



Cornell University  
Student Assembly

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2012 - 2014 SAF Application Form

Checklist for Application

	Applicant	Office
<b>Preliminary Items Due 4pm, April 25, 2011</b>		
Eligibility Checklist (reverse side)	_____	_____
Dollar request per student per year	\$ <u>11.50</u>	_____
Petition signatures (if new applicant)	_____	_____
<b>Final Attachments Due 4pm, September 9, 2011</b>		
Constitution, Charter, Bylaws	_____	_____
Mission Statement (1 pages)	_____	_____
Group Profile (3 pages)	_____	_____
<ul style="list-style-type: none"> <li>● Officers</li> <li>● Number of Members</li> <li>● History</li> <li>● Activities, Programming, Events in Current Cycle</li> </ul>		
Summary of request (2 pages)	_____	_____
08-11 Financial Statements	_____	_____
11-14 Projections	_____	_____
<b>Office Use Only</b>		
Received by:	_____	_____
Date Received:	_____	_____
Sigs Checked:	_____	_____

**Applicant Organization/Program Name:** Cornell Cinema

**Primary Contact**

**Secondary Contact**

Name: Mary Fessenden

Name: Eric Horn

Address: Cornell Cinema  
104 WSH

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: 255 3522 Email: mkf2

Phone: 512 293-1862 Email: emh85

A representative must certify that the documents provided in this application are accurate, represent best information available to the organization at this time, and are suitable for public distribution. The documents provided constitute the organization's application for undergraduate byline funding for the 2012-2013 and 2013-2014 fiscal years. The Student Assembly will review the applications in the fall semester of 2011. **Organizations may not submit or amend applications after 4pm on Monday, April 25, 2011.**

Representative: Mary Fessenden \_\_\_\_\_ 9/9/11  
(print name) (signature) (date)

# Student Assembly Byline Funding Eligibility Checklist

To be eligible for consideration for byline funding, the applicant must meet the following criteria:

	Applicant Initials	Staff Use Only
<b>Required for All Applicants</b>		
Directly and primarily serves/benefits the entire undergraduate Cornell community	MS	_____
Allows all students equal access to services and/or participation	MS	_____
Requests minimum of \$0.50 per student per year and number of cents requested is divisible by two	MS	_____
<b>Required for Applicants Who Are Not Currently Receiving Byline Funding</b>		
If applicant is not currently receiving byline funding, has collected petitions with 1,500 distinct signatures of registered Cornell undergraduate students	_____	_____
<b>May Be Waived By Student Assembly with Approval of University President</b>		
Is registered with the Student Activities Office	MS	_____
Is student-directed and student-led	_____	_____
Has Cornell operating account with internally controlled funds	MS	_____
Has a Cornell-employed advisor with oversight of Cornell funds	MS	_____
Has received funding from a unit at Cornell university in each of the last two semesters	MS	_____

If applicant is a registered student organization, the following officers must sign below. The undersigned acknowledge that they have reviewed the application, and that the organization and its officers agree to all conditions explained on the reverse page of this application.

President: Eric Horn Eric Horn 9/9/11  
(name) (signature) (date)

Treasurer: Jared Landsman \* 9/9/11  
(name) (signature) (date)

Advisor: Mary Fessenden [Signature] 9/9/11  
(name) (signature) (date)

\* will be included on hard copy

## **Cornell Cinema's SAF Proposal**

September 9, 2011

### **Summary of Request**

Cornell Cinema is requesting an increase from \$10 to \$11.50/student. Our request has two parts: first, we are asking for the restoration of the \$1 that was cut from our funding two years ago; and second, we are seeking a 50 cent increase above that. We explain both below.

#### Request for \$1.00 -

We seek restoration of the \$1 that was cut from our funding two years ago, a cut that came about due to three particular issues: confusion over exactly how Cornell Cinema spent its allocation from the SAF (in particular with regard to student wages); concern over the size of our reserve account; and a lack of understanding about the role our Student Advisory Board plays (exacerbated by the absence of bylaws). We believe all of these areas have been addressed—see detailed explanations below—and so are requesting the restitution of the \$1 cut.

The original proposal to cut our funding two years ago (by \$2.40, amended to \$1.00) was based in large part on the assumption that we were using activity fee money to pay our student employees. Unfortunately, the complexity of our budget made it difficult to see that this was never the case. To address this misunderstanding, our budgets now clearly show that we are able to pay student employees from other sources of income. The fact that SAF money is now placed in a separate account greatly facilitates this clarity.

The Appropriations Committee also expressed concern over the size of our reserve. Given that the reserve exists to cover equipment replacement (which is very expensive for a movie theatre), and deficits (which can result from lack of good Hollywood films to program), our reserve was not excessive, and, as it turned out, we did need to replace our video projector in Willard Straight Theatre in the summer of 2010, which cost over \$33,000, reducing our reserve by over 40%. And as our projected budgets reveal, we expect we'll have to further draw down the reserve over the next three years.

The third issue was perceived lack of student involvement, particularly with regard to our Student Advisory Board. To address this, the Board drafted bylaws spelling out its role, and these bylaws were approved by the SA in the spring, with the assistance of former SA member Matt Danzer and VP of Finance, Adam Nicoletti.

We managed to weather the (\$1) cut in FY10-11 thanks to the support of the Atkinson Forum and unexpected savings experienced due to increased work-study coverage. But this year, FY11-12, we will not have Atkinson funding (nor a

grant from the Academy of Motion Picture Arts & Sciences). Therefore, we are anticipating a much larger deficit, which will reduce our reserve significantly.

Given that all three issues brought to our attention by the SA were addressed and resolved, we request the restoration of the \$1 cut.

Request for an additional \$.50:

Effective this fall (2011), Swank Motion Pictures, the company from which Cornell Cinema books many titles (Swank holds non-theatrical rights to titles from many major studios, including Columbia, Disney, Miramax, Paramount, Warner Bros, Weinstein, etc.), started charging a minimum of \$275 for all kinds of titles previously booked with fees of \$200 or \$250. We estimate that this price increase in film rental will amount to approximately \$1,500-2,000 more in film rental costs per year.

The economic crisis continues to take its toll on the New York State budget, and subsequently on the New York State Council on the Arts (NYSCA), from which Cornell Cinema receives a grant. This has resulted in a net loss of about \$8,000 – 10,000 per year in funding from NYSCA.

The combination of these two items alone amounts to a negative budgetary impact of between \$9,500 and \$12,000, and yet we are asking the SA to contribute just a portion of this with a 50-cent per student increase.

With this increase, we can continue to put on programming that is popular with all of our stakeholders.

## **Mission Statement**

Cornell Cinema's range of programming mirrors Cornell University's motto: "...an institution where any person can find instruction in any study."

Cornell Cinema's primary mission is educational—to offer Cornellians (as well as the general Ithaca community) selections drawn from the full spectrum of film and electronic media, including documentary, classic, independent, international, silent and experimental films, as well as live film-related events that illuminate the cinematic form. As such, much of the work offered by Cornell Cinema is not available anywhere else in the region (within a 75 mile radius). Its secondary purpose is to provide affordable, popular commercial film entertainment for the Cornell community.

Through its mission, Cornell Cinema seeks to engage as broad an audience as possible in dialogue with film and electronic media, with the goals of enriching lives, expanding knowledge, and informing ways of seeing, and ultimately, understanding, on both a personal and global level.

This forum for thought and discussion is achieved through the presentation of films representing a wide range of subject content, utilizing a variety of film genres and techniques, and originating from a global network of sources. The resulting dialogue is facilitated with program notes, introductions by film scholars, panels with experts from the field, and filmmakers engaging in post-screening discussions.

Cornell Cinema is unique in the range of work it offers, the diversity of communities it serves and the vital role it plays in the cultural life of both Cornell and the greater Ithaca area.

It is also important to note that Cornell Cinema's operation (derived from its mission) plays the vital role of providing a very necessary mental health outlet for stressed Cornell students, who know that on any night of the week they can find refuge from their studies and stresses at Cornell Cinema.

Cornell Cinema offers more programming per activity dollar spent than any other organization funded by the activity fee and reaches the broadest cross-section of students at Cornell. It is a model program in melding together aspects of both student and academic life, in shaping the lives of students who take advantage of its offerings and providing an unprecedented 7-night a week early and late night program option (an alternative to drinking and the bar scene) that's open and welcoming to an extremely diverse group of students of all ages.

## **Organization Profile**

**Organization Chart – follows**

### **Membership:**

#### **Professional Staff**

Mary Fessenden, director

Kristina Baier, manager

Paul Dimmick, head projectionist

Railey Savage, administrative assistant/shipping manager

Ross Haarstad, graphic designer (part-time)

#### **Student Advisory Board (SAB), officers, 11-12**

Eric Mitchell Horn [emh85@cornell.edu](mailto:emh85@cornell.edu), President/SA Committee Co-Chair

Deborah Sands [ds567@cornell.edu](mailto:ds567@cornell.edu), VP/Promotions Committee Chair

Jared Paul Landsman [jpl236@cornell.edu](mailto:jpl236@cornell.edu), Secretary/Treasurer

Elizabeth Mary Wheeler [emw78@cornell.edu](mailto:emw78@cornell.edu), Events Committee Chair

Lisa Kathleen Poirier [lkp33@cornell.edu](mailto:lkp33@cornell.edu), Programming Committee Co-chair

Danya Glabau [dag66@cornell.edu](mailto:dag66@cornell.edu), Programming Committee Co-chair (graduate student)

Meghan E Bowman [meb339@cornell.edu](mailto:meb339@cornell.edu), SA Committee Co-Chair (graduate student)

#### **Student Advisory Board, membership**

Approximately 30 other students (in addition to officers listed above) comprise the SAB. Membership is derived from all four undergraduate classes as well as graduate students, and from a broad cross-section of campus majors. These members actively participate in discussions and decision-making about programming, and work on one of three committees: events, promotions, and/or student assembly relations.

#### **Student Staff**

Cornell Cinema currently employs about 35 students as theatre managers, projectionists, box officers, concessionaires, blurb writers, publicity assistants, office assistants and shipping associates.

#### **Student Volunteers**

Cornell Cinema has about 15 student volunteers working as ushers.

## **History**

Cornell Cinema was established 1970, the combination of 2 existing programs, "recognizing that cinema is a central art form and there is a demand for cinema which includes educational and aesthetic qualities not normally found in local and commercial cinema" (Professor Charles C. Russell, Cornell University Cinema committee), however, from the start, CC was only minimally subsidized by the University. For the first 15 years of its existence, Cornell Cinema showed approximately 500 films in 900 screenings over 46 weeks out of the year. But ever since then, with the regular introduction of more and more alternative ways to view films (videocassettes on home VCRS, cable TV, DVDS, internet, Netflix, etc,) Cornell Cinema has had to adapt its offerings, reducing the number of films shown and the number of weeks out of the year they are presented, so that now it presents 250 titles in 600 screenings over 40 weeks out of year. This reduction in programming is reflected by the fact that Cornell Cinema used to produce nine calendars a year, but now only produces five. At the same time, more live events are now offered to create more of an experience for viewers.

## **Activities, Programming and Events in the Current Funding Cycle**

*Provide an overview of operations over past two years, any activities and events you have offered:*

Over the past two years, five calendars were produced annually, with films arranged in thematic series and as stand-alone Ithaca premieres & events geared to appeal to a wide range of audience members. Each calendar typically contained classic, documentary, experimental, foreign and independent films, emphasizing voices not usually heard through the mass media. In addition, 2<sup>nd</sup>-run art house and commercial films were shown, which provided an appealing and affordable entertainment option for Cornell students. Approximately **250** different programs (offered via 600 screenings) were presented each year. During each year between 15 and 20 guest filmmakers presented work, and between 4 and 8 live musical events involving film were showcased. Much of this kind of programming can typically only be found in large urban areas like LA and New York, which means CC added a significant slice of metropolitan cultural life to Ithaca.

While it is too early in our programming cycle to know specifics for spring 2012, FY12-13 and beyond, each calendar will include a Monday Night Classic Cinema series, a Wednesday night thematic series, 2 – 3 other smaller thematic series, premieres of new foreign and American independent films, documentaries and experimental work, and visiting filmmaker and live music/film events. The classic cinema series showcases a particular director, actor, national cinema or genre and provides an education in the history of cinema and a context with which to view other work. The series is often introduced by a faculty member or visiting scholar, and when including silent films, live musical accompaniment is provided.

Emphasis is placed on showing work in high quality 35mm prints, many newly struck or restored. The Wednesday night thematic series explores contemporary issues and ideas, and often involves visiting filmmakers and guest introductions. New international films are selected which depict cultural difference and increase global awareness, and chosen with Cornell's diverse audience in mind. Documentaries are shown that provoke discussion about issues of our times, which tend to be neglected by the mass media.

We will continue to offer our semi-annual cosponsorship program, inviting student, academic and community organizations to submit proposals for programming. This service engages a range of groups in the process, giving them a voice in selection, scheduling and promotion, and ultimately a vested interest in the program.

Over the past two years, CC worked with many student organizations to present programs. See **Appendix A** for a list of organizations.

For specifics on all of our programming over the past two years, see **Appendix B**.

*Provide an overview of any changes made financially or operationally*

As previously mentioned, a separate SAF account was established in FY10-11 to which we charge direct programming expenses.

In an effort to create another source of earned income, we began soliciting onscreen advertisers in the spring of 2011. Student Advisory president, Eric Horn, spearheaded the organization of this new initiative. Projected income of \$3-4,000 from this new source is reflected in our "other income" budget line for FYs 11-12 - 13-14.

Cornell Cinema's gift account, which has historically been very small, does now contain \$14,000, the accumulation of several years of miscellaneous gifts. A concerted, but modest, fundraising appeal was sent out this past summer, but added less than \$3,000 to the account (included in the \$14,000). With no time to work on development, we don't expect to see big changes in this account over the next few years, but we certainly expect to draw upon it in the coming years as our reserve account dwindles.

### **Financial Information with Historical (08-11) and Projections (11-14) 3 past, current and 2 future**

See the following documents:

Cornell Cinema Financial Reports and Projections, FY08-09 – FY13-14

Specific expenses charged to the Activity Fee account in FY10-11 (the first year this system was in place)

Cornell Cinema SAF Budget Notes

## Summary Income/Expense Statement

See Cornell Cinema SAF Budget Notes

## Event breakdown & Other Detailed Reporting

### Attendance figures – see Appendix B

#### Attendance Summary for FY09-10:

Grand total: 29,337

Student admissions: 24,085

**Undergrad admissions: 14,451 – 16,860**

Number of programs: 238

Number of screenings: 608

Avg attendance per program: 123 (up from 100 in FY08-09)

Avg attendance per screening: 48 (up from 45 in FY08-09)

Avg undergraduate student attendance per program: 61 - 71

#### Attendance Summary for FY10-11\*\*:

Grand Total: 28,000

Student Admissions: 22,294

**Undergrad admissions: 13,376 – 15,606**

Number of programs: 255

Number of screenings: 600

Avg attendance per program: 110

Avg attendance per screening – 47\*

Avg undergraduate student attendance per program: 52 - 61

\*For perspective: average attendance per screening at Cinemapolis, Ithaca's arthouse theatre, is 16

**\*\* The reason attendance was lower in FY10-11 is that recent Hollywood fare available for programming during the fall of 2010 was very lackluster.**

### Cost per Event/Service and date & location of event

Cornell Cinema offers too many events to be able to provide specific info on each in this report. Budgets provide overall figures. Calendars of past events can be provided upon request.

**But here are some sample program costs:**

***Film Rentals for popular Hollywood Films:***

Toy Story 3 - \$1062  
Despicable Me - \$546  
Scott Pilgrim vs. the World - \$480  
Inception - \$1250  
Never Let Me Go - \$500  
Easy A - \$687  
The Social Network - \$369  
Black Swan - \$500  
The King's Speech - \$762

Above amounts are film rental only, and don't include the other costs of presenting these films, like: film shipping (avg of \$80/title); theatre staffing; advertising; theatre rental; equipment usage; admin overhead, bringing the overall costs for each one of these film titles well over \$1000 and in some cases over \$2000.

***Alloy Orchestra in November 2010:***

Performing with **Metropolis & Masters of Slapstick**

Orchestra Fee: \$2500

Film Rental (2 titles): \$1652

Sound equip/operator for 2 shows: \$700

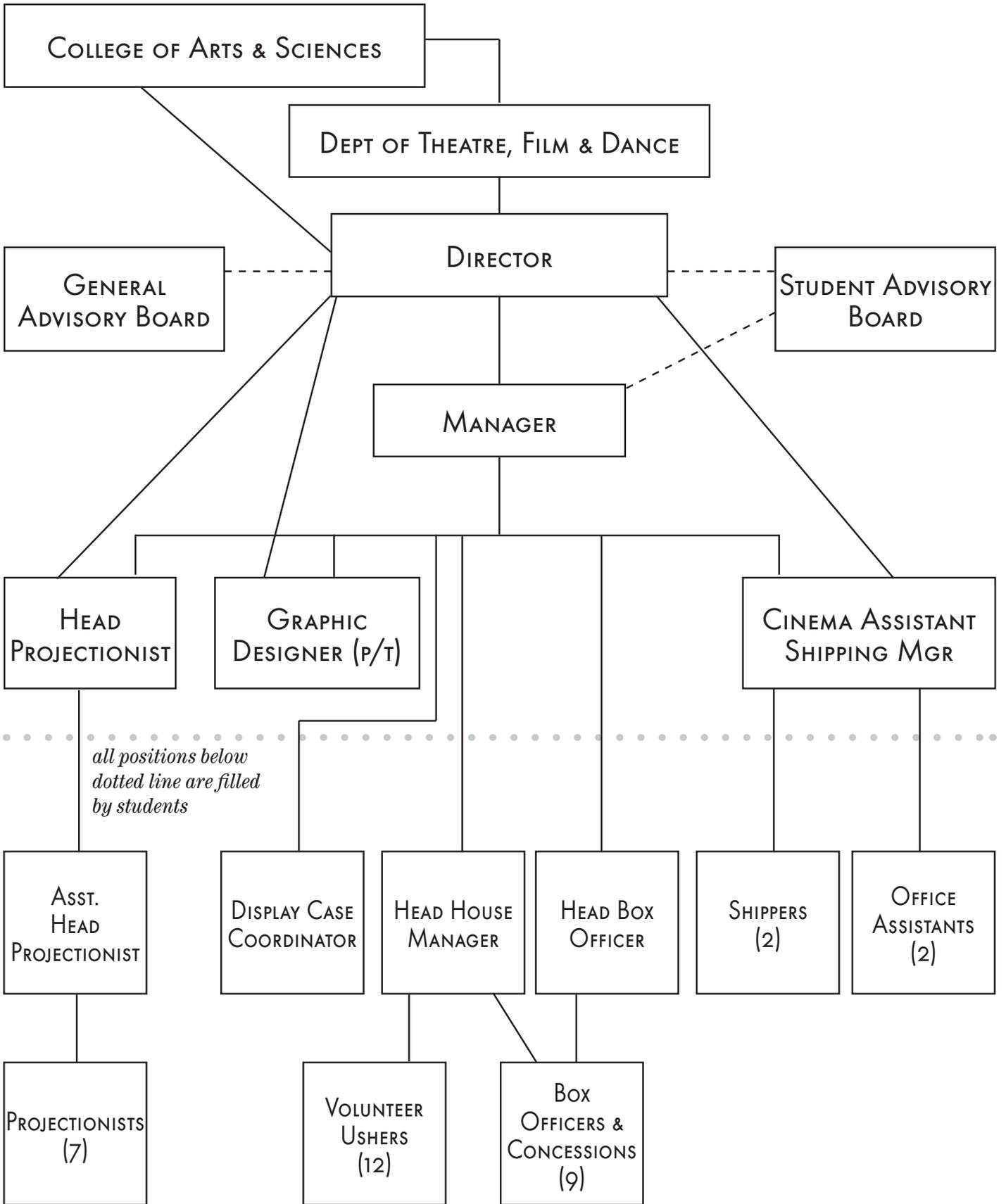
Travel from Boston: \$360

Hotel accommodations: \$400

**Total: \$5612** (this does not include staffing costs, theatre rental, advertising or admin overhead)

**Constitution, Charter & Bylaws**

Bylaws for the Student Advisory Board were written in FY10-11 and officially approved by the Student Assembly in spring 2011.

**Cornell Cinema**  
**Appendix A**

**FY09-10 Student Organization Cosponsors**

Cornell Health International  
Cornell Hillel Jewish Student Union  
Cornell Minds Matter  
CU Colombian Student Assoc.  
CU Sustainability Hub  
CU Vietnamese Student Assoc.  
Haitian Students Assoc.  
Japan US Assoc.  
Orientation Steering Committee  
Panhellenic Assoc.  
Society for India  
Turkish Student Assoc.  
Welcome Weekend  
Women's Resource Center

**FY10-11 Student Organization Cosponsors**

ALANA  
Assoc. of Peruvians at Cornell  
Black Students United  
Cornell Hillel Jewish Student Union  
Cornell Israel Public Affairs Committee  
Cornell Union for Disabilities  
CU Colombian Student Assoc.  
CU Sustainability Hub  
CUSLAR  
Kyoto Now!  
LBQ, part of Haven: LGBTQ  
Orientation Steering Committee  
Panhellenic Assoc.  
Society of Polish Students  
Turkish Student Assoc.  
Welcome Weekend

## Appendix B

### Cornell Cinema Selected Programming/Tickets, FY 09-10

Total tickets: 29,337

Total number of titles: 238

Total number of screenings: 608

Please note: attendance is listed in parentheses

#### Recent Hollywood Fare, Arthouse Hits & Cult Favorites

**Adventureland** (149); **Sunshine Cleaning** (153); **The Soloist** (183); **Lawrence of Arabia** (146); **2001: A Space Odyssey** (190); **Up** (1,036); **Star Trek** (440); **Brothers Bloom** (176); **Rudo y Cursi** (197); **Drag Me to Hell** (130); **Moon** (292); **The Proposal** (211); **Food, Inc.** (671); **Public Enemies** (215); **Away We Go** (146); **The Hangover** (390); **Harry Potter and the Half-Blood Prince** (351); **The Hurt Locker** (115); **Nightmare on Elm Street** (120); **No Impact Man** (222); **500 Days of Summer** (743); **Julie and Julia** (245); **District 9** (321); **Inglorious Bastards** (507); **Zombieland** (229); **A Serious Man** (193); **Coco Before Chanel** (184); **Monty Python and the Holy Grail** (95); **City of God** (109); **Pirate Radio** (117); **Oscar Nominated Short Animations** (272); **Fantastic Mr. Fox** (539); **Precious** (220); **Sherlock Holmes** (244); **An Education** (199); **Imaginarium of Doctor Parnassus** (261); **Invictus** (131); **A Single Man** (153); **Youth in Revolt** (186); **Easy A** (198); **Avatar** (189); **Metropolis** (301); **Alice in Wonderland** (201)

#### Guest Filmmaker Events

**Treeless Mountain** with filmmaker So Yong Kim & producer Bradley Rust Gray (99)  
**When It Was Blue** with live dual 16mm projector performance by Jennifer Reeves (76)  
**Urbanimation** with animator Karl Staven (31)  
**Unloosened and Root & David Dixon is dead** w/ live director commentary (41)  
**Dwando (The Conflict)** with filmmaker Suman Ghosh '02 (50)  
**Ice Bears of the Beaufort** with filmmakers Arthur C. Smith III '75 and Jennifer Smith (185)  
**Motherhood** with writer/director Katherine Dieckmann (105)  
**Tales from the Brothers Quay** with Timothy and Stephen Quay (248)  
**Behind the Rainbow** with filmmaker Jihan El Tahri (35)  
**Temple Grandin**, with Temple Grandin, a Frank H.T. Rhodes Class of '56 Professor, and Producer Scott Ferguson '82 (221)  
**The Ukrainian Time Machine** with filmmaker Naomi Uman (40)  
**Chris and Don: A Love Story** with filmmakers Tina Mascara & Guido Santi (34)  
**Help for Haiti! A Film Fundraising Event** with members of the non-profit media collective Developing Pictures and filmmaker Marilyn Rivchin (55)  
**Easy A**, sneak preview with director/producer Will Gluck '93 (198)

#### Films with Live Music

**The Lodger: A Story of the London Fog** with live piano accompaniment by Philip Carli (127)

**Blackmail** accompanied by the Alloy Orchestra (173)  
**Man with a Movie Camera** accompanied by the Alloy Orchestra (117)  
**13 Most Beautiful...Songs for Andy Warhol's Screen Tests**  
with live performance by Dean & Britta (306)  
**All My Friends are Funeral Singers** with live music by Califone (135)  
**Requiem for Analog TV Noise** with host Park Doing and live music by local musicians  
(54)  
**Peter Pan** w/live piano accompaniment by Philip Carli (114)  
**Show People** with live piano accompaniment by Philip Carli (115)  
**Cyclonic: The Dance and Life of Eva Tanguay** with live music by Mary Lorson &  
the Soubrettes (84)  
**The Books: A Live Multimedia Performance** (296)  
**Metropolis** accompanied by the Alloy Orchestra (301)

#### Other Special Events

An Orientation to Cornell Cinema w/guests (150)  
**Food Inc.** with faculty panel discussion (309)

*Notes regarding entries below:  
Some individual titles are cross-listed in series  
W/guest indicates a speaker other than the filmmaker*

#### Monday Night Classic Cinema

*Hitchcock 101* (15 titles; 1490 tickets) w/multiple guest intros  
*Hits from the '70s!* (10 titles; 597 tickets)  
*Classics: New Prints & Restorations* (6 titles; 173 tickets)

#### Wednesday Night Thematic Series

*In Glorious Technicolor: A 3-Strip Technicolor Celebration* (7 titles; 296 total tickets)  
*The Great Divide: Before & After the Wall* (4 titles; 342 tickets)  
*Cities: Inside Out* (7 titles; 583 tickets)  
*Under the Skin of the New Europe* (5 titles; 211 tickets)  
*Creative Resistance & Hopeful Alternatives* (4 titles; 197 tickets)

#### Other Thematic Series

*Music Docs* (3 titles; 485 tickets)  
*City Cinema* (3 titles; 244 tickets)  
*Catalan Surrealist: Pere Portabella* (2 titles; 251 tickets)  
*Best Foreign Language Film Oscar Winners!* (4 titles; 563 tickets)  
*Unmade Beds: Messy Love, Hipster Style* (3 titles, 1,018 tickets)  
*Earth Days* (6 titles; 810 tickets)  
*Classic Sci-Fi* (2 titles; 155 tickets)  
*Sundance Selects* (7 titles; 1,008 tickets)  
*Best Foreign Film Oscar Nominees* (3 titles; 541 tickets)  
*Art Documentaries x 3* (3 titles; 378 tickets)  
*5 Masters of World Cinema: New Work* (5 titles; 514 tickets)  
*From Page to Screen: 3 Recent Adaptations* (3 titles; 430 tickets)  
*Oscar Docs: And the Nominees Are...* (3 titles; 185 tickets)

*Jewish Film Festival* (3 titles; 196 tickets)  
*Deux avec Deneuve* (2 titles; 110 tickets)

#### Traveling Festivals

**The 47th Annual Ann Arbor Film Festival** (32)

**The 29th Annual Black Maria Film and Video Festival** with festival director John Columbus (25)

#### Documentary Premieres

**Anita O'Day: The Life of a Jazz Singer** (97); **Throw Down Your Heart** (236); **Fados** (152); **Know Your Mushrooms** (202); **Of Time and the City** w/guest (51); **Outrage** w/guest (50); **CUT: Teens and Self-Injury** w/filmmaker (51); **The Windmill Movie** (31); **Soul Power** (120); **Earth Days** (25); **Split Estate** w/guest (78); **The Pervert's Guide to the Cinema** (78); **No Impact Man** (222); **Virtual JFK: Vietnam if Kennedy Had Lived** w/guest (27); **The Yes Men Fix the World** (168); **The Beaches of Agnes** (112); **Visual Acoustics** (198); **24 City** w/guest (49); **La Danse: The Paris Opera Ballet** (156); **Yoo Hoo, Mrs. Goldberg** (60); **The End of Poverty?** w/guest (122); **The Greening of Southie** w/guest (33); **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers** (85); **Koolhaas Houselife** (158); **Words on Water** w/guest (48); **Wings of Defeat** w/guest (35); **Rumble in Mumbai** w/post screening discussion (58); **Bishar Blues** w/post screening discussion (50); **The Fourth World War** w/post screening discussion (41)

#### Foreign Film Premieres

**Hunger** (44); **Warsaw Bridge** (72); **Tokyo!** (121); **Il Divo** (215); **Tulpan** (176); **You, the Living** (74); **Liverpool** (33); **Three Monkeys** (64); **Thirst** (129); **Departures** (201); **Still Walking** (111); **Revanche** (163); **Katyn** (36); **The Sun** (60); **The Wind Journeys** (83); **Storm** (41); **The Girl on the Train** (59); **Owl and the Sparrow** (46); **Home** (66); **District 13: Ultimatum** (78)

#### Other Premieres

**Battle for Terra** (49); **Beeswax** (43); **Mary and Max** (154); **Unmade Beds** (232); **The Piano Turner of Earthquakes** (44); **Oscar Nominated Shorts: Animation!** (272); **Oscar Nominated Shorts: Live Action!** (166); **\$9.99** (85); **Disgrace** (109)

#### Restored/New Prints of Classics

**Dersu Uzala** (200); **Amarcord** (105); **Costa Gavras's Z** (133); **2001: A Space Odyssey** (190); **Cobra Woman** (55); **Leave Her to Heaven** (34); **Pandora and the Flying Dutchman** (24); **Love Letters and Live Wires: Highlights from the GPO Film Unit** (55); **Le Combat dans L'ile** (64); **Butch Cassidy and the Sundance Kid** (78); **Small Change** (42); **The Bicycle Thief** (33); **Mr. Hulot's Holiday** (24); **Mississippi Mermaid** (51); **Araya** w/guest (21); **Promised Lands** w/guest (24); **Leon Morin, Priest** (20)

#### IthaKid Film Festival

**For All Mankind (132); Kids Flix Mix (55), Peter Pan w/live music (114), Lotte from Gadgetville (72), The Neverending Story (39), Cloudy with a Chance of Meatballs (328); Where the Wild Things Are (198), Earth (196), Fantastic Mr. Fox (271)**

Outdoor Terrace Screenings

**Duck Soup (224)**

**The African Queen (230)**

**Double Indemnity (230)**

**Cornell Cinema Selected Programming/Tickets, FY 10-11**

Total tickets: 28,000

Total number of titles: 255

Total number of screenings: 600

Please note: attendance is listed in parentheses

Recent Hollywood Fare, Arthouse Hits & Cult Favorites

**How to Train Your Dragon (177); Ghost Writer (137); The Girl with the Dragon Tattoo (165); Shutter Island (175); Kick-Ass (122); Some Like It Hot (214); Brazil - Director's Cut (144); Get Him to the Greek (525); Iron Man 2 (293); Please Give (111); Exit Through the Gift Shop (258); Toy Story 3 (550); Despicable Me (423); I am Love (112); The City of Lost Children (99); Micmacs (192); Shaun of the Dead (71); Amelie (136); Marie Antoinette (64); The Kids are All Right (178); Inception (998); Never Let Me Go (231); Howl (199); Easy A (662); Inside Job (345); It's Kind of a Funny Story (143); The Social Network (319); Oscar Shorts: Animation (383); Megamind (235); 127 Hours (330); Harry Potter and the Deathly Hallows: Part 1 (261); The Fighter (228); Black Swan (367); The King's Speech (491); True Grit (189); No Strings Attached (177); Blue Valentine (130); The Illusionist (148); The Tempest (210); The Adjustment Bureau (291); Rubber (157); The Big Lebowski (102).**

Guest Filmmaker Events

**Gravity Was Everywhere Back Then** with animator Brent Green and musician friends, like Brendan Canty of Fugazi (162)

**Daddy Longlegs** with filmmaker Benny Safdie (36)

**Climate Refugees** with filmmaker Michael Nash and panel discussion (112)

**Utopia in Four Movements** with filmmaker Sam Green and live music by The Quavers (123)

**Henri-Georges Clouzot's Inferno** with filmmaker Serge Bromberg (58)

**Raising Arizona** with editor Michael Miller '74 (84)

**Revelations of the Everyday** with experimental filmkr Vincent Grenier (45)

**Idiots and Angels** with animator Bill Plympton (109)

**A Different Path** with experimental filmmaker Monteith McCollum (45)

**Stake Land** with filmmaker Jim Mickle (58)

**The Legend of Pale Male** with filmmaker Frederic Lilien (59)

**O'er the Land** with experimental filmmaker Deborah Stratman (20)

**The King's Speech** with screenwriter David Seidler (350)  
**The Kids Grow Up** with filmmaker Doug Block (70)  
**They Call it Myanmar** with filmmaker Robert H. Lieberman, producer Deborah Hoard, and editor David Kossack (432)

Films with Live Music

**In the Land of the Head Hunters** with live piano accompaniment by Philip Carli (58)  
**Salvation Hunters** with live piano accompaniment by Philip Carli (40)  
**Sunrise** with live accompaniment by the Mont Alto Motion Picture Orchestra (310)  
**The Cameraman** with live accompaniment by the Mont Alto Motion Picture Orchestra (129)  
**Gravity Was Everywhere Back Then** with filmmaker Brent Green and live music by Brendan Canty, Howe Gelb, Drew Hankels & others (162)  
**Utopia in Four Movements** with filmmaker Sam Green and live music by The Quavers (123)  
**Treasures from a Chest** with film preservationist/entertainer Serge Bromberg (78)  
**Roman Polanski: Shorts** with live musical accompaniment by Polish Duo Sza/Za (97)  
**Masters of Slapstick** accompanied by the Alloy Orchestra (178)  
**Metropolis** accompanied by the Alloy Orchestra (348)  
**Spark of Being** by Bill Morrison with live music by Dave Douglas and Keystone (118)  
**Chicago** with live piano accompaniment by Philip Carli (117)  
**The Adventures of Prince Achmed** with live piano accompaniment by Philip Carli (81)

Other Special Events

An Orientation to Cornell Cinema w/guests (75)  
**Peepli Live** with a panel discussion (74)  
Master Class with animator Bill Plympton (103)  
**Mary Poppins Sing-a-Long** (209)  
**The Fighter** with introduction by Dickie Ecklund and Micky Ward (85)

*Notes regarding entries below:*

*Some individual screenings are cross-listed in series  
W/guest indicates a speaker other than the filmmaker*

Monday Night Classic Cinema

*Kurosawa at 100* (18 titles; 1,352 tickets) w/guest  
*Fellini Fever!* (5 titles; 440 tickets) w/guest  
*Charlie Chaplin: A Retrospective* (11 titles; 416)

Touring Series

*The UCLA Film & Television Archive Festival of Preservation* (14 titles; 391 tickets)

Wednesday Night Thematic Series

*Utopia/Dystopia* (13 titles; 1,507 tickets)  
*Meditations on the Wall – 20 Years Out* (3 titles; 151 tickets)  
*Visions of Mexico* (4 titles; 161 tickets)  
*Immigration Investigations* (4 titles; 144 tickets)

*Cars, Culture & the City* (5 titles; 229)  
*Global Icons* (4 titles, 164)

#### Other Thematic Series

*Summer Silents* (3 titles; 399 tickets)  
*Live Music and Film: An Ever Evolving Art Form* (7 titles; 1,247 tickets)  
*Dickstopia: The Dystopian Realities of Philip K. Dick* (4 titles; 221 tickets)  
*Two in Tehran* (2 titles; 277 tickets)  
*In the Booth* (2 titles; 112 tickets)  
*Three Early Almodovars* (3 titles; 225 tickets)  
*Exit Saigon, Enter Little Saigon* (4 titles; 36 tickets)  
*The One and Only Tilda Swinton* (4 titles; 239 tickets)  
*Jean-Pierre Jeunet's Shenanigans* (3 titles; 427 tickets)  
*Music by The Quavers* (3 titles; 172 tickets)  
*Behind the Music Docs* (2 titles; 99 tickets)  
*Two Greene Noirs* (2 titles; 64 tickets)  
*Coen Brothers x 2* (2 titles; 141 tickets)  
*Recent Turkish Cinema* (3 titles; 140 tickets)  
*Blood Simple x 2* (2 titles; 104 tickets)  
*Dennis Hopper Tribute* (2 titles; 82 tickets)  
*Best Documentary 2010: Selections from the Short List* (5 titles; 851 tickets)  
*Art from Unexpected Places* (3 titles; 276 tickets)  
*SXSW 2010: 2 Winners* (2 titles; 129 tickets)  
*Jewish Film Festival* (5 titles; 300 tickets)  
*China Now* (2 titles; 93 tickets)  
*Women's History Month* (2 titles; 167 tickets)  
*Best Foreign Language Film Contenders* (4 titles, 231)  
*International Women Loving Women* (4 titles, 165)  
*Korean Auteur Lee Chang-dong x 2* (2 titles, 75)  
*Jeff Bridges x 3* (3 titles, 310)

#### Traveling Festivals

**The 30<sup>th</sup> Annual Black Maria Film Festival** (20)

#### Documentary Premieres

**Beetle Queen Conquers Tokyo** (103); **It Came from Kuchar** w/guest (30); **Reidy, Building Utopia** w/guest (59); **At Home in Utopia** (33) w/guest; **Sweetgrass** (121); **The Mighty Uke: The Amazing Comeback of a Musical Underdog** (85); **The Sun Behind the Clouds: Tibet's Struggle for Freedom** (103); **A Walk Into the Sea: Williams and the Warhol Factory** (29); **The Invisible Frame** (47); **Rabbit a la Berlin** (58); **Prodigal Sons** (20); **The Inheritors** (21); **Look at What the Light Did Now** (60); **Strange Powers: Stephin Merritt and the Magnetic Fields** (39); **Henri-Georges Clouzot's Inferno** w/filmmaker (103); **Waste Land** (166); **Marwencol** (65); **9500 Liberty** w/guest (43); **Genius Within: the Inner Life of Glenn Gould** (134); **Ahead of Time** (62); **Last Train Home** (73); **Ghost Town** (20); **A Film Unfinished** (57); **Precious Life** (54); **Queen of the Sun: What are the bees telling us?** w/guest (418)

#### Foreign Film Premieres

**Lourdes (43); Mademoiselle Chambon (101); Women Without Men (171)  
Agrarian Utopia (62); No One Knows About Persian Cats (106); The Good, the  
Bad, the Weird (131); Alamar (79); Northless (23); Everyone Else (79); Peepli  
Live (193); Mesrine: Killer Instinct (48); Mesrine: Public Enemy #1 (58); The  
Milk of Sorrow (51); Nine Nation Animation (106); Envy (36); On the Way to  
School (47); Love in Another Language (57); A Woman, A Gun and a Noodle  
Shop (47); Carlos (67); Samson and Delilah (35); White Material (105); Vision:  
From the Life of Hildegard von Bingen (105); Mother (72); Taxi No. 9211 (54);  
Nora's Will (96); Anita (31); Purple Sea (80); Secret Sunshine (25); Dogtooth  
(44); Outside the Law (45); Crab Trap (39); Enter the Void – Director's Cut  
(55); Poetry (50); Uncle Boonmee Who Can Recall His Past Lives w/guest  
(103); The Secrets (40)**

#### Other Premieres

**Breaking Upwards (100); My Dog Tulip w/guest (126); The Juche Idea (27);  
DDR/DDR (46); Stake Land w/filmmaker (55); Howl (199); Oscar Nominated  
Shorts: Animation! (383); Oscar Nominated Shorts: Live Action! (150);  
Children of Invention (37); A Thousand Years of Good Prayers (32); Night  
Catches Us (42) w/guest; The Tempest (210); Rubber w/guest (157)**

#### Restored/New Prints of Classics

**Metropolis (401); Stray Dog (208); Rashomon (126); Sunrise (310); Dersu Uzala  
(52); Dodes' Ka-den (26); Easy Rider (42); Kagemusha (33); Raising Arizona  
(84); Ran (119); Orlando (73); Brighton Rock (20); L'Age d'Or (62); Chicago  
(117); 8 ½ (99); The Gold Rush (88); The Chaplin Revue (36); Limelight (38); A  
King in New York (39); The Kid (26); A Woman of Paris (20); The Circus (60);  
City Lights (49); The Great Dictator (38); Monsieur Verdoux (25); The Red  
Shoes (129)**

#### IthaKid Film Festival

**Masters of Slapstick w/the Alloy Orchestra (178); Ramona and Beezus (124);  
The Best of the Children's Film Fest Seattle 2010 (122); Way Out West (60);  
The Secret of Kells (126); 7 Days in Slow Motion (68);  
The Adventures of Prince Achmed w/live piano accompaniment by Philip Carli and  
guest (81); Megamind (154); Sing-a-Long Mary Poppins (209); The Gold Rush  
(64)**

#### Outdoor Terrace Screenings

**A Hard Day's Night (228)  
Edward Scissorhands (206)  
It Happened One Night (230)**

**Cornell Cinema Financial Reports and Projections**  
**FY08-09 through FY13-14**  
**Budgets for the Student Assembly Student Activity Fee Application**

	FY 08-09 (Actual)	FY 09-10 (Actual)	FY 10-11 (Actual)	FY 11-12 (Projected)	SAF Funding Period @ \$11.50/student	
					FY 12-13 (Projected)	FY 13-14 (Projected)
<b>Income</b>						
<b>Ticket Income and Other Income:</b> <small>includes Concessions, Poster Sales, Fundraising events</small>	\$129,746	\$137,212	\$131,502	\$142,000	\$136,000	\$136,000
<b>Outside Grants:</b> <small>includes New York State Council on the Arts &amp; Academy of Motion Picture Arts and Sciences</small>	\$39,200	\$32,500	\$28,269	\$18,000	\$25,500	\$25,500
<b>Departmental Support:</b> <small>includes awarded Cornell Control for the Arts Grants, College of Arts &amp; Sciences subsidy, and Departmental Cosponsorships</small>	\$46,845	\$33,071	\$49,896	\$42,456	\$42,456	\$34,456
<b>Atkinson Forum:</b> <small>Donor Funding made available every 2-3 years</small>	\$0	\$0	\$25,000	\$0	\$25,000	\$0
<b>Capital Equipment Funds from Reserve:</b> <small>for purchase of a new Digital Video projector</small>			\$33,464			
<b>Undergrad Activity Fee:</b>	\$150,855	\$152,349	\$133,756	\$133,370	\$153,375	\$153,375
<b>GPSA Activity Fee:</b>	\$58,666	\$59,247	\$67,184	\$75,305	\$78,372	\$78,372
<b>Total Activity Fee:</b>	\$209,521	\$211,596	\$200,940	\$208,675	\$231,747	\$231,747
<b>Total Income:</b>	\$425,313	\$414,379	\$469,071	\$411,131	\$460,703	\$427,703
<b>Expenses</b>						
<b>Direct Programming Expenses:</b>	\$215,593	\$213,664	\$221,131	\$223,717	\$224,812	\$225,940
<i>Film Rental:</i>	\$67,626	\$63,162	\$75,405	\$73,000	\$73,000	\$73,000
<i>Guests and Events:</i>	\$29,678	\$32,941	\$29,165	\$30,000	\$30,000	\$30,000
<i>Advertising:</i>	\$31,135	\$29,541	\$29,490	\$30,500	\$30,500	\$30,500
<i>Theatre &amp; Equipment Rentals:</i>	\$15,825	\$14,706	\$13,886	\$16,117	\$16,117	\$16,117
<i>Shipping:</i>	\$12,800	\$14,105	\$16,251	\$16,000	\$16,000	\$16,000
<i>Direct non-student Labor Costs:</i>	\$37,693	\$36,950	\$32,545	\$36,500	\$37,595	\$38,723
<i>Remaining Programming Costs:</i>	\$20,836	\$22,260	\$23,389	\$21,600	\$21,600	\$21,600
<b>Direct Student Labor Costs:</b>	\$35,695	\$31,018	\$32,722	\$32,000	\$33,000	\$34,000
<b>Total Direct Programming Costs:</b>	\$251,288	\$244,682	\$253,853	\$255,717	\$257,812	\$259,940
<b>Indirect labor costs to run operation &amp; produce programs (2.25 FTE):</b>	\$111,553	\$107,551	\$108,545	\$111,385	\$116,225	\$119,711
<b>Overhead:</b> <small>(Insurance, Fees, Phone, Fringe)</small>	\$51,804	\$53,948	\$52,651	\$56,460	\$58,537	\$60,152
<b>Office Rent:</b>	\$6,883	\$6,883	\$6,883	\$6,883	\$6,883	\$6,883
<b>Capital Equipment:</b>			\$33,464			
<b>Atkinson Forum Direct Costs:</b>			\$15,652		\$15,000	
<b>Total Expenses:</b>	\$421,528	\$413,064	\$471,047	\$430,445	\$454,456	\$446,686
<b>Surplus/Deficit:</b>	\$3,785	\$1,315	(\$1,977)	(\$19,314)	\$6,247	(\$18,983)
<b>Starting Reserve:</b>	\$76,172	\$78,957	\$80,272	\$80,272	\$44,831	\$31,764
<b>Ending Reserve:</b>	\$78,957	\$80,272	\$44,831	\$25,517	\$31,764	\$12,781

Cornell Cinema  
 Student Assembly  
 Use of Activity Fee for 10-11

Direct Programming Expenses Charged to SA Account

			Out of total of:	
Film Rental	<b>43366</b>		75405	
Guests & Events	<b>17740</b>		29165	
Advertising	<b>18072</b>		29490	
Theatre & Equip Rentals	<b>12635</b>		14886	
Shipping	<b>10640</b>		16251	
<hr/>				
Head Projectionist	<b>12417</b>			
Graphic Designer	<b>8278</b>			
Sub		20695	32545	
<hr/>				
Concessions food & beverages	<b>2261</b>		3500	
Projector Lamps	<b>1995</b>		5121	
Equip Rpr & Maintenance	<b>1637</b>		4848	
Director & shipper travel	<b>1596</b>		2347	
Office & shipping supplies	<b>1330</b>		2209	
Theatre supplies	<b>665</b>		1019	
Subscriptions/Memberships	<b>466</b>		753	
Staff & student meals	<b>400</b>		815	
Misc supplies	<b>214</b>		322	
Computer Expenses	<b>0</b>		2484	
Sub		10564		<b>23418</b>
<hr/>				
Total	<b>133712</b>		221160	

## Cornell Cinema SAF Budget Notes

### Income

#### **Ticket and Other Income:**

This category includes:

Individual ticket sales, group sales and sales of Six-Passes (good for 6 admissions; valid for one year; \$21 for students)

Concessions sales

Fundraising Event

Onscreen advertising sales

Misc sales (posters, t-shirts)

Ticket Income is hugely variable and very dependent on Hollywood product. Our budget forecasts an increase in this category for FY11-12 because we raised the undergraduate ticket price from \$4 to \$4.50 (to reflect discrepancy between activity fee amounts rec'd from GPSA and SA)

If we receive our requested \$11.50 from both the SA and GPSA, we will return the ticket price for both groups to \$4, which would produce a corresponding dip in this category in FY12-13 & FY13-14.

#### **Outside Grants:**

Cornell Cinema receives a grant from the New York State Council on the Arts (NYSCA), which has been cut severely in recent years due to the economic budget crisis at the state level.

We are still waiting to hear what our NYSCA grant will be for this year, FY11-12, but have been told it's not likely to be more than \$18,000.

The Academy of Motion Picture Arts and Sciences (AMPAS) has awarded Cornell Cinema a \$7,500 grant for its Visiting Filmmaker Program for several years, but guidelines required us to take a one-year hiatus in FY11-12 before reapplying. We will reapply for the grant for FY12-13 & 13-14, and have included awards in our projected budgets, but these are not guaranteed.

#### **Departmental Support:**

This category includes:

A small subsidy from the College of Arts and Sciences to support educational programming and equipment. The amount was lowered by \$1500 in FY09-10 in response to the financial crisis. (The College directly supports 75% of the director's salary & associated fringe benefits, as well as a small portion of the manager's salary/fringe, but these amounts are not reflected in this budget, as they have confused things in the past).

Cosponsorship funding. Cornell Cinema solicits & receives cosponsorship funds from academic departments and programs each year.

Cornell Council for the Arts (CCA) grants. The CCA is in the process of being restructured as are the grants it distributes. The only thing we know for sure at this point is that we will receive an \$8000 lump sum grant for FY11-12 & 12-13.

**Atkinson Forum:**

Cornell Cinema is periodically given access to donor funding up to \$25,000 via the Dept of American Studies to present a special event(s) known as The Atkinson Forum. (In FY10-11, the funds were used to support eight live music & film events). We expect our next Forum event will take place in FY12-13, but this isn't definite. Please note a separate expense line in Atkinson-funded years.

**Capital Equipment Funds from Reserve:**

In FY10-11 Cornell Cinema purchased a new video projector for Willard Straight Theatre. The funds for this were taken from the Reserve Account.

**GPSA Activity Fee:**

We received \$11/student from the Graduate and Professional Student Assembly in FYs 08-09 & 09-10, and \$11.05/student in FY10-11 and 11-12. We are requesting \$11.50/student for the next cycle.

**Undergraduate Student Activity Fee:**

We received \$11/student from the Undergraduate Student Assembly in FYs 08-09 & 09-10, and \$10/student in FY10-11 and 11-12. This grant represents less than 30% of our overall operating costs, but is crucial to Cornell Cinema's financial stability.

Expenses

**Direct Programming Expenses:**

*Film Rental:* Cornell Cinema rents all films screened, typically paying a minimum guarantee versus a percentage of gross ticket sales, whichever is higher. Terms typically range from \$250 vs. 35% to \$800 vs 50% (and can go higher). This means that once the guarantee is met, Cornell Cinema only retains \$.50-.65 of each additional dollar taken in at the box office. The rest is paid to the distributor. See Appendix ??? for some sample film rentals from FY10-11.

*Guests and Events:* Cornell Cinema brings 15-20 visiting filmmakers to campus each year, as well as presenting other special events, like film screenings with live music.

*Advertising:* Includes newspaper ads, flyers, radio ads, Facebook ads, coming attractions trailers, movie posters, and additional outreach costs. It also includes printing and mailing costs for five calendars (Flicksheets) per year, with runs of 8- 10,000. It does not include calendar production costs, which are included in Direct Non-Student Labor Costs (graphic designer).

*Theatre & Equipment Rentals:* Cornell Cinema rents Willard Straight Theatre from the Dean of Students. Sometimes it is necessary to rent special equipment, such as digibeta decks, for screenings.

*Shipping:* Shipping is a significant but necessary expense, since film prints are heavy (60-80 lbs). Cornell Cinema ships approximately 200 films per year.

*Direct non-student Labor Costs:* Cornell Cinema employs a Head Projectionist who trains and manages the student projectionist staff (7 – 8 students) and maintains the film and video projectors and equipment. A half-time Graphic Designer designs our five-times-annual calendars (Flicksheets), our flyers, print and web advertising, and website. Salaries are based on Cornell's Human Resources guidelines, and are often at the lower levels of comparative positions around the University.

*Remaining Programming Costs:* These include theatre, concessions, projection and office supplies; travel; equipment repair and maintenance; computer expenses; and other misc supplies.

**Direct Student Labor Costs:**

Cornell Cinema employs around 35 students as theatre managers, box officers, concessionaires, projectionists, office assistants and shippers. Nearly all of them receive a wage subsidy (e.g. work study), and all are vital to the running of the operation. There are also approximately 15 volunteer ushers on staff.

**Indirect Labor Costs to Run Operation & Produce Programs:**

2.25 FTEs (full-time equivalents) are recorded in this line. [As previously noted, the College of Arts & Sciences pays a portion of the director and manager's salaries (based on a percentage), that are not reflected here; because the coverage is based on a percentage, when these salaries go up, so does the College's contribution.] So, primarily included in this line are wages for the manager and administrative assistant, as well as a small portion of the director's wages. Salaries are based on Cornell's Human Resources guidelines. Salaries remained flat between FY08-09 and FY09-10; typically, there is a University cost of living increase.

**Overhead:**

This includes insurance, phone, fringe benefit costs and miscellaneous fees. Fringe benefits are a required cost for operating at Cornell with non-student employees; the rate (which varies from year to year) is 35% for full-time staff and 10% for part-time staff in FY11-12. This money goes toward the cost of Cornell's medical insurance plans (employees also pay into these plans), workers comp plans, and general insurance plans.

**Office Rent:**

Cornell Cinema rents office space from the Dean of Students.

**Capital Equipment:**

Cornell Cinema purchased a new video projector in 2010, paid for out of its Reserve Account.

**Atkinson Forum Direct Costs:**

This is the cost of putting on programming for the Atkinson Forum in American Studies. The difference between this and the total size of the grant (approximately \$10K) is used as a subsidy.

**Reserve Account:**

The reserve account exists to cover equipment replacement and upgrades, some anticipated, some not, i.e. equipment breakdown. If the 35mm projectors in Uris Auditorium (which are very old) need to be replaced, the cost will be in the \$40,000 range. Barring equipment failure, we hope the next equipment purchase we will be able to make—a necessary upgrade that we are doing without for now—is an HDCam playback deck for Willard Straight Theatre, which will cost \$25,000.

The reserve account also exists to cover deficits, which can easily arise as a result of a bad crop of Hollywood movies over a period of months, something Cornell Cinema has no control over.

**Gift Account:**

Cornell Cinema's gift account currently has \$14,000 in it, the accumulation of several years of miscellaneous gifts. With no time to work on development, we don't expect to see big changes in this account over the next few years, but we certainly expect to draw upon it in the coming years as our reserve account dwindles.

## **The Student Advisory Board Bylaws**

Adopted December 2010

### Article I - Name

The name of the organization shall be the Cornell Cinema Student Advisory Board. The Board is a constituent unit of Cornell Cinema.

### Article II - Purpose

The Cornell Cinema Student Advisory Board is an organization of students, both undergraduate and graduate, whose purpose is to represent and promote Cornell Cinema, as well as to advise and assist Cornell Cinema in its overall mission to offer the Cornell and greater Ithaca community a wide variety of cinematic and media experiences, for both educational and entertainment purposes.

### Article III - Membership

- a) The Cornell Cinema Student Advisory Board is open to any interested student in the Cornell community.
- b) New Board members shall become official after attending two consecutive general meetings of the Board.
- c) Attendance is required of all Board members at all general Board meetings, as well as at all meetings of committees to which their membership also applies.
- d) New members may join the Board at any time.
- e) There shall be no expressly stated limit on the number of members serving on the Board. However, the Board's executive officers may deem that beyond a certain size of membership, the Board will be unable to function effectively, at which point they may institute an application or impose a temporary freeze on new membership.
- f) Membership may be revoked after missing two (2) or more consecutive general meetings of the Board.
- g) Cornell Cinema's Director and Managing Director will sit on the Board as advisors.
- h) All members are expected to actively participate in general board and committee operations, complete film surveys, attend special events, volunteer for promotional activities and do their best to promote Cornell Cinema's overall mission.

### Article IV - Committees

- a) The Student Assemblies Relations Committee is responsible for maintaining communication between the Undergraduate and Graduate Student Assemblies; helping prepare the Student Activity Fee applications in the

second semester of funding off-years; and helping and supporting the Cinema during the Activity Fee process in byline funding years.

- b) The Promotions Committee is responsible for creating and implementing promotions for individual screenings, film series, and Cornell Cinema in general.
- c) The Events Committee is responsible for coordinating events, including but not limited to the Halloween show; helping support other Cornell Cinema events such as the Elegant Party fundraiser; and conducting week-long audience surveys in September and February.
- d) The Programming Committee is responsible for previewing films and reporting impressions to the Director and Board; administering Board-wide surveys of film titles under consideration for upcoming calendars; and developing and maintaining lists of possible film series and cult revivals.

#### Article V - Officers and Positions

##### Section 1.

The elected positions of the Board shall be

- President/Co-Chair of the Student Assembly Committee
- Vice President/Chair of the Promotions Committee.

The Chair positions of additional Committees, and the office of Secretary, shall be elected if the President and Vice President deem necessary. Officers will assume their positions at the end of the Spring term. In the event that an officer must be replaced, the replacement assumes the position immediately and completes the remainder of the term.

##### Section 2.

President/Co-Chair of the Student Assembly Committee (Undergraduate)

- a) Shall be responsible for calling and presiding over all general meetings of the Board, as well as meetings of the Student Assembly Committee.
- b) Shall work with the Cinema's Director, Manager, Board committee chairs and other members of the Board to develop an agenda for general Board meetings.
- c) Shall initiate solicitation of new Board members.
- d) Shall regularly meet with Board committee chairs and oversee the functioning of the Board as a whole.
- e) Shall co-chair the Student Assembly Committee and work to foster effective communication between the Student Assembly and the Cornell Cinema Student Advisory Board.
- f) Shall make presentations to the Student Assembly and its Appropriations Committee as needed, particularly during the byline funding process.

- g) Shall work to get board members involved in Student Assembly affairs.
- h) Shall attend meetings of the general Cinema Advisory Board.

#### Co-Chair of the Student Assembly Committee (Graduate)

- a) Shall co-chair the Student Assembly Committee and work to foster effective communication between the Graduate and Professional Student Assembly (GPSA) and the Cornell Cinema Student Advisory Board.
- b) Shall maintain a working relationship with the necessary GPSA representative(s)
- c) Shall assist the president as needed in overseeing the Student Assembly committee.
- d) Shall make presentations to the GPSA and its Appropriations Committee as needed, particularly during the byline funding process.
- e) Shall attend meetings of the general Cinema Advisory Board.

#### Vice President/Chair of the Promotions Committee

- a) Shall assist the president as needed.
- b) Shall chair the Promotions Committee and oversee its operation, working to inform the community about Cornell Cinema programming both general and specific.
- c) Shall call meetings of the Promotions Committee, formulate its agenda, assign promotion tasks and follow-up on their completion.
- d) Shall be responsible for overseeing specific aspects of Cornell Cinema's promotional operation, e.g. Facebook announcements, quarter-carding, chalking.
- e) Shall attend meetings of the general Cinema Advisory Board.

#### Chair of the Events Committee

- a) Shall chair the Events committee and oversee its operation, working to organize a Fall Halloween event and assist with the Spring Elegant Party Cinema Benefit.
- b) Shall direct committee to conduct audience surveys in September and February of each year.
- c) Shall call meetings of the Events Committee and formulate its agenda.

#### Chair of the Programming Committee

- a) Shall chair the Programming committee and oversee its operation, working to provide advice to the Director.
- b) Shall organize preview screenings for interested board members and collect

feedback for the Director.

- c) Shall administer Board-wide surveys of titles in consideration for upcoming calendars.
- d) Shall occasionally organize small groups of Board members to see films off campus that are being considered for Cornell Cinema programming.
- e) Shall schedule a programming workshop with the Director once each semester for any interested board members to review the guidelines put forth in "How to program a film series."
- f) Shall solicit suggestions for film series from committee and other Board members and maintain a running list of these suggestions for consideration by the overall Board when planning a new calendar.

#### Secretary

- a) Shall maintain an active name and email list of all members.
- b) Shall notify members of the Board about upcoming meetings and events.
- c) Shall develop and distribute meeting agendas in collaboration with the Board President.
- d) Shall keep track of attendance at meetings and determine new attendees eligibility for membership.
- e) Shall keep minutes of Board meetings and submit these for review.
- f) Shall schedule members to work shifts at the promotional WSH lobby tables.

#### Article VI - Meetings

- a) General Board meetings shall occur on the first Tuesday of each month when classes are in session, at 5PM, in the Willard Straight Theatre.
- b) Additional general meetings may be proposed as needed.
- c) Meetings of individual committees will be organized by their respective Chairs.
- d) The Executive Committee, consisting of the President, Vice President, Committee Chairs and Secretary, will have meetings with the Director and Managing Director as necessary.

#### Article VII - Elections

- a) All active Board members are eligible to run for any position within the Board.
- b) All active Board members are allowed to vote in its yearly election.
- c) Elections will be held in the spring of each year and be administered by the Managing Director.

Article VIII – Non-Discrimination Clause

- a) The Board shall not discriminate on the basis of actual or perceived age, color, disability, ethnicity, gender identity or expression, marital status, national origin, race, religion, sex, sexual orientation, veteran status, or any combination of these factors when determining its membership and when determining the equal rights of all general members and executive board members, respectively, which shall include, but are not limited to, voting for, seeking, and holding positions within the organization.

Article IX

Operational Policies and Procedures

- a) Voting for positions will be decided by a majority of total Board membership.
- b) This constitution and by-laws may be amended at any time by the Board with a two-thirds vote of total Board membership.