you. CUNY TV is an independent award winning

noncommercial educational television station

staffed by professionals. We operate channel 75, a

citywide cable channel reaching 1.7 million

households and a digital broadcast channel, channel

25.3 reaching seven million homes in the region.

Each channel's on 24 by seven. About three years

ago WNYE, the mayor's TV and radio operation needed

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to be moved from its Brooklyn facility. The New
York City, with New York City's approval the
university moved WNYE to CUNY TV at the graduate
school of 5th Avenue and 34th Street. To accommodate
WNYETV we upgraded our facility without any funding
from the city of New York and in return WNYE
assigned a broadcast channel, 25.3 and an HD radio
station to CUNY TV for its exclusive use. The new
merged broadcast center is a state of the art
tapeless file server based operation. As stated in
the university's 2012 through 16 master plan
approved by the chancellor and the CUNY board of
trustees CUNY TV reporting to senior vice
chancellor for university relations has an
important mission, to present the rich diverse
knowledge base of the university and talent of, of
the best urban public university system in the
country, I'm sorry, beyond its campus walls and
into the homes of New Yorkers in the region with
quality programming. Our trademark is lifelong
learning through quality television. Program
development is decided by the executive director.
Our executive in charge of production Gail Yancosek
her deputy Susan Igor [sp?], senior producers and

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at times with input from the senior vice chancellor
for university relations Jay Hershenson. The goal
is to reach audiences within the new demographics
of the city and the university. Our prime time
schedule is listed every day in the New York Times
and we are often selected for highlights in the
newspaper, in the paper's What's on TV column,
What's on TV Tonight column. Our programming has
also been mentioned in the daily news and the New
York Post. Since January 2015 we have received
press coverage in nearly, nearly 60 times in a
variety of print and online publications. I would
like to pause for a moment now and show you a brief
video, montage of CUNY TV's diverse programming.

[music]

TINABETH PINYA: Hello I'm Tinabeth
Pinya and welcome to CUNY TV. Operating broadcast
channel 25.3 and cable channel 75 CUNY TV produces
award winning program for the community in Arts,
Science, Human Interest, and Public Affairs.
...programs in their original language curates a
weekly international film festival and acquires
content from national and international resources.
CUNY TV has garnered 13 New York Emmys, 56 New York

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Emmy nominations, and numerous local, national, and international awards. It has established relationships with New York's ethnic and community media, New York City cultural institutions, and national and international news organizations that serve these communities.

DONNA HANOVER: CUNY TV celebrates the arts every day. Our monthly magazine program; Arts in the City posted by Magalie Laguerre-Wilkinson profiles communities, people, and performers in everything from music and art to theatre, dance, and film. In partnership with the New York Times we bring you Times Talks, interviews with leading figures in literature, film, television, music, and more. On Theatre Talk, New York Post Columnist Michael Riedel and Susan Haskins chat with actors, playwrights, directors, and behind the scenes personnel. For art films and documentaries tune into programs like Classic Arts Showcase for a selection of music, dance, performance, and visual art. And our acclaimed international film festival City Cinematheque brings films from around the world right into the homes of New Yorkers.

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TINABETH PINYA: Our Emmy nominated program, Asian American Life hosted by Ernabel Demillo is an in depth news magazine program that address topical issues affecting the Asian American Communities nationwide and profiles Asian American leaders. Tune into our New York Emmy Winner Nueva York, a program featuring interview an documentary pieces about Latino life and...

UNKNOWN FEMALE: Italics, a monthly series that features successful members of the Italian American Community. And Canapé, a French Cultural Magazine.

TINABETH PINYA: CUNY TV is also the home away from home for renowned programs produced abroad and aired in their native languages. Check out Mexico's legendary Tratos y Retratos and France TV 5's new series La Grande Librairie.

MIKE GILLIAM: If it's New York politics and public affairs it's on CUNY TV. Bob Herbert's Op-Ed dot TV is a weekly half hour program that takes a close look each week at a compelling contemporary issue. Journalist Sheryl McCarthy talks with newsmakers about their sources of inspiration. On Doug Muzzio City Talk you'll meet

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2 the movers and shakers who shape our public policy.
3 And on the Eldrige and Company Ronnie Eldrige goes
4 in depth with prominent New Yorkers. New York
5 Developer Michael Stoler follows real estate trends
6 in the tri-state region on The Stoler Report. Radio
7 favorite Brian Lehrer explores the web's most
8 popular political blogs and podcasts along with the
9 hottest issues of the day on Brian Lehrer dot TV.

10 ABI ISHOLA: Our Flagship series Study
11 with the Best hosted by Tinabeth Pina gives you an
12 opportunity to learn about this great urban public
13 university showcasing its students, alumni,
14 faculty, and staff.

15 GARRY PIERRE-PIERRE: CUNY TV also
16 produces two original Science Series... Science & U
17 is an Emmy nominated monthly program that looks at
18 science in our everyday lives. Science Goes to the
19 Movies a new monthly series that looks at the
20 science in contemporary motion pictures. There's
21 also a wide range of special programs and
22 documentaries to explore the most provocative
23 subjects of the day in greater depth. Many of our
24 original series can be seen beyond New York City on
25 noncommercial TV stations across the country and

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others reach national audiences on PBS like Black Writers in America introduced by the late great Ossie Davis African American writers reflect on their storied careers and creations. Irish Writers in America profiles compelling authors of Irish Decent who capture the literary imagination today.

ERNABEL DEMILLO: CUNY TV's own independent sources is a weekly magazine program that reports on the issues making headlines in New York City's ethnic and immigrant communities. Our programming brings independent news and analysis to New Yorkers as an alternative to mainstream mass media.

TINABETH PINA: And there you have it. That's just a sample of CUNY TV. Quintessential noncommercial television at its best 24 hours a day 365 days a year from the City University of New York.

UNKNOWN MALE: This is CUNY TV, the City University of New York.

ROBERT ISAACSON: I'd like to take the opportunity now to speak a little bit about CUNY TV on students and how we work with them in three major ways. The first is the Graduate School of

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2 Journalism. In approximately 2007 Chancellor
3 Goldstein asked me to design, CUNY TV to design the
4 technical infrastructure for the new Graduate
5 school of Journalism. When the school was opened in
6 2008 21 CUNY TV staff members were assigned to the
7 school full time to support the students' mastery
8 of hardware and software technologies. In addition
9 for the past five years journalism students who
10 turn to broadcasting produced a monthly half hour
11 news magazine for CUNY TV in consultation with
12 their professors. The second is CUNY, CUNY TV
13 internships. Sever CUNY TV campuses offer
14 undergraduate broadcast programs and two campuses
15 offer MFA programs, those are masters in fine arts
16 programs. We often accept student interns for
17 either a semester or sometimes for a year. And some
18 are hired when they graduate. CUNY graduates make
19 up 80 members of the 180 persons now currently on
20 staff. Many have been working at CUNY TV for more
21 than 15 years. And the last is college productions.
22 Baruch, John Jay, Brooklyn College, and Lehman
23 College provide us with their campus produced
24 programs on a regular basis. Students participate
25 in these production either in front of or behind

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the cameras. At the discretion of and guidance of their faculty. As a file server based facility we now have the advantage having archived, digitally archived 35 thousand hours of programming to start categorizing the content enabling us to create research websites. We're mining this data, this, this rich content. The first two websites we will publish are Education Forum which is a series of more than 100 programs that was host, that were hosted by the late honorable Herman Badillo former chairman of the CUNY Board of Trustees. The second is African American Legends, a collection of over 200 interviews hosted by Doctor Roscoe C. Brown Junior, an American legend himself. We will find more in this 35 thousand hours of programming and create research tools for our faculty and staff. Finally I would like to mention in addition to receiving 13 Emmy awards we are nominated for six more this year for a total of 56 nominations. The Emmy awards ceremony take place this Saturday night and we're looking forward to it. Our six nominations are for Study with the Best our flagship series about the university, its faculty staff, students, and programs. We are nominated for

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the Best Education Program in the nomination categories. For Nueva York for a segment on autism in the Latino community. This is very near and dear to one of the members of Nueva York who has an autistic child and she was just, it's very emotional for me I'm sorry. And the Asian American Life series which we just launched we're doing a segment on adoption of Asian children. And on Theatre Talk which is distributed nationally to 70 markets across the country and is a way an economic engine for the city because people who come in as tourist often want to go to a Broadway show. We have an episode that's been nominated, the episodes is on Raisin in the Sun and it features Denzel Washington and has an archival interview that we did with the late Ruby Dee. Finally the last two nominations are for craft. One is for post-production editing and the last is for original music composition which you've heard about from the previous panel. I am very proud of everyone who works at CUNY TV and of the mission of lifelong learning through quality television that we give to the public. I'm grateful for the support from the University for our efforts and I thank you for your

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2 time. And now would like to have Garry Pierre-
3 Pierre talk a little bit about his experience as a
4 senior producer at CUNY TV.

5 GARY PIERRE-PIERRE: Good afternoon. I'm
6 Gary Pierre-Pierre. Thank you Bob. Madam Chair, Mr.
7 Chairman, members of the committee, and council
8 members it's a pleasure to address you at this
9 time. I'm a journalist and I'm the co-host and
10 producer of the show Independent Sources which I by
11 the way which I think is one of the best shows on
12 television public or otherwise but anyway I'm bias.
13 Independent Sources is a unique show in that it
14 covers news and views about ethnic and immigrant
15 communities in New York City. At a time when media
16 outlets in the city are cutting back on local
17 reporting it is really refreshing to be part of a
18 program that covers the city unlike any other. I
19 joined Independent Sources at the show's debut in
20 2007 and it's been one of the best associations
21 I've ever had professionally. CUNY TV provided me
22 with an opportunity to explore new talents and
23 skills. Since then I've learned the intricacies of
24 television productions and the nuances of covering
25 television, conducting rather television

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2 interviews. There are few opportunities for print
3 journalists like me to make the transition to
4 television and I'm grateful that CUNY TV gave me
5 the chance to grow professionally. As one of the
6 show's producers I travel across the city
7 documenting peoples' achievements and challenges
8 particularly New, New Yorkers. I put the scores of
9 segments but I want to highlight a couple that
10 stand out to me. Last year I did a piece about the
11 growing political cloud of the Bangladesh community
12 in the Bronx, not Jackson Heights Queens the
13 neighborhood widely associated as a Bangladeshi
14clave. Another story that I'm particularly proud of
15 was a recent interview that I did with the head of
16 the Zoroastrianism Church in New York City focusing
17 on efforts to revitalize this ancient religion in
18 the metropolitan area. Immigration stories and
19 stories about immigrants are the focus of our half
20 hour weekly program. CUNY TV's commitment to
21 diversity does not stop inside its offices. We are
22 in the process of writing several grants to
23 increase our coverage of New York City at a time
24 again when the city's newspapers and television
25 stations are cutting back by hiring graduate

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fellows in our television programs at CUNY. You've heard the statistics about the diversity of CUNY TV or you will hear more about that. Let me tell you how affirming it is to work at CUNY TV with people like Abby Schoeller [sp?], Zyphus Lebrun, Judith Escalona, Waylu [sp?], Dash Henley, Sara Pizon, Nickie Miller, Crystal Law, and many others on the staff. The staff diversity is... it transcends ethnicity and nationalities. And we also emphasize that this is no small matter. I spent 12 years working for daily newspapers including the New York Times where I was part of the team that won the Pulitzer Prize in 1993. I don't need to explain the Pulitzer Prize to anyone do I? Okay. I thought so. I left mainstream journalism to follow the Haitian Times in 1999. Eight years later I joined CUNY TV Independent Sources. I've never been around such diverse staff as I am at CUNY TV. As you know the mainstream media again do not represent the city, the diversity of their communities. I'm proud to say that CUNY TV and Independent Sources do. Thank you.

ROBERT ISAACSON: [off mic] My pleasure
now to introduce... [on mic] It's my pleasure now to

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2 introduce Sonya Pierson, Executive Director of
3 Human Resources at the City University of New York
4 Central Office.

5 SONYA PIERSON: Good afternoon. My name
6 is Sonya Pierson and I am the Executive Director of
7 Human Resources for CUNY Central Office. I am
8 pleased to have the opportunity to join my
9 colleagues from the university in addressing the
10 Committee on Higher, the Committees on Higher
11 Education and Technology about employment practices
12 at, at CUNY TV including hiring, promotions,
13 management, and diversity. I will preface my
14 remarks with a brief overview of the university's
15 employment policies and practices in this area.
16 Appointments to CUNY TV positions like other titles
17 in the University's classified staff series are
18 governed by civil service law which requires that
19 as far as practicable classified staff positions be
20 filled through examinations that ascertain relative
21 merit and fitness. To recruit the largest pool of
22 applicants vacancies for provisional appointments
23 as well as notification of scheduled examinations
24 for permanent positions in the classified service
25 are advertised widely on the CUNY website, in the

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chief, and our numerous job boards. Candidates for both provisional and permanent titles in the classified service must meet published minimum qualifications in order to be eligible for permanent positions employees serving in provisional titles must complete the competitive exam process. Once they have successfully completed the exam process candidates are placed on an eligible list for possible appointment rank ordered by their exam scores. Following publication of the eligible list person serving in provisional titles must be replaced within 60 days by candidates on the certified list who are reachable. The employees at CUNY TV fall into four title series; the executive compensation plan, classified managerial, hire education officer series, and classified service. The majority or 66 percent are employed in the broadcast associate title which is a classified position with three assignment levels. Assignment level is determined by the duties and responsibilities of the position, qualifications, seniority, and/or specialization. Since January 1st, 2014 eight percent of CUNY TV's employees have received advancement either from hourly to full

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time titles, level, level movement within title, or
appointment to a higher title. In the event that an
employee believes that he or she is working out of
title the university has a process in place to
review such claims. Interviews are conducted by
central office human resources with both the
complainant and separately with the complainant's
supervisor to ascertain the actual duties and tasks
being performed by the employee. The findings are
analyzed to determine if the level of work is
compliant with the job description and the results
are reported back to both the supervisor and the
employee with appropriate recommendations. As I, as
I previously noted an examination process is
required by law in order to fill a permanent
classified staff position. The university is
currently conducting a job analysis of the
broadcast associate title in order to update the
job description and develop an appropriate
examination. Going forward it is our intention to
offer an examination for the Broadcast Associate
title that will allow provisional employees the
opportunity to compete for permanent positions. In
addition we will be offering career development for

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CUNY TV staff that will include test taking strategies. In order to prepare staff for future management opportunities we will offer them professional development and a number of managerial competencies featuring courses such as Preparing for Supervision, Fundamentals [phonetic], Fundamentals of Supervision, and Understanding and Supervising staff. Finally I would like to point out the diversity of the staff at CUNY TV which suggests the effectiveness of the recruitment and selection process. Of its 180 employees 40 percent are female and 45 percent are from protected groups including six 16 percent Hispanic or Latino, 14 percent black or African American, 10 percent Asian, four percent Italian American, and one percent American Indian. Females comprise 45 percent of the 118 employees in the broadcast associate title, the racial and ethnic composition of this title reflects 45 percent from protected groups including 21 percent black or African American, 16 percent Hispanic or Latino, seven percent Asian and three percent Italian America. I want to assure you that we are committed to sustaining a systemic presence of diversity,

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inclusion, excellent, and, and, excellence and
opportunity at CUNY TV and throughout our entire
university. We continue to build on our strength as
a workplace that welcomes all and we look forward
to working with the New York City Council to ensure
that these ongoing goals are met. Thank you.

CHAIRPERSON BARRON: Thank you so much
for your presentation. And I have some questions
and some of my colleagues do as well. We've been
presented with an organization chart and it states
Robert Isaacson is Executive Director. And then the
second level has a person's whose names I hope I
don't mispronounce, George Casturani Director of
Broadcast Operations Jay Schools at School of
Journalism, okay, Dan Reshef IT Director, William
Laziza Executive Engineer, John Harvey Chief
Engineer, Saul Spicer Director of New Media, Gale
Yankasec [phonetic]...

ROBERT ISAACSON: [off mic] Close
enough.

CHAIRPERSON BARRON: ...Yankosec Executive
in Charge of Production, Adam Walker Director of
Operations, Brian Capp Director of Programming,
Lauren Mussisio [sp?] Director of Development, and

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Lisa Beth Kovetz Director of Special Projects.

Would those be the persons who are considered in
the management level?

ROBERT ISAACSON: Some of them. Some of
them have left.

CHAIRPERSON BARRON: Oh some of them...

ROBERT ISAACSON: Keep in mind that's
five years old.

CHAIRPERSON BARRON: Okay. So some of
them have left. So with those that are still there
of the names that I've called they considered
management?

ROBERT ISAACSON: Pretty much so.

CHAIRPERSON BARRON: Okay. Are any of
them black?

ROBERT ISAACSON: No.

CHAIRPERSON BARRON: Are any of them
Latino?

ROBERT ISAACSON: But keep in mind it's
changed.

CHAIRPERSON BARRON: Say again.

ROBERT ISAACSON: That's... [cross-talk]

CHAIRPERSON BARRON: Okay.

ROBERT ISAACSON: ...five years old.

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CHAIRPERSON BARRON: Are there others
management level that belong in that tier that I
don't have?

ROBERT ISAACSON: Some of them were
moved down, some of them were moved up... [cross-
talk]

CHAIRPERSON BARRON: Okay. In the level
of management that I've just...

ROBERT ISAACSON: Yes.

CHAIRPERSON BARRON: ...cited...

ROBERT ISAACSON: Yes.

CHAIRPERSON BARRON: ...are there others
whose names I don't have?

ROBERT ISAACSON: Yes.

CHAIRPERSON BARRON: Okay could you give
me those names?

ROBERT ISAACSON: One that comes to mind
is Michael Serman. Michael Serman.

CHAIRPERSON BARRON: And his position?

ROBERT ISAACSON: He is Director of
Engineering.

CHAIRPERSON BARRON: Okay. Director of
Engineering. Okay that's an addition... that's not

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the executive engineer that's, that's separate
titles.

ROBERT ISAACSON: No, separate titles.

CHAIRPERSON BARRON: Okay. So I
appreciate your testimony and how great you have
the numbers and the percentage of female, protected
groups, and Italian American, black American,
African American, females... associates. I'm
concerned about diversity in management, in
decision making positions. And I want to know how
it is that in 2015 it appears that we don't have
any. There was no time over the past number of
years, how many years have you served in this
position sir?

ROBERT ISAACSON: Since, since 1992 I
believe.

CHAIRPERSON BARRON: 1992. And during
that time you haven't had an opportunity to
encounter anyone whose qualifications and
experience and matching up to what CUNY's mission
is to apply or be eligible...

ROBERT ISAACSON: To...

CHAIRPERSON BARRON: ...for any of these
positions?

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ROBERT ISAACSON: To some degree you
have to appreciate the structure of the university...
[cross-talk]

CHAIRPERSON BARRON: I, that's what
we're talking about.

ROBERT ISAACSON: Yeah... [cross-talk]

CHAIRPERSON BARRON: The structure that
has...

ROBERT ISAACSON: I know that. I...
[cross-talk]

CHAIRPERSON BARRON: ...prevented this
from happening

ROBERT ISAACSON: ...multiple appointments
and, and a certain form of tenor that people find
themselves in after a number of years not just
professorial tenor.

CHAIRPERSON BARRON: Right so over... my
question is over, since 1992 have you not had an
opportunity, have you not sought out, have you not
recruited, have you not tried to identify a black
or Latino person qualified to all of the conditions
that you've just cited to fill an important
position of making a decision and having the power
and authority...

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ROBERT ISAACSON: I think that...

CHAIRPERSON BARRON: ...to serve in that
management level?

ROBERT ISAACSON: I think that as the
university allowed CUNY TV to grow the bulk of the
diversified staff came in at a lower level and
we're at a point now where they will rise. Some of
them will rise.

CHAIRPERSON BARRON: You know... You know
there's, Martin Luther King wrote a book Why We
Can't Wait.

ROBERT ISAACSON: Mm-hmm.

CHAIRPERSON BARRON: We've been waiting
all this time and I...

ROBERT ISAACSON: Okay.

CHAIRPERSON BARRON: It's wonderful now
that we're going to now consider when we're going
to have this examination. I didn't hear a timeline
as to when the exam... The first panel said they've
been asking for a number of years and have not had
an opportunity to have a schedule presented of the
one that... Do you have a date for when those persons
who are provisional and don't have the guarantees
of a permanent title who are working 32 hours, just

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below what would it would take to be a full time
and get those benefits, do you have a date as to
when that would happen or is that still in the
planning and discussion stage?

SONYA PIERSON: I don't have the date
certain but we've begun the job analysis.

CHAIRPERSON BARRON: Right. How long do
you think that would take? A rough estimate.

SONYA PIERSON: The job analysis should
take approximately a month. And once that's done
then the description is updated and then we develop
the exam and... [interpose]

CHAIRPERSON BARRON: What's the earliest
the exam could be developed?

SONYA PIERSON: I, I don't know that
off... [interpose]

CHAIRPERSON BARRON: That's not good
enough. That's not good enough. It's, it's been a
problem that has not been addressed all these years
and we don't have a date certain by which we can
say... oh by October of this year it'll be ready.
That's not good enough.

SONYA PIERSON: I can get back to you
with a date but I don't have it with me.

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CHAIRPERSON BARRON: Okay I appreciate that. I have other questions but I'm going to allow my colleagues to come in. First question will be Cumbo followed by Williams.

CO-CHAIRPERSON VACCA:: No I'm the Co-Chair here... [interpose]

CHAIRPERSON BARRON: Oh I'm sorry. I'm sorry.

CO-CHAIRPERSON VACCA:: No problem.

CHAIRPERSON BARRON: I apologize.

CO-CHAIRPERSON VACCA:: No problem. I want to talk to you about our getting the word out regarding CUNY Television. I'm Chair of the Committee on Technology and perhaps you can go into how CUNY is using technology and social media to advance your programming and to increase your audience.

ROBERT ISAACSON: Every, well we have a Director of Communications who writes public relations, press releases every week and submits them and usually we get some nibbles from the New York Times and other online publication. We also have every show I believe has its own Facebook Page and every show Twitters an that's how we're raising

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consciousness about shows. We have no advertising
budget, not five cents.

CO-CHAIRPERSON VACCA:: Why is that?
Explain that to me.

ROBERT ISAACSON: It's, you know we have
a, we have a large budget that's devoted to staff
and, and some equipment you know operating money
but that's a luxury for us.

CO-CHAIRPERSON VACCA:: That's
interesting too. How do you know, how do you select
what goes online I wanted to ask. Are many of your
shows online if I, if I couldn't watch the show?

ROBERT ISAACSON: Everything that we
produce is on our website.

CO-CHAIRPERSON VACCA:: Okay.

ROBERT ISAACSON: When we acquire
something usually the rights don't include online.

CO-CHAIRPERSON VACCA:: Now I think you
mentioned digital archiving before.

ROBERT ISAACSON: Yes.

CO-CHAIRPERSON VACCA:: So how do you
determine what should be digitally archived?

ROBERT ISAACSON: Anything that we own.

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CO-CHAIRPERSON VACCA:: Anything that
you own.

ROBERT ISAACSON: We own and produce
over the years, yeah. This, this digital archive of
35 thousand titles goes back 30 years.

CO-CHAIRPERSON VACCA:: The student, the
student internships...

ROBERT ISAACSON: Yes.

CO-CHAIRPERSON VACCA:: ...that you
mentioned. Do many of the students end up at CUNY
Television after an internship?

ROBERT ISAACSON: Well over the years.

CO-CHAIRPERSON VACCA:: Do you employ
students?

ROBERT ISAACSON: Yeah.

CO-CHAIRPERSON VACCA:: Are they, do
they get some kind of a consideration, preference,
explain to me what, what... how you address
internships. Because many...

ROBERT ISAACSON: We...

CO-CHAIRPERSON VACCA:: ...students go for
internships based on the possibility of...

ROBERT ISAACSON: Sure.

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CO-CHAIRPERSON VACCA:: ...of getting a
job.

ROBERT ISAACSON: Well I think we have a
pretty good record in, in, in accepting interns and
if they want to stay with us and we have the
ability to put them on the payroll we, we will hire
them. We, we, we try to take care of our own you
know and and grow them.

CO-CHAIRPERSON VACCA:: I often, I'm on
a cable show in the Bronx, Bronx Net.

ROBERT ISAACSON: Yeah Bronx Net, sure.

CO-CHAIRPERSON VACCA:: And the students
have input into the programming also. Do you give
students input into programming or, or ideas that
they may have in so much as producing a show?

ROBERT ISAACSON: Well we, we leave that
to the campuses as I said in my, in my remarks. If
a show comes from the campus then it's the campus'
responsibility to deal with the students as they
see fit. When they come to us as interns it's a
learning experience so their first you know getting
hands on experience with equipment, they're
observing production and observing the production
process and then we see if we can fit them into,

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some of them are interested in operation, some of
them are interested in production, some of them
like to go out on remotes or work in the studio. So
we see if, where we can, where we can utilize them
and if we can you know make a match we will hire
them.

CO-CHAIRPERSON VACCA:: Do the
internships fit into a structured degree program
that any of the colleges... [cross-talk]

ROBERT ISAACSON: Some, yeah some of,
some of the students do a one semester internship
for credit, yeah. Sometimes they'll come back in
the summer and we'll give them a little job for the
summer.

CO-CHAIRPERSON VACCA:: And there are a
variety of disciplines that being an intern for
CUNY TV could fit into within CUNY? Is there a
variety of degree programs or is this...

ROBERT ISAACSON: Usually they come from
the broadcast programs.

CO-CHAIRPERSON VACCA:: The broadcast
program.

ROBERT ISAACSON: Yeah.

CO-CHAIRPERSON VACCA:: Okay.

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ROBERT ISAACSON: Yeah.

CHAIRPERSON BARRON: Thank you Mr. Co-Chair. We'll now hear from Council Member Cumbo followed by Council Member Williams.

COUNCIL MEMBER CUMBO: Thank you both two co-chairs Barron and Vacca. My question is one that I wanted to follow-up with that I asked earlier. How many programs does CUNY actually produce itself?

ROBERT ISAACSON: I would say percentage wise about 35 percent of the programs.

COUNCIL MEMBER CUMBO: 35 percent of the programs you produce yourselves.

ROBERT ISAACSON: Yes.

COUNCIL MEMBER CUMBO: And that means out of those 35 programs...

ROBERT ISAACSON: About 35 percent.

COUNCIL MEMBER CUMBO: 35 percent...

ROBERT ISAACSON: Yeah yeah.

COUNCIL MEMBER CUMBO: ...of the total programs that...

ROBERT ISAACSON: ...television programs on the air.

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COUNCIL MEMBER CUMBO: ...are aired on the
television program...

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER CUMBO: ...are the ones
that you produce.

ROBERT ISAACSON: Right, correct.

COUNCIL MEMBER CUMBO: How many is that
in terms of a number?

ROBERT ISAACSON: Titles? Probably 15.

COUNCIL MEMBER CUMBO: So you produce
15...

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER CUMBO: ...programs...

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER CUMBO: ...through CUNY.

ROBERT ISAACSON: Most are weekly, some
are monthly and that's a function of budget.

COUNCIL MEMBER CUMBO: How many of those
are programs of, that are produced in nature around
subject matter impacting African American, Latino,
and Asian communities.

ROBERT ISAACSON: Well there's Asian
American Life...

COUNCIL MEMBER CUMBO: Mm-hmm.

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ROBERT ISAACSON: There's Nueva York.

CO-CHAIRPERSON VACCA:: Excuse me, you
must include Italian Americans... [cross-talk] since
we are part of the protected groups.

ROBERT ISAACSON: Yeah yeah.

COUNCIL MEMBER CUMBO: That's right.

CO-CHAIRPERSON VACCA:: Thank you.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: I said Asian American
Life...

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: ...Nueva York, Italics...
those are the three.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: Okay. And we, we have...

COUNCIL MEMBER CUMBO: Say them, I'm
sorry say them again because I was... Uh-huh.

ROBERT ISAACSON: Asian American Life,...

COUNCIL MEMBER CUMBO: Uh-huh.

ROBERT ISAACSON: ...Italics, Nueva York,
African American Legends. Now there is a, you know
Roscoe has been working with us for gosh more than
25 years and you know Roscoe has slowed down a
little bit at this point and...

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CHAIRPERSON BARRON: You are talking
about Doctor Roscoe Brown?

ROBERT ISAACSON: Doctor Roscoe Brown,
well he's a friend you know so... a very dear...

CHAIRPERSON BARRON: But for the record
we would like to have...

ROBERT ISAACSON: Doctor Roscoe Brown,...

CHAIRPERSON BARRON: Thank you.

ROBERT ISAACSON: ...for the record,
Junior. Okay.

COUNCIL MEMBER CUMBO: And what is the
total amount that CUNY spends on the programming
that it produces itself?

ROBERT ISAACSON: The total budget of
CUNY TV is 13 million dollars a year.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: Of that 13 million...
Well we, we're also responsible for outside of the
academic side of the Jay School, we're responsible
for the technology side of the Jay School.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: That's about two
million. So it's hard to define how each program is
funded because they're all funded from a pool, from

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that pool. So I can't say that we spend X on this
and Y on that you know...

COUNCIL MEMBER CUMBO: How do you make
that determination?

ROBERT ISAACSON: It's the amount of
people that work on a show.

COUNCIL MEMBER CUMBO: And how do you
make that determination?

ROBERT ISAACSON: It, it depends on how
many people are needed to get a show done over the,
you know over the course... If it's a monthly show
there may be a few less. If it's a weekly show
there may be a few more you know staff members to
that show. But there's no, there are no real
resources on top of that. They're not given a
production budget.

COUNCIL MEMBER CUMBO: I guess I could
keep walking that question back...

ROBERT ISAACSON: Sure.

COUNCIL MEMBER CUMBO: ...in terms of
saying...

ROBERT ISAACSON: Go ahead.

COUNCIL MEMBER CUMBO: How at a certain
point do you say this seems like a program that

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would require 20 people, we want it on the air
twice a week. We want it to have repeat viewership.
We want it to have this...

ROBERT ISAACSON: When it gets to that
point...

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: ...I go back to the
well.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: I ask for some more
money.

COUNCIL MEMBER CUMBO: Okay. Well
perhaps one of my colleagues can ask the question
better than I so I, I will move on with that. Are
you content right now with the four programs out of
the 15 that you mentioned? Are you content with the
level of diversity that those programs represent
out of the 15? Or...

ROBERT ISAACSON: Yeah...

COUNCIL MEMBER CUMBO: ...do you, or do
you feel challenged by it?

ROBERT ISAACSON: No...

COUNCIL MEMBER CUMBO: And you feel that
we, we've got to do more or we've got to do...

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ROBERT ISAACSON: Well we can always do more. There's no question about it. But I don't consider those four separate from the others.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: Because a program like Brian Lehrer's program which is a weekly program...

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: ...contains tremendous diversity within it.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: A program like, you know like Bob Herbert's program Independent Sources also contain tremendous diversity within it.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: So you know they, they may not have that, that branded name... title of the program but there's diversity in everything. And I'm very proud of that you know. That's what the university's about. And that's what CUNY TV is about.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: You know we are, we are a, a, an electronic extension of the university's mission.

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COUNCIL MEMBER CUMBO: And the programs
also that were mentioned in terms of Black Writers
in America...

ROBERT ISAACSON: Right.

COUNCIL MEMBER CUMBO: ...and, and some of
the other programs that, that were mentioned in
terms of our briefing what are the status of those
programs?

ROBERT ISAACSON: Let me speak to that
okay?

COUNCIL MEMBER CUMBO: Thank you.

ROBERT ISAACSON: Black Writers in
America came out a, a... I don't remember if it was
every two years or every four years there was a
conference at Medgar Evers...

COUNCIL MEMBER CUMBO: Yeah.

ROBERT ISAACSON: Okay. And we went out
there one, one year, this was 12 years ago maybe
more and we camped out and we took a, we took an
office in one of the buildings and we dressed it up
as a studio I mean this is really grass roots kind
of stuff. And we caught over the three or four day
period of the, of the conference we cherry picked
certain authors and brought them in and did these

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interviews okay. We went back, we did all the post
production, we packaged it into eight half hours.
And then we offered it to PBS. And in those eight
half hours there were photos. There were film clips.
Walter Mosely did many films so we, we had to
achieve and buy the rights and we did that out of
operating money. But that lasted for five years. We
bought five year rights. The total cost of the
rights was about 100 thousand dollars. We offered
it to PBS. And at that point PBS had an adult
learning service transponder. So for the five years
that we had the rights every February during Black
History Month that series was played across the
country.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: Everybody loved it.
Everybody played it. And then when it went out of
rights we were in a kind off a lean year period, a
lean budget period and we did not have the money to
re-up the rights. So it is now in our library and
as long as it's not broadcast rights we can, we can
use it and, and, as a resource for research. If
somebody's doing a paper on Walter Mosely there's
20 minutes of Walter Mosely talking about some of

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2 the books that he's written and people can use
3 that. We just can't broadcast it.

4 COUNCIL MEMBER CUMBO: Council Member
5 Barron and I recently went to Medgar Evers for the
6 conference and we've...

7 ROBERT ISAACSON: Yeah.

8 COUNCIL MEMBER CUMBO: ...seen such
9 speakers as Angela Davis and...

10 ROBERT ISAACSON: Right.

11 COUNCIL MEMBER CUMBO: Daniel McLover
12 [phonetic]...

13 ROBERT ISAACSON: Right.

14 COUNCIL MEMBER CUMBO: ...and many others.

15 ROBERT ISAACSON: Yeah we haven't been
16 back there to do that but we should go back there
17 to do it.

18 COUNCIL MEMBER CUMBO: Is it because
19 they don't have an interest in it being done
20 anymore or is there a decision that's being made to
21 say that's not where we're going to put our
22 resources?

23 ROBERT ISAACSON: No. No no we just, the
24 producer did that. I've asked him a number of
25 times. This is the same producer that, that does

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Nueva York and he just became the chairman of the
MFA program, well about a year ago the chairman of
the MFA program at City College. So he's got a lot
on his plate. But we, we'll get...

COUNCIL MEMBER CUMBO: I would like to
see... and, and I'm sure you don't have it today but
if we could see a budget breakdown of the
television programs and how resources are allocated
that would be very helpful to us.

ROBERT ISAACSON: It's all out of a pool
there's, a show has a number of people on staff...

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: There is no budget to
buy you know a whatever for that particular show.
If anything is needed it comes out of a pool. But
there's very rarely anything on the shows that we
produce there, there are very, there's very rarely
any rights issues that we have to deal with you
know and, and purchase rights. Yeah we, we do have
a grant now that we, we have from the Sloan
Foundation.

COUNCIL MEMBER CUMBO: Mm-hmm.

ROBERT ISAACSON: And we're doing a show
called Science Goes to the Movies. And we've

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cleared rights to all the trailers for current
movies and, that are in the theatres. And we're
talking about Science embedded into feature films.
It's going quite well.

COUNCIL MEMBER CUMBO: Well I hope that
we can bring Black Writers in America back into
that...

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER CUMBO: ...mystical pool of
sorts and we...

ROBERT ISAACSON: Okay.

COUNCIL MEMBER CUMBO: ...can make sure...
[cross-talk] that they have some opportunities to
present there as well. [cross-talk]

ROBERT ISAACSON: It may, it may be
easier to do another one then to go and try to
retrieve the rights to all the pictures and re-up
them so...

COUNCIL MEMBER CUMBO: I think so.

ROBERT ISAACSON: The next time, the
next time you have a conference we'll be there.

COUNCIL MEMBER CUMBO: Thank you.

ROBERT ISAACSON: Okay.

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CHAIRPERSON BARRON: Before Council
Member Williams starts... following up on Council
Member Cumbo's question, since it, I didn't quite
understand your answer to what is the budget that
is allocated or connected to these programs that
are aired. So is there a budget and can we get for
example what was spent last year for these
programs, these 15 programs that you have?

ROBERT ISAACSON: Budget... [cross-talk]

CHAIRPERSON BARRON: In terms of what
was a dollar amount that was spent.

ROBERT ISAACSON: The, the budget...
[cross-talk]

CHAIRPERSON BARRON: For each of the
programs.

ROBERT ISAACSON: The budget is the
people. Now... [interpose]

CHAIRPERSON BARRON: Okay so what is the
dollar amount for the people associated...

ROBERT ISAACSON: I can't tell you off,
I can't tell you off the top of my head. We, we can
get you that information but...

CHAIRPERSON BARRON: Okay.

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ROBERT ISAACSON: ...we do, we do acquire programming. We do buy programming for a rights period. So we can subtract that out of the total budget and then we can figure out... [cross-talk]

CHAIRPERSON BARRON: Okay.

ROBERT ISAACSON: ...how much the totality is is, the total budget is for in house production. But it's... [cross-talk]

CHAIRPERSON BARRON: Okay.

ROBERT ISAACSON: ...basically people.

CHAIRPERSON BARRON: It's basically people.

ROBERT ISAACSON: Yeah it's basically people yeah.

CHAIRPERSON BARRON: Okay. So who was it who produced Doctor Roscoe Brown's program African American Legends? Who was the producer for the program? He was the host. Who was the producer? Is that person still around?

ROBERT ISAACSON: Sure.

CHAIRPERSON BARRON: Okay so I don't think Doctor Roscoe Brown has had that program, any segments current for the last maybe...

ROBERT ISAACSON: About a year.

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CHAIRPERSON BARRON: A year?

ROBERT ISAACSON: Yeah.

CHAIRPERSON BARRON: So my concern is
that for a year we've had to rely on rebroadcast...

ROBERT ISAACSON: Right.

CHAIRPERSON BARRON: ...of program and not
had any new programs and certainly there are lots
of topics that have occurred in the past year that
could have been brought to that platform, to that
setting that could have been aired. So I think that
there's...

ROBERT ISAACSON: In, in, in that show...

[cross-talk]

CHAIRPERSON BARRON: I think that
there's an opportunity here...

ROBERT ISAACSON: In...

CHAIRPERSON BARRON: ...to make sure that
we have current...

ROBERT ISAACSON: In that show...

CHAIRPERSON BARRON: If I could finish
my point.

ROBERT ISAACSON: Sure. Sure.

CHAIRPERSON BARRON: I think there's an
opportunity here to make sure that we don't miss

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timing of current critical issues, that they can be
incorporated in an airing such as this format that
would keep people informed and not rely on what has
been done in the past and it's outstanding and
certainly so.

ROBERT ISAACSON: Are you, are you
suggesting in that show title?

CHAIRPERSON BARRON: Perhaps, yes.

ROBERT ISAACSON: Well... [cross-talk]

CHAIRPERSON BARRON: If we had someone
who had that creative imagination...

ROBERT ISAACSON: Yeah.

CHAIRPERSON BARRON: ...and ability to
see...

ROBERT ISAACSON: Right, well...

CHAIRPERSON BARRON: ...how that could
happen.

ROBERT ISAACSON: ...I out of, out of
respect for Doctor Brown I will not put anybody
else into that show title as a, as a host until I,
I know that I can. And right now I won't do that.

CHAIRPERSON BARRON: Right so for a
year...

ROBERT ISAACSON: So, so, so...

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CHAIRPERSON BARRON: Yes.

ROBERT ISAACSON: ...so we're running repeats and there's some wonderful programs in those 200 shows that we can show. And a person like Bob Herbert will take issues and, and bring on the appropriate guest to, to address those issues that are contemporary to our times and show, and so will Sheryl, Sheryl McCarthy and you know we achieve it in that, in that way.

CHAIRPERSON BARRON: Right.

ROBERT ISAACSON: But...

CHAIRPERSON BARRON: But I think...

ROBERT ISAACSON: ...Roscoe's show...

CHAIRPERSON BARRON: Mm-hmm.

ROBERT ISAACSON: ...Doctor Brown's show is Doctor Brown's show until he says I don't want it anymore.

CHAIRPERSON BARRON: Fine. But I think we've lost an opportunity for a time slot that could have in addition to what is archived and filed could have had a new opportunity if someone... [cross-talk] had that creative thought or to see that here's a void, here's a vacuum, and here's an opportunity.

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ROBERT ISAACSON: We are, we are filling
the vacuum.

CHAIRPERSON BARRON: It hasn't been
filled in a year. That's my point.

ROBERT ISAACSON: But we're, we're
talking the same thing in a sense. I'm saying that
I will not fill the show titled African American
Legends until Doctor Brown makes up his mind what
he wants to do. He is a little under the weather
and when he decides that he either wants to retire
from the show or continue that show I will not turn
that show into anything else. So we're, we're
dealing with the issues, the contemporary issues in
other formats.

CHAIRPERSON BARRON: With that
understanding I think again we've missed an
opportunity to create, think imaginately
[phonetic], think forward to be able to have
another opportunity to in the interim have a show
that would address those kinds of current issues in
addition...

ROBERT ISAACSON: Okay.

CHAIRPERSON BARRON: ...to...

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ROBERT ISAACSON: We are both... [cross-talk]

CHAIRPERSON BARRON: Mr. Herbert's show that exists.

ROBERT ISAACSON: We are both hearing each other. Thank you.

CHAIRPERSON BARRON: Okay. Council Member Williams.

COUNCIL MEMBER WILLIAMS: Thank you Madam Chair, Mr. Chair. Thank you for your testimony. I do want to give a special thank you to Mr. Pierre-Pierre for the work you've done in media and ancient media in particular. So I, I get tired of diversity hearings. But I get more tired of having to have diversity hearings. So hopefully there'll be one day when the situation is fixed where I don't have them. But until then I'm very thankful that the chair has decided to bring this to light. I do have to say that what I saw here was appalling. I know that there's diversity and diversity was pointed out. It usually is a diversity the more you go to the bottom the more diverse it is. And CUNY is not unique and that happens all over. But I would, and want to hold

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CUNY in higher regard and so I think they should do even better. But this chart, this chart is appalling. Like I didn't expect to see this. It was actually very stunning when I saw it. And I want to focus... although there are several protected categories I do want to focus on black and Latino because those communities are affected in the workplace, in the stores they go to, in the communities they live in in a way that no one else is. So this is one, two, three, four, five, six, seven, eight, nine, 10, 11, 12 if I have counted correctly senior staff members. Not one of them are black or Latino. Are you going to say that this is justifiable.

ROBERT ISAACSON: I'm going to say it's five years old and it's changed.

COUNCIL MEMBER MILLER: Okay in 2011 would you say that this chart was justifiable?

ROBERT ISAACSON: It was in revision and it's changed.

COUNCIL MEMBER MILLER: It was not. It was not justifiable in 2011. It is not justifiable now. Even though it has changed I still haven't heard that you say it is changed and does now have

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a black or Latino or several included in that. So
has the change occurred where there is diversity
with black and Latino people in the senior staff?

ROBERT ISAACSON: In the top, not yet.

COUNCIL MEMBER MILLER: That is... I mean
CUNY services this population in a way that no
other institution does. We continually say that and
we're very proud of it. But when it comes to this
either the education that CUNY is giving is not
good enough to black and Latino people or we're not
hiring them and they're going somewhere else. Can
you explain to me how we can be educating this
population and that your chart looks like this.

ROBERT ISAACSON: I think you need to
understand...

COUNCIL MEMBER MILLER: I would like to
understand, that's why I'm asking.

ROBERT ISAACSON: Okay. I'm going to ask
Sonya Pierson to explain the, the way contracts
work and the way that people are positioned in
certain titles.

SONYA PIERSON: Okay so for the current
composition of senior management there are eight
people and there are, they're all white. The people

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have been with CUNY TV for a very long time. Some of them started in hourly positions and they, and they moved up. So the most recent person who was hired it was 2008. So since that time there have been no changes in senior management. There have been no positions that have opened up for senior, for that section of CUNY TV.

COUNCIL MEMBER MILLER: If this chart was in the 1970s I think it would have been appalling. So you've gone back to few, few dates to try to explain... I think there's, there's no way to excuse what's happening here. And these are the folks that are actually making decisions and too often in, in our communities we are told that someone else can tell the stories better, can make the decisions better than the affected communities. And I just, I don't, I don't, I don't know what to say. I still have a lot of love for CUNY and I always will but the diversity is a problem, particularly the higher up you go throughout the institution. I have never, I don't think I remember seeing as bad as this particular staffing chart. Usually one or two people thrown in so we can make a show of it. This one doesn't even do that. And so

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I hear this response a lot. It takes time. The way it works. There's some mechanisms we have to go through. It's, I hear it throughout the administration. I hear it throughout when I ask these questions. You know it's 2015. If we haven't worked through the mechanisms I'm not sure when we will. I think the chair asked some questions about when tests were being taken, there was no answer to that. Now I don't want to spend too much more time but I, this, you should not be proud of this. And you should have come in describing how we're going to fix it. And in terms of the budget it would have been good if we were coming into a CUNY TV hearing to have some information about how much it costs so we can have the conversation a bit more intelligently. With that thank you for the work that you are doing. But we, I think you, I think everybody here knows that this is not acceptable.

CHAIRPERSON BARRON: Thank you. Just before Council Member Gibson asks her question... Are these management positions, are they civil service positions, the ones that you're talking about, the eight positions, are they civil service?

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SONYA PIERSON: Two of them are, three
of them are.

CHAIRPERSON BARRON: Three of the eight
are civil service. So the others moved up...

SONYA PIERSON: Oh three, three are
classified civil service, and then one is
classified managerial.

CHAIRPERSON BARRON: Okay thank you.
Council Member Gibson.

COUNCIL MEMBER GIBSON: Thank you very
much Chair Barron and Chair Vacca. I appreciate the
chance to be here and... your leadership. Thank you
CUNY for being here and certainly I won't, I'll
belabor and continue to be repetitive but I will
say as a CUNY graduate of Baruch, as someone who
continues to fight for higher education, as a
former member of the State Assembly who was always
a champion for higher education we certainly can do
a lot better. And so I take this hearing as really
an opportunity to understand the challenges that we
have faced all these years and the fact that even
at this hearing I guess I would have appreciated
that CUNY had been a little bit more prepared. If
we're having a conversation about CUNY TV, the lack

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of diversity, promotional opportunities,
opportunities to grow within the CUNYTV family I
would have appreciated a little bit more detail on
how we can better prepare. And so now a lot of the
comments that you will get from us are going to be
questions that you're not able to answer but
certainly are going to keep having this
conversation. So let me just get to one quick
question. And you know we all have this graph
that's five years old. A lot of the, the staff, the
executive staff that are here as you have described
are seasoned veterans who have been here. So I
guess my number one question is if there are no
opportunities to grow in terms of getting at the
top, there are no current vacancies what can we do
to create new positions of management? Is that
possible? And can we make that happen?

ROBERT ISAACSON: I would think that's a
function of budget and we will look into that.

COUNCIL MEMBER GIBSON: Okay so we're in
the midst of a budget season now and so that's why
it's important to bring these questions up. Because
if we're having a conversation about growth and

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opportunity and there's a cost it's something the
council will need to know.

ROBERT ISAACSON: State budget.

COUNCIL MEMBER GIBSON: State budget,
okay. So that's even, we're past that season now.

ROBERT ISAACSON: Right.

COUNCIL MEMBER GIBSON: Another question
I wanted to ask and I noticed that the majority of
the staff you have are in the position of broadcast
associates right, at CUNY TV. And that is a
provisional position, position correct? So many of
them are in these provisional positions and I
assume that many of them have been there for more
than nine months?

ROBERT ISAACSON: That's for sure.

COUNCIL MEMBER GIBSON: That's correct?
So I think it may have been raised already but
you're aware of the state law that says that you
know we cannot have provisional staff in place for
more than, is it nine months that they cannot be in
that position? Is that the case? So is it up to
CUNY to provide the civil service exam that would
be necessary to shift these provisional staff out
of that current title?

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SONYA PIERSON: Yes.

COUNCIL MEMBER GIBSON: Is that how it
works?

SONYA PIERSON: Yes.

COUNCIL MEMBER GIBSON: So do, I think
you may have asked and I apologize so we're looking
at a timeline on when a civil service exam will
come?

SONYA PIERSON: Yes...

COUNCIL MEMBER GIBSON: Okay, okay.

SONYA PIERSON: ...get back to you with
the exact date.

COUNCIL MEMBER GIBSON: Okay I just
wanted to make sure. And I think Council Member
Vacca talked a little bit about but I'm a huge fan
of, of internships. I got my start as an intern in
Albany at SUNY and that's how I was able to get to
the New York State Assembly which ultimately got me
here. Most of my current staff in my district
office are all former interns and many are through
the CUNY different programs like the Tony Rogalski
program and others. So my question is in terms of
formatting and content of your current shows how
involved are students and do you have a number of

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2 internship opportunities and does that particularly
3 lead to employment opportunities at CUNY TV?

4 ROBERT ISAACSON: In my... Thank you. In
5 my remarks it was noted that of the 180 members of
6 the staff 80 of them were former students in the
7 university. So I think on that, and probably a good
8 percentage of those 80 were interns so that we
9 could observe them and work with them and then hire
10 them.

11 COUNCIL MEMBER GIBSON: Okay.

12 ROBERT ISAACSON: So yeah I think we're
13 pretty good on that.

14 COUNCIL MEMBER GIBSON: And are they
15 involved in the actual developing of the shows as
16 well?

17 ROBERT ISAACSON: Well if they're hired
18 and they're on staff now they could be doing any
19 number of things.

20 COUNCIL MEMBER GIBSON: Okay.

21 ROBERT ISAACSON: They could be
22 technical people who like and enjoy doing
23 operations.

24 COUNCIL MEMBER GIBSON: Okay.

25

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ROBERT ISAACSON: Or they could be
creative people or craft people.

COUNCIL MEMBER GIBSON: And the
internship program I imagine is ongoing so with the
enrollment increasing and further opportunities at
internships that number I imagine would would grow
right?

ROBERT ISAACSON: The problem is space
is the final frontier. We have some space problems
so we can only take on a certain number of interns
in the space that we have. There was mention of
certain members of the staff not having desks and
sitting in a, sort of like a, let's go back to the
previous administration, a bullpen type of space,
space. So we, we are kind of restricted to how many
interns we can take.

COUNCIL MEMBER GIBSON: Okay.

ROBERT ISAACSON: Sometimes it's five
and sometimes there's, sometimes there's less.

COUNCIL MEMBER GIBSON: Could you talk
just a little bit about the promotional
opportunities to grow within CUNY TV from the
different levels of broadcast associate to other
positions. How often does that growth happen? So is

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there a certain timeframe that a person would be a
broadcast associate before they move up.

ROBERT ISAACSON: Sonya has some detail
on that.

SONYA PIERSON: Generally movement
between levels it happens when the job changes or
if you become a senior producer or if you supervise
staff. But those, when those requests come in we
look at them, we gather information, and then we
have an independent review by our classification
unit of all of the duties and then they come up
with a recommendation.

COUNCIL MEMBER GIBSON: Okay. So I guess
there's just so much going on and to talk about but
I guess I would just emphasize the real importance
and the unique opportunity we have here. We need to
keep having this conversation about diversity,
about qualified people rising to the top. We all
know the decisions are made at the top. And we want
the reflectiveness to rise to that level where we
can say that there is diversity and also not just
cultural diversity but also opportunities for women
as well which I'm very supportive of. So I
appreciate your presence here and you know

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certainly the numbers just reflect the work that must continue to happen. And you know I speak for myself and not my colleagues but consider us as partners in this. We don't need to come back to this table two months later and have the same disappointing numbers. I want these numbers to get better. If we can help you as a council as partners then we want to do that. But you have to give us the information. Coming to us unprepared is not acceptable. We need to make sure that we have numbers, we have detail, so that we can see how best that we can help you in the council as we're in the season of this budget here at the council. So I appreciate your work. And thank you CUNY has been a huge part of my life and I'm thankful for the education that I got at CUNY. So I thank you for your presence here. And thank you to our chairs. Thank you chairs.

CHAIRPERSON BARRON: Thank you. Just before we move to Council Member Williams. In the previous panel one of the panelists said that they moved from I think, they moved to the position of Senior Editor but there was no additional compensation that was attached to that. How did

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that happen? As I'm listening to you you said
people move up so that's not...

SONYA PIERSON: It depends on all of the
factors. You know I would have to review that case
specifically. But we look at the duties, we talk to
the supervisor, and we have the independent review.

CHAIRPERSON BARRON: Okay so we'll give
you the particulars and we could get further
clarity as to how that happened. Council Member
Williams you have additional questions.

COUNCIL MEMBER WILLIAMS: thank you very
much. You mentioned Michael Serman, Director of
Engineering.

ROBERT ISAACSON: Yes.

COUNCIL MEMBER WILLIAMS: When was that
position created?

SONYA PIERSON: It's been a couple of
years.

COUNCIL MEMBER WILLIAMS: So it was
created after the chart was...

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER WILLIAMS: ...changed? So
we do have the ability to add different positions?

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ROBERT ISAACSON: Yes because somebody,
someone left the position. So it wasn't an
additional position.

COUNCIL MEMBER WILLIAMS: So the chart
that we have here, in the chart that we have here
from 2011 doesn't have the position of Director of
Engineering.

ROBERT ISAACSON: That's correct.
Somebody was in that position after that chart was
established, that person left. And then Serman took
the place of that...

COUNCIL MEMBER WILLIAMS: That position
was created however after 2011?

ROBERT ISAACSON: After, after 2011.

COUNCIL MEMBER WILLIAMS: So we did
create a position after this chart?

ROBERT ISAACSON: Right, correct.

COUNCIL MEMBER WILLIAMS: And there's
one, two, three, four, five, six, seven, eight,
nine, 10, 11 positions. You said there's now eight.

ROBERT ISAACSON: There's now eight
yeah. Three...

COUNCIL MEMBER WILLIAMS: So...

ROBERT ISAACSON: ...have dropped down.

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COUNCIL MEMBER WILLIAMS: So we can fill
that?

ROBERT ISAACSON: No no three have
dropped down to a different, second level.

COUNCIL MEMBER WILLIAMS: They kept the
same salary?

ROBERT ISAACSON: Yeah.

COUNCIL MEMBER WILLIAMS: Okay. Alright
I hope when we have these discussions that there's
a discussion on how you plan to fix it. And that's,
that's what kind of struck me even more like there
wasn't a, there should've been at least a Maricopal
[phonetic] or whatever you want it call it... this is
bad. And this is what we're doing to try to fix it.
And I haven't hear that. So I don't even know... into
the pipeline create... I don't know what's going on
to address this. And so I'm hoping if we, if and
when we have this discussion again that will be
addressed because it has to be addressed. There's,
there's no doubt about that it has to be addressed.

ROBERT ISAACSON: Well we're going to
have internal discussions I'm sure.

COUNCIL MEMBER WILLIAMS: The, the
programs that were mentioned from African American

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Legends, Black Writers... all those programs, are
they all currently in production?

ROBERT ISAACSON: African American
Legends is on hold. Black Writers is, is from the
past. We have, we've done some acquisitions. We
just stopped showing a series called Great African
American Authors which we acquired from a, I don't
remember the source. We have shown lots of
different series from Europe; Euro Arts Jazz Series
with Miles Davis, Jimmy Hendricks, fantastic
series. We've done Caribbean Folk Tales... series
from Caribbean Television Association, a series of
films from the Black Films Foundation Series,
series of local black independent films. So we are
constantly looking for content to put on the air
that represents all of the different groups that we
are needing to represent.

COUNCIL MEMBER WILLIAMS: But some of
the 35 percent that my colleagues spoke about and
were shown up here even though we use it here
they're not currently in production.

ROBERT ISAACSON: No everything that was
on the screen is in production.

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COUNCIL MEMBER WILLIAMS: Everything
that's on the screen...

ROBERT ISAACSON: Except for Black
Writers and, and...

COUNCIL MEMBER WILLIAMS: So everything
wasn't on there, everything except that one.

ROBERT ISAACSON: I'm sorry.

COUNCIL MEMBER WILLIAMS: Everything
except the one you're saying was in production.

ROBERT ISAACSON: Black Writers is not
in production.

COUNCIL MEMBER WILLIAMS: Okay.

ROBERT ISAACSON: Okay. African American
Legends is on...

COUNCIL MEMBER WILLIAMS: Okay.

ROBERT ISAACSON: ...hiatus at the moment.

COUNCIL MEMBER WILLIAMS: Okay.

ROBERT ISAACSON: Everything else is in
production.

COUNCIL MEMBER WILLIAMS: And they had
some question about whether those programs had
digital archives for online viewing, so do they all
have digital archive?

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ROBERT ISAACSON: They're being
formatted now to be their own websites. They will
have, yeah. You can go in and source the now...

COUNCIL MEMBER WILLIAMS: Okay.

ROBERT ISAACSON: ...but we're going to,
we were going to you know brand them as websites.

COUNCIL MEMBER WILLIAMS: You talk about
a second layer of management.

ROBERT ISAACSON: Right.

COUNCIL MEMBER WILLIAMS: Can you talk
about that and who's on there?

ROBERT ISAACSON: Not off the top of my
head, no.

COUNCIL MEMBER WILLIAMS: I just will
revert back to what my colleague Council Member
Gibson said. If we're going to have this discussion
it'll be good to have this, this information.

ROBERT ISAACSON: Okay.

COUNCIL MEMBER WILLIAMS: Thank you
Madam Chair.

CHAIRPERSON BARRON: Thank you Council
Member. I do want to thank you for coming. As you
have heard we have lots of issues, lots of
concerns. We're not satisfied with the status as it

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2 is. We want a time table for the exams that will be
3 brought forth. We want to also engage you in
4 conversation as to what other, what other ideas we
5 can make, we can engage in to achieve diversity in
6 management, senior management so that we can see a
7 reflection of black and Latinos in those decision
8 making power positions. We know that CUNY, we heard
9 how great the diversity is among students, amongst
10 the lower rungs of the panel of, lower rungs of the
11 employees here but that's not good enough. And as
12 has been said we did ask you to come prepared and
13 we don't think that your preparation was adequate.
14 And we do hope that you'll be able to supply us
15 with the information that was requested. We did ask
16 for the overall budget, the organizational
17 structure, diversity in budgeting, wage issues and
18 disparities, who determines programming and
19 content, what type of outreach... well you did answer
20 that one. So we, we will reframe those questions
21 for you again and we look forward to working
22 collaboratively with you to fix this problem
23 because I feel that this is a great disservice. And
24 in New York City where the mayor talks about
25 closing the gap and doing away with the income

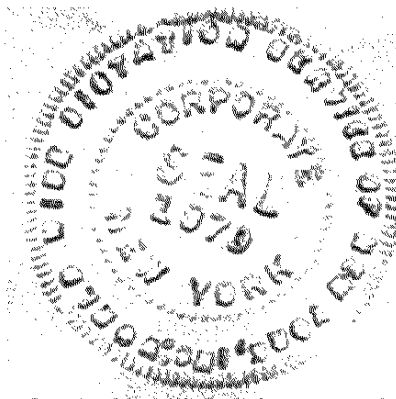
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inequality and having equity we have to make sure
that CUNY is in the forefront of making that a
reality. So we thank you for coming and for your
testimony and we look forward to the responses to
the questions that we've posed. Seeing that there
are no other panelists, no other persons offering
testimony. We will conclude this hearing. Thank
you.

[gavel]

C E R T I F I C A T E

World Wide Dictation certifies that the foregoing transcript is a true and accurate record of the proceedings. We further certify that there is no relation to any of the parties to this action by blood or marriage, and that there is interest in the outcome of this matter.



Date May 7, 2015