

**Cornell University
Student Assembly**

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2014 – 2016 Undergraduate SAF Application Form

Checklist for Application

	Applicant	Office
Preliminary Items Due 4pm, April 25, 2013		
Eligibility Checklist (reverse side)	_____	<input type="checkbox"/>
Dollar request per student per year	\$ <u>10.00</u>	<input type="checkbox"/>
Petition signatures (if new applicant)	_____	<input type="checkbox"/>
Final Attachments Due 4pm, September 13, 2013		
Constitution, Charter, Bylaws	_____	<input type="checkbox"/>
Mission Statement (1 pages)	_____	<input type="checkbox"/>
Group Profile (3 pages)	_____	<input type="checkbox"/>
<ul style="list-style-type: none"> ● Officers ● Number of Members ● History ● Activities, Programming, Events in Current Cycle 		
Summary of request (2 pages)	_____	<input type="checkbox"/>
10-13 Financial Statements	_____	<input type="checkbox"/>
13-16 Projections	_____	<input type="checkbox"/>
Office Use Only		
Received by:	<u>DE</u>	
Date Received:	<u>4/23/13</u>	
Sigs Checked:	_____	

Applicant Organization/Program Name: Cornell Cinema

Primary Contact

Secondary Contact

Name: Mary Fessenden

Name: Railey Savage

Address: 104 WSH

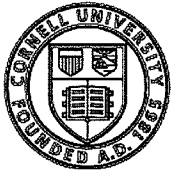
Address: 104 WSH

Phone: 5-3883 Email: mkf2

Phone: 5-8252 Email: rjs388

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 2014-2015 and 2015-2016 fiscal years. The Student Assembly will review the applications in the fall semester of 2013. **Organizations may not submit preliminary applications after 4pm on Monday, April 25, 2013 or amend final submissions after 4pm, Friday, September 13, 2013.**

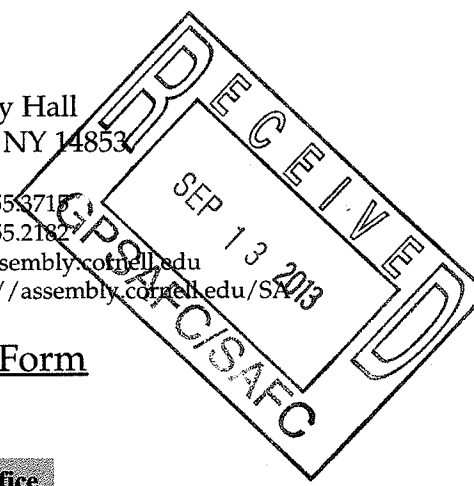
Representative: Mary Fessenden [Signature] 4/16/13
(print name) (signature) (date)



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Applicant Organization/Program Name: CORNELL CINEMA

Primary Contact

Secondary Contact

Name: Mary Fessenden

Name: Railey Jane Savage

Address: 104 Willard Straight

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Phone: 5-3883 Email: mkf2

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Representative: Mary Fessenden (print name) [Signature] (signature) 9/13/13 (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

Required for All Applicants

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

Required for Applicants Who Are Not Currently Receiving Byline Funding

If applicant is not currently receiving byline funding, has collected petitions with 1,500 distinct signatures of registered Cornell undergraduate students

May Be Waived By Student Assembly with Approval of University President

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:	<u>Michael Perry</u>	<u>Michael B. Perry</u>	<u>9/13/2013</u>
	<small>(name)</small>	<small>(signature)</small>	<small>(date)</small>
Treasurer VP:	<u>Iliana Sandler</u>	<u>Iliana Sandler</u>	<u>9/13/2013</u>
	<small>(name)</small>	<small>(signature)</small>	<small>(date)</small>
Advisor:	<u>Mary Fessenden</u>	<u>[Signature]</u>	<u>9/13/13</u>
	<small>(name)</small>	<small>(signature)</small>	<small>(date)</small>

Cornell Cinema provides a unique and valuable service to the entire student body:

Cornell Cinema (CC) was founded in 1970 and during its over 40 year existence has established an international reputation as one of the best campus film exhibition programs in the country. CC is a unique resource in that it provides educational and cultural enrichment, as well as entertainment for all Cornell students. As such, CC has inspired and served the needs of tens of thousands of students since its inception.

Quantity & quality programs:

Through the end of FY11-12, CC was providing programming 7 nights a week. As of FY12-13, CC continues to offer an unprecedented 5 to 6 nights per week of varied programming throughout the academic year.

Vital Needs Addressed:

CC's programming directly responds to three major topics of campus discourse:

- Maintaining students' mental health
- Providing safe, non-alcoholic late-night programming
- Addressing issues of race relations on campus

Here are just some of the more obvious benefits of CC programming for students:

- at least 5 to 6 affordable (See Appendix A for ticket prices and how they compare with other cinemas in Ithaca) entertainment options every week, offered on central campus for easy access, making for a perfect study break
- exposure to the history of cinema, the greatest art form of the 20th century, as it was intended to be seen: on a large screen with an audience
- exposure to contemporary world cinema and topical documentaries that increase cultural & global awareness – primary goals of a Cornell education
- access to films and special events that, otherwise, would only be available in large metropolitan areas like New York and LA, thus reducing the sense of cultural isolation a student can experience in Ithaca
- CC attracts and helps retain faculty in Ithaca

Changing audience trends:

Like every other cinema in the world, CC has been working hard to adapt to changing audience trends, primarily due to the proliferation of ways individuals can watch movies (ipads, iphones, home entertainment systems, YouTube, online streaming, etc). **With recommendations from the SA in mind**, CC revamped its program as of FY12-13 to better reflect this new audience. The new format offers a more manageable slate of screenings and made it possible to shift resources so that there is more money for special events & free shows. The new format also enables our graphic/web designer to offer a more visually

appealing and dynamic website, while producing two semester-long Flicksheets instead of the previous two per semester.

Major Industry Changes:

Concurrent with these changes in audience, the industry has hurdled forward into the digital age. By the end of 2014, films will no longer be released on 35mm film prints – historically, the primary medium on which CC projected movies. Through strategic planning, CC was able to tackle this issue head-on, installing DCP (Digital Cinema Package) facilities this past summer; a major financial undertaking, but a necessary and exciting one, as CC can now:

- offer **state-of-the-art digital projection**
- showcase new, popular, and indie films released in this format
- present the rare opportunity to see the digital restorations of cinematic touchstones like *Lawrence of Arabia*, *Dr. Strangelove*, *Citizen Kane*, *Bonnie and Clyde*, and more.

Budget Savings, Equipment Expenditures & Financial Realities:

CC's implemented changes have resulted in cost savings in these areas: film rental, shipping, student staffing, Flicksheet printing, and Administrative Assistant wages. The (necessary) installation of DCP depleted our reserve accounts by almost \$60,000 (See Appendix B for breakdown of DCP costs and reserve balances). While the use of DCP will likely result in lower shipping costs, we now know that the corresponding increase in individual film rental charges for DCP hard drives (\$50 - \$150 more) will surpass this savings. In addition to this increase, there have been, and will continue to be increases in other direct programming expense categories, including special events, advertising, wages, equipment maintenance and miscellaneous operating costs.

Request to the SA:

CC requests a \$1 increase from \$10 to \$11.00/student, which would bring the per student contribution from undergraduates in line with the \$11.05/student we receive from graduate students. If CC is granted this increase, **we will reduce the undergraduate student ticket price to \$5** (the current graduate student ticket price) from its current \$5.50. CC has not received an increase in funding since FY06-07, so by the beginning of FY14-15, it will have been **8 years since getting an increase**. And CC's funding did not remain level during this time: a \$1 cut in funding went into effect in FY10-11. CC has worked hard to restructure the program to help realize cost savings, while at the same time increasing per screening attendance, and enhancing our offerings for students—no small feat, especially considering that outside grants have diminished during this period of time. A \$1 increase will provide more stability than possible ticket income, which is always volatile. This stability will enable CC to better plan and execute its programs and special events. We ask the SA to continue, and further support this dynamic and vital program so we can continue to offer a new slate of exciting films and live events for the next two years, and beyond.

Mission Statement

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

CC'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 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 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. The fact that CC's programs allow students to learn about new cultures and evaluate other people's viewpoints coincides perfectly with Cornell's mission to create an open-minded and global-minded student body.

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 5-6 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

Railey Jane Savage, manager

Paul Dimmick, head projectionist [.65FTE]

Christian Donovan, administrative assistant/shipping manager [.8FTE]

Ross Haarstad, graphic designer [less than .5FTE]

Student Advisory Board (SAB) officers, FY13-14

Mike Perry (mbp53): President/Co-chair SA Committee

Ilana Sandler (is228): VP/Promotions Committee Chair

Ryan Larkin (rsl83): Events Committee Chair

Josh Porterfield (jep329): Co-chair Programming Committee (undergrad)

Jordan Wechsler (jbw98): Secretary

Sina Bahrami (sb933): Co-chair Programming Committee (grad)

Elizabeth Wijaya (ew388): Co-chair SA Committee (grad)

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 20 students as theatre managers, projectionists, box officers, concessionaires, blurb writers, publicity assistants, office assistants and shipping associates.

Student Volunteers

Cornell Cinema has about 10 student volunteers working as ushers & promotion assistants.

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, streaming, 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 ~175 titles in ~275 screenings approximately 30 weeks out of the year. At the same time, many more live events (visiting filmmakers, panel discussions, live music with film) are offered to create more of an experience for viewers.

Activities, Programming and Events in the Current Funding Cycle

Over the past two years CC has presented over 400 film events (offered in over 800 screenings). Films were arranged in thematic series and as stand-alone Ithaca premieres & events geared to appeal to a wide range of audience members. Each month of programming typically contained classic, documentary, experimental, foreign and independent films, emphasizing voices not usually heard through the mass media. In addition, 2nd-run art house and commercial films were shown, which provided an appealing and affordable entertainment option for Cornell students.

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.

Many films and film series were introduced by a faculty member or visiting scholar, and several events involved post-screening panel discussions. Emphasis was placed on showing work in high quality 35mm prints, many newly struck or restored. New international films which depict cultural difference and increase global awareness were selected with Cornell's diverse audience in mind. Documentaries were shown that provoke discussion about issues of our times, which tend to be neglected by the mass media.

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

Changes to the Program

As referenced in our Summary of Request, CC did a major revamp of the program as of FY12-13. Many of the changes made were drawn from recommendations made by the SA. The new format offers a more manageable

slate of screenings and made it possible to shift resources so that there is more money for special events & free shows. The new format also enables our graphic/web designer to offer a more visually appealing and dynamic website, while producing two semester-long Flicksheets instead of the previous two per semester. **These changes resulted in an increase in per screening attendance.**

More specifically, we

- redesigned and upgraded our website
- introduced **Cinema in Sage Chapel** screenings (**some offered for free**)
- reduced number of films shown per year
- reduced number of nights per week showing films in Willard Straight Theatre
- discontinued use of a second screening space (Uris Hall Auditorium) on weekends, so popular shows are now offered in Willard Straight, a real movie theatre with a concession stand and quality projection
- collapsed complete schedule of films/events into two visually appealing semester-long Flicksheet publications (down from five)
- expanded our presence on Facebook and substantially grew our number of "Likes"
- cooperated with the Dean of Students Office so they could make renovations to WSH Theatre — resurfacing the stage floor, installing a new, retractable screen and stage curtain. These activities required us to shut down for periods of time we would have otherwise been showing films.

Financial Information with Historical (10-13) & Projections (13-16)

See the following documents:

- Cornell Cinema Financial Reports and Projections, FY10-11 — FY15-16
Note: we have kept SA funding level in FY14-15 and FY15-16 to illustrate the deficits will we face without an increase in funding
- Specific expenses charged to the Activity Fee account in FY12-13
Note: we anticipate using funds in a similar way in FY14-15 & FY15-16
Note: If CC is granted a \$1/student increase, this additional funding will be applied to increased film rental, special events & guests and advertising
- Cornell Cinema SAF Budget Notes
- DCP Costs & Reserve Balances (See Appendix B)

Event breakdown & Other Detailed Reporting

CC offers too many events to provide specific info on each one. We offer summary information below. Refer also to **Appendix C**.

Attendance Summary for FY11-12:

Grand total: 24,000

Student admissions: 19,200

Undergrad admissions: 11,520 - 13,440

Number of programs: 250

Number of screenings: 580

Avg attendance per program: 96

Avg attendance per screening: 41

Avg undergraduate student attendance per program: 46 - 54

Attendance Summary for FY12-13:

Grand total: 17,500 [drop from previous year is a result of showing fewer films and also having to "go dark" during the summer of 2012 and for the first month of the fall semester so as to allow for DOS renovations in the WSH Theatre]

Student admissions: 14,000

Undergrad admissions: 8400 - 9800

Number of programs: 167

Number of screenings: 263

Avg attendance per program: 105

Avg attendance per screening: 67

Avg undergraduate student attendance per program: 50 - 59

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. Flicksheets from the past two years can be provided upon request for date and location information.

Here are some sample program costs:

Film rentals for some popular films recently screened:

The Avengers - \$865

The Graduate - \$400

Moonrise Kingdom - \$375

Annie Hall - \$400

Spirited Away - \$800

Princess Mononoke - \$800

Beasts of the Southern Wild - \$500

The Dark Knight Rises - \$615

The Perks of Being a Wild Flower - \$375

Oscar Nominated Shorts: Animation - \$819

The Phantom of the Opera (1925) - \$350

Donnie Darko - The Director's Cut - \$550
Life of Pi - \$671
Anna Karenina - \$375
Argo - \$375
Silver Linings Playbook - \$295

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

Average cost for a visiting filmmaker event is ~\$1200 (also not including additional costs listed above)

Alloy Orchestra in November 2012:

Performing with **Metropolis & Kids Program & The Overcoat**

Orchestra Fee: \$3250

Film Rental (3 titles): \$1345

Sound equip/operator for 3 shows: \$750

Travel from Boston: \$360

Hotel accommodations: CC director provided housing to save \$\$

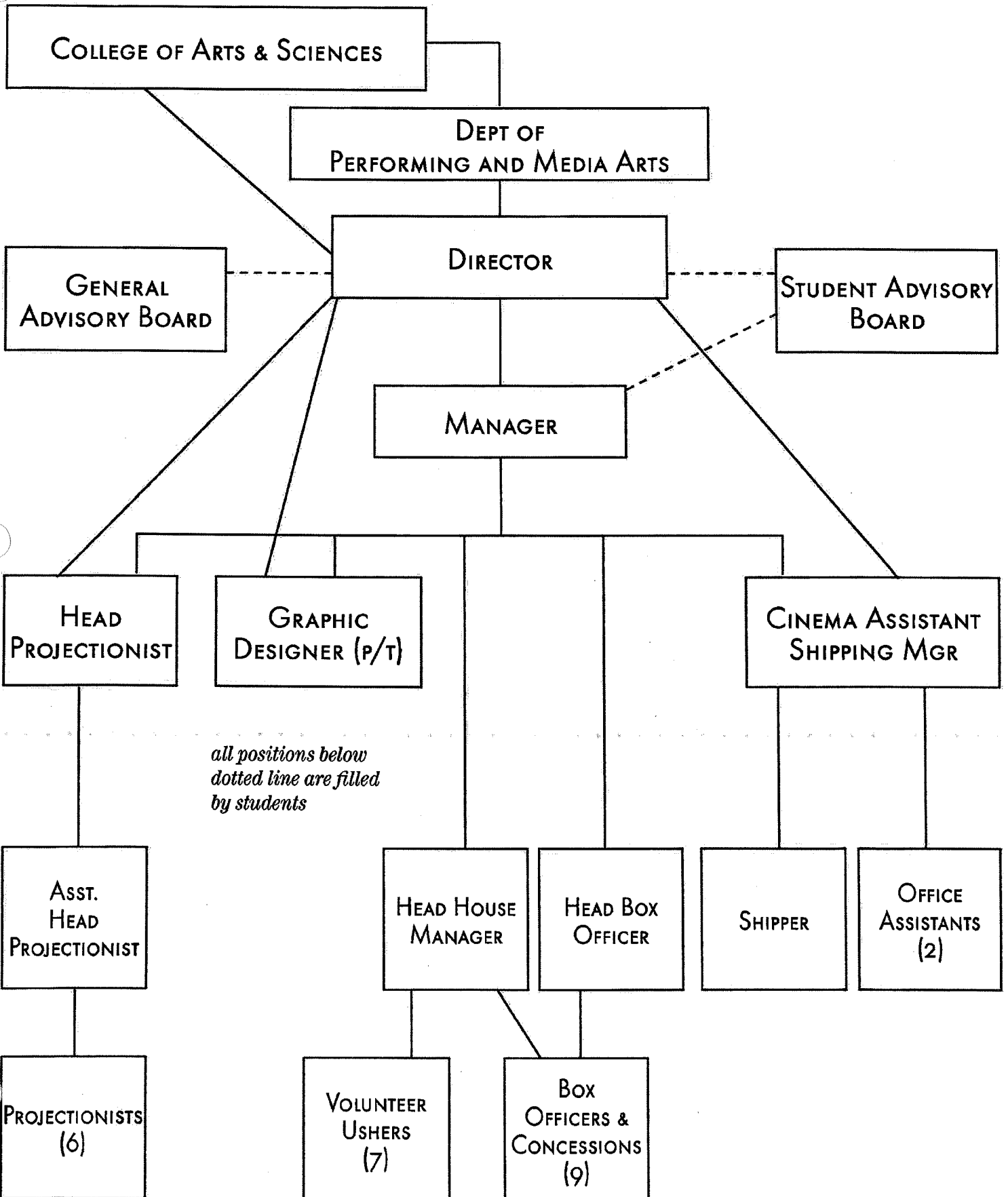
Total: \$ 5705 (this does not include staffing costs, theatre rental, advertising or admin overhead)

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

Organizational Chart



COLLEGE OF ARTS & SCIENCES

DEPT OF
PERFORMING AND MEDIA ARTS

DIRECTOR

GENERAL
ADVISORY BOARD

STUDENT ADVISORY
BOARD

MANAGER

HEAD
PROJECTIONIST

GRAPHIC
DESIGNER (P/T)

CINEMA ASSISTANT
SHIPPING MGR

ASST.
HEAD
PROJECTIONIST

HEAD HOUSE
MANAGER

HEAD BOX
OFFICER

SHIPPER

OFFICE
ASSISTANTS
(2)

PROJECTIONISTS
(6)

VOLUNTEER
USHERS
(7)

BOX
OFFICERS &
CONCESSIONS
(9)

Appendix A

Cornell Cinema Ticket Prices and How They Compare

Cornell Cinema prices are significantly lower than at other local cinemas

Comparison Charts:

Compare Undergraduate Student Ticket Price

	Regal	Cinemapolis	Cornell
Sun - Thur	\$11	\$9.50	\$5.50 (\$4.17 w/Six Pass)
Fri & Sat	\$11	\$9.50	\$5.50 (\$4.17 w/Six Pass)
Matinees	\$8.75	\$8	\$5 (\$4.17 w/Six Pass)

Compare CU Graduate Student Ticket Price

	Regal	Cinemapolis	Cornell
Sun - Thur	\$11	\$9.50	\$5.00 (\$4.17 w/Six Pass)
Fri & Sat	\$11	\$9.50	\$5.00 (\$4.17 w/Six Pass)
Matinees	\$8.75	\$8	\$5 (\$4.17 w/Six Pass)

Appendix B

Digital Cinema Package (DCP) Installation Summer 2013

Costs:

DCP equipment & installation	\$68716	
DCP shipping	\$1675	
Electrical Work to prepare projection booth	\$13196	
	Grand Total	\$83585

How Cornell Cinema Paid for above:

Contribution from College of Arts & Sciences	\$25000	
Coverage from CC Gift Account	\$10050	
Coverage from CC General Reserve Account	\$48535	
	Grand Total	\$83585

Gift and General Reserve Account Balances after DCP installation:

Gift Account	\$15202
General Reserve Account	\$10971

If funding from the SA remains level at \$10/student for FY13-14 - FY15-16, we are projecting the following deficits:

- FY13-14 - (\$329), which will decrease General Reserve to \$10642
- FY14-15 - (\$2869), which will decrease General Reserve to \$7773
- FY15-16 - (\$14794), which will decrease General Reserve to 0

During this same time period we do expect to add to our gift account, hopefully \$4000/year, so that by the end of FY15-16, we might have ~\$27000 (this assumes we would not need to use this money for an unexpected equipment purchase, etc). But with the General Reserve only being able to cover \$7773 of the forecasted FY15-16 deficit of \$14794, we would need to draw down the Gift Account by the remaining \$7021, leaving a balance of under \$20000.

While this may seem a sufficient amount to have on hand as a safety net, it truly is not given how volatile ticket income can be. If Hollywood doesn't produce enough films that appeal to college students on a second-run basis in a given year, then projected ticket income can come in thousands of dollars less than forecasted, producing much larger deficits than listed in our submitted budgets.

Appendix C

Cornell Cinema Selected Programming/Tickets, FY 11-12

Please note: attendance is listed in parentheses, and represents between one and four showings of each title

Recent Hollywood Fare, Arthouse Hits and Cult Favorites

Source Code (119); **Hanna** (125); **Fast Five** (136); **Bridesmaids** (756); **Thor** (485); **The Godfather** (205); **Super 8** (319); **Casablanca** (169); **2001: A Space Odyssey** (141); **Submarine** (101); **X-Men: First Class** (198); **Midnight in Paris** (353); **Captain America** (193); **Horrible Bosses** (201); **Crazy, Stupid, Love** (395); **The Shining** (108); **The Help** (290); **Rise of the Planet of the Apes** (137); **Another Earth** (127); **Harry Potter and the Deathly Hallows: Part 2** (315); **Friends with Benefits** (288); **The Debt** (123); **Moneyball** (174); **50/50** (452); **Drive** (218); **The Skin I Live In** (149); **The Ides of March** (161); **Martha Marcy May Marlene** (70); **The Adventures of Tin Tin** (225); **Hugo** (500); **The Girl with the Dragon Tattoo** (196); **Melancholia** (122); **Tinker, Tailor, Soldier, Spy** (174); **Mission Impossible: Ghost Protocol** (136); **A Dangerous Method** (135); **A Separation** (107); **The Artist** (289)

Films with Live Music

Within Our Gates with live piano accompaniment by Philip Carli (92)
Maya Deren Live! with live accompaniment by cellist Kristen Miller (53)
Man with a Movie Camera with live music by the Alloy Orchestra (106)
Wild & Weird with live music by the Alloy Orchestra (52)
From Morn to Midnight with live music by the Alloy Orchestra (96)
A Magical Méliès Evening! Featuring A Trip to the Moon with live music by The Electric Golem (207)
Terje Vigen with accompaniment on amplified piano and glockenspiel by Matti Bye (50)

Other Special Events

Orientation to Cornell Cinema (81)
Piled High and Deeper The Movie w/ guest (531)
Halloween at Cornell Cinema (190 for two films)
Sneak Preview of **American Reunion** (140)
Oscar Shorts: Animation! (311)
Oscar Shorts: Live Action! (90)
Student Films I, Fall (145)
Student Films II, Fall (142)
Student Films I, Spring (119)
Student Films II, Spring (191)

Guest Filmmaker Events

Girlfriend with filmmaker Justin Lerner (63)
Sizzle: A Global Warming Comedy with filmmaker Randy Olson (184)
Films for One to Eight Projectors with filmmaker Roger Beebe (36)
An Evening with Experimental Filmmaker Nathaniel Dorsky (46)
Hell and Back Again with filmmaker Danfung Dennis (156)
Memories of Overdevelopment with filmmaker Miguel Coyula (77)
The Wedding Palace with filmmaker Christine Yoo (40)
The Devil's Double with Executive Producer Harris Tulchin (92)
The Rum Diary with Visual Effects Supervisor Bill Gilman (107)
They Call It Myanmar with filmmaker Robert H. Lieberman, producer Deborah Hoard & editor David Kossack (216)
Indochina, Traces of a Mother with filmmaker Idrissou Mora Kpai (50)
Where Are You Taking Me? with filmmaker Kimi Takesue (25)

Notes regarding entries below:

Attendance for individual titles included in some of the series below are included in other categories
With guest indicates a speaker other than a filmmaker

Monday Night Classic Cinema

Survey of American Film (12 titles; 1217 tickets) w/ guest

Appendix C

Palme d'Or Winners (7 titles; 280 tickets)

Clouzot Classics (5 titles; 296 tickets)

Wednesday Night Thematic Series

Terrence Malick: The Works (5 titles; 596 tickets)

From Hong Kong with Love: Six Wong Kar-wai Films (6 titles; 466 tickets)

The Surreal World of Jan Svankmajer (7 titles; 156 tickets)

Other Thematic Series

Godard: Then & Now (2 titles; 99 tickets)

Remembering Eric, Elizabeth, Sidney & Arthur (4 titles; 331 tickets)

Global Lens (3 titles; 163 tickets)

The Games Women [can] Play (2 titles; 165 tickets)

Art Docs Downtown [and on campus] (8 titles; 696 tickets)

Cornell Alums Make Movies (10 titles; 1120 tickets)

Sustainability Cinema (2 titles; 254 tickets) w/ guest

Recent Romanian Cinema (3 titles; 206 tickets)

'70s Sci-Fi x 3 (3 titles; 206 tickets)

Fantastic Film Friday: From Trash to Treasure (3 titles; 175 tickets)

Young Starlets of Japanese Cinema (4 titles; 134 tickets)

Nicholas Ray x 3 (3 titles; 129 tickets)

The Film Music of Michael Galasso (5 titles; 301 tickets) w/ guest

Wes Anderson: The Works! (6 titles; 528 tickets)

Godard x 2 (2 titles; 190 tickets) w/ guest

Tibet Trio (3 titles; 261 tickets)

Consuming Cinema (3 titles; 216 tickets) w/ guest

Jewish Film Festival (3 titles; 190 tickets)

Valentine's Day Week Films (4 titles; 292 tickets)

Gaypril (3 titles; 154 tickets)

Restored/New Prints of Classics

The Godfather (205); *Raging Bull* (70); *Breathless* (70); *Battleship Potemkin* (84); *The Man Who Fell to Earth* (117); *Dracula* (100); *Taxi Driver* (92)

Documentary Premieres

Phil Ochs: There But for Fortune (172); *One Lucky Elephant* (81); *Nostalgia for the Light* (102); *Passione* (117); *!Women Art Revolution* (111); *Beats, Rhymes and Life: The Travels of a Tribe Called Quest* (232); *Magic Trip* (102); *Over Your Cities Grass Will Grow* (108); *Farmageddon* with guests/panel discussion (92); *Inni* (130); *The Black Power Mixtape* (68); *Pianomania* (81); *Eames: The Architect and the Painter* (87); *Crazy Wisdom* (103); *Summer Pasture* (65); *The Flaw* w/ guest (79); *Hidden Books: The Art of Kumi Korf* (105); *Precious Knowledge* w/ panel discussion (69); *Gerhard Richter Painting* (83)

Foreign Film Premieres

13 Assassins (73); *Le Quattro Volte* (74); *The Time That Remains* (69); *La Pivellina* (55); *Queen to Play* (135); *The Names of Love* (156); *The White Meadows* (80); *Tuesday, After Christmas* (68); *The Mysteries of Lisbon* (43); *The Mill and the Cross* (96); *Young Goethe in Love* (65); *A Matter of Size* (80); *The Matchmaker* (72); *Norwegian Wood* (135)

IthaKid Film Festival

The Last Lions (99); *Winnie the Pooh* (148); *Animation from Children's Fest Seattle* (162); *Turtle: The Incredible Journey* (103); *Eleanor's Secret* (64); *Puss in Boots* (207); *A Cat in Paris* (121); *Being Elmo* (31); *Miss Minoes* (60); *Fantastic Mr. Fox* (91)

Outdoor Terrace Screenings

Bringing Up Baby (230); *To Catch a Thief* (237); *Chico and Rita* (218); *Young Frankenstein* (220)

Appendix C

Cornell Cinema Selected Programming/Tickets, FY12-13

Please note: attendance is listed in parentheses, and represents between one and three showings of each title

Please note: Due to renovations of Willard Straight Theatre undertaken by DOS, Cornell Cinema was unable to show films in the space for the first month of the fall semester (Aug 19 – Sept 18)

Recent Hollywood Fare, Arthouse Hits and Cult Favorites

The Avengers (605); Moonrise Kingdom (296); Batman Begins (141); Nausicaa of the Valley of the Wind (181); Annie Hall (113); Castle in the Sky (257); Spirited Away (276); Princess Mononoke (250); My Neighbor Totoro (377); Beasts of the Southern Wild (136); The Dark Knight Rises (358); The Godfather (120); Looper (268); The Perks of Being a Wallflower (340); Donnie Darko: Director's Cut (88); Life of Pi (379); Anna Karenina (166); Argo (165); The Hobbit (127); Zero Dark Thirty (76); Django Unchained (152); Silver Linings Playbook (180); Spring Breakers (113)

Films with Live Music

The Love Song of R. Buckminster Fuller with live music by Yo La Tengo (339)
Faust with live accompaniment by the Filmharmonia Duo in Sage Chapel (400)
Metropolis with live music by the Alloy Orchestra (294)
Not Just For Kids with live music by the Alloy Orchestra (82)
The Overcoat with live music by the Alloy Orchestra (92)
Peter Pan with live accompaniment by harpist Leslie McMichael (83)
Dear Governor Cuomo with live music by The Horseflies with special guest Natalie Merchant (339)
The Phantom of the Opera (1925/1929) in Sage Chapel with live accompaniment by Dr. Philip Carli (250)
Solas: Live in Concert! Visuals with short documentary (114)

Other Special Events

The Passion of Joan of Arc in Sage Chapel, w/guest (150)
A Magical Méliès Evening in the Willard Straight Memorial Room (59)
Trampoline Presents: I Lost It At the Movies – local competitive storytelling series, here presented with shorts films (46)
Pitch Perfect sneak preview w/live acapella groups (201)
Freewheeling Performance and Q & A with Yo La Tengo (339)
Life in a Day with YouTube architect Mike Solomon '00 (60)
Student Films, Fall (153)
Side by Side: The Science, Art & Impact of Digital Cinema w guests/panel discussion (73)
Oscar Nominated Shorts: Animation (359)
Oscar Nominated Shorts: Live Action (141)
A Night Worth Gambling On Fundraising Event, Silent Auction & The Sting (80)
Chasing Ice with National Geographic photographer James Balog (310)
The House I Live In with guests/panel discussion (188)
Student Films (163)

Guest Filmmaker Events

The Love Song of R. Buckminster Fuller with filmmaker Sam Green (339)
The Great Northwest with filmmaker Matt McCormick (54)
Old Dog with filmmaker Pema Tseden (42)
Patang with filmmaker Prashant Bhargava '94 (112)
Think of Me (a.k.a. About Sunny) with filmmaker Bryan Wizemann '95 (35)
I Have Loved with filmmakers Elizabeth Wijaya & Weijie Lai (40)
An Evening with Collage Artist/Animator Lewis Klahr (36)
Life of Pi with editor Tim Squyres (192)
The Highest Pass with writer/producer Adam Schomer (78)
Foreign Parts with filmmaker J. P. Sniadecki (108)
Pasolini's Last Words with filmmaker Cathy Crane (34)
Still Moving: Pilobolus at 40 with filmmaker Jeffrey Ruoff (90)
Circle in the Sand with filmmaker Michael Robinson (35)

Appendix C

Consuming Spirits with filmmaker Chris Sullivan (66)

Notes regarding entries below:

Attendance for individual titles included in some of the series below are included in other categories; with guest indicates a speaker other than a filmmaker

Thematic Series

*Christopher Nolan's **Batman** trilogy (3 titles; 573 tickets)*

Miyazaki! (seven titles, 1,558 tickets) w/guest

***The Story of Film: An Odyssey**, shown in 8 installments (412 tickets)*

Workers Leaving the Factory (4 titles, 502 tickets), in conjunction with installation at Johnson Museum

Landscape Meditations (6 titles, 423 tickets), w/guest and filmmakers

IthaKid Film Festival (ten titles, 1,130 tickets)

Ithaca International Fantastic Film Festival (3 titles; 87 tickets), w/guests and filmmakers

Art Docs Downtown [and on campus] (six titles, 437 tickets), w/guest

Classic Cinema: New Anniversary Prints (four titles, 410 tickets)

Universal Pictures: Celebrating 100 Years (15 titles, 858 tickets)

Three Indie Animators (three titles, 149 tickets) with guests

Three Classic Foreign Films (three titles, 153 tickets)

Experimental Eye (four titles, 107 tickets) with guests

Cornell Alums Make Movies (seven titles, 907 tickets) with guests

Dartmouth Alums in the Movies (three titles, 225 tickets) with guests

Contemporary World Cinema (12 titles, 676 tickets) with guests

Doc Spots (eight titles, 599 tickets) with guests/panel discussions

It's Oscar Season (three titles, 532 tickets)

Space & Place (five titles, 377 tickets)

Time Travel (five titles, 480 tickets)

Rural Route Film Festival (three titles, 135 tickets) with guests

Bond: The Beginning (three titles, 174 tickets)

Restored/New Prints of Classics

The Graduate (151); Gentlemen Prefer Blondes (44); Red Desert with guest (41); The Battle of Algiers with guest (70); Grand Illusion (76); Annie Hall (113); Daisies (51); Django (67); The Tin Drum: The Director's Cut (26); The Birds (59); Jaws (52); To Kill a Mockingbird (41); Dead Birds with guest (31); The Sting (78)

Documentary Premieres

Payback: Debt and the Shadow Side of Wealth (32); Patience (After Sebald) with guest (60); Marina Abramovic: The Artist is Present w/guest (62); This is Not a Film (46); Samsara (226); 5 Broken Cameras with guest (35); Ai Weiwei: Never Sorry with guest (180); The Waiting Room with guest (114); Oscar Nominated Shorts: Documentary (32); Gregory Crewdson: Brief Encounters (65); Bel Borba Aqi: A Man and a City (33); How to Survive a Plague with guest (100)

Foreign Film Premieres

Detective Dee and the Mystery of the Phantom Flame (64); Hipsters with guest (119); Bonsai (46); Dangerous Liaisons (52); Barbara with guest (95); Sister (38)

IthaKid Film Festival

Around the World with Children's Film Festival Seattle 2012 (107); The Red Balloon & White Mane (67); Not Just For Kids with live accompaniment by the Alloy Orchestra (82); Peter Pan (83); My Neighbor Totoro (377); The 5,000 Fingers of Dr. T (55); Ponyo (122); Kid Flix Mix (69); Mia and the Migoo (70); Abbott and Costello Meet Frankenstein (98)

Outdoor Terrace Screenings

Rear Window (220); Some Like It Hot (224); Modern Times (145); Singin' in the Rain (212); Shadow of a Doubt (218)

Cornell Cinema Financial Reports and Projections
FY10-11 through FY15-16
Budgets for the Student Assembly Student Activity Fee Application

	SAF Funding Period @ \$10.00/student					
	FY 10-11 (Actual)	FY 11-12 (Actual)	FY 12-13 (Actual)	FY 13-14 (Projected)	FY 14-15 (Projected)	FY 15-16 (Projected)
Income						
Ticket Income and Other Income: <small>Includes Concessions, Ticket sales, fundraising events</small>	\$131,502	\$127,199	\$111,472	\$112,000	\$108,830	\$109,170
Outside Grants: <small>Includes New York State Council on the Arts & Academy of Motion Picture Arts and Sciences</small>	\$28,269	\$22,500	\$27,500	\$20,000	\$20,000	\$20,000
Departmental Support: <small>Includes awarded Cornell Council for the Arts Grants, College of Arts & Sciences subsidy, and Departmental Cooperation</small>	\$49,896	\$39,143	\$35,469	\$32,956	\$34,456	\$34,456
Atkinson Forum: <small>Donor Funding made available every 2-3 years</small>	\$25,000	\$0	\$25,000	\$0	\$25,000	\$0
Capital Equipment Funds from Reserve: <small>Undergrad Activity Fee:</small>	\$33,464	\$0	\$0	\$0	\$0	\$0
Undergrad Activity Fee: <small>for purchase of a new Digital Video projector</small>	\$133,756	\$137,097	\$137,237	\$137,237	\$137,237	\$137,237
GPSA Activity Fee:	\$67,184	\$70,625	\$68,933	\$68,933	\$68,933	\$68,933
Total Activity Fee:	\$200,940	\$207,722	\$206,170	\$206,170	\$206,170	\$206,170
Total Income:	\$469,071	\$396,564	\$405,611	\$371,126	\$394,456	\$369,796
Expenses:						
Direct Programming Expenses:	\$221,783	\$193,191	\$184,402	\$177,166	\$178,870	\$180,861
Film Rental: \$75,405		\$64,984	\$60,585	\$48,000	\$46,000	\$46,000
Guests and Events: \$29,817		\$18,673	\$30,539	\$25,000	\$27,500	\$27,500
Advertising: \$29,490		\$23,925	\$21,092	\$21,866	\$21,517	\$21,743
Theatre & Equipment Rentals: \$14,886		\$15,432	\$16,126	\$12,159	\$13,117	\$13,117
Shipping: \$16,251		\$13,486	\$8,223	\$5,000	\$5,100	\$5,202
Direct non-student Labor Costs: \$32,545		\$37,817	\$47,656	\$47,424	\$48,558	\$49,724
Remaining Programming Costs: \$23,389		\$18,874	\$20,161	\$17,715	\$16,975	\$17,575
Direct Student Labor Costs:	\$32,722	\$37,049	\$16,233	\$17,500	\$17,340	\$17,687
Total Direct Programming Costs:	\$254,505	\$230,240	\$200,635	\$194,666	\$196,210	\$198,548
Indirect labor costs to run operation & produce programs (2.25 FTE):	\$108,141	\$99,866	\$101,199	\$107,587	\$110,467	\$113,781
Overhead: <small>(Utilities, Rep, Phone, Fringe)</small>	\$53,055	\$55,652	\$61,138	\$62,320	\$63,765	\$65,378
Office Rent:	\$6,883	\$6,883	\$6,883	\$6,883	\$6,883	\$6,883
Capital Equipment:	\$33,464	\$0	\$0	\$0	\$0	\$0
Atkinson Forum Direct Costs:	\$15,000	\$0	\$25,000	\$0	\$20,000	\$0
Total Expenses:	\$471,047	\$392,641	\$394,855	\$371,455	\$397,325	\$384,590
Surplus/Deficit:	(\$1,976)	\$392	\$10,756	(\$329)	(\$2,869)	(\$14,794)

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; \$25 for students)

Concessions sales

Fundraising Event

Onscreen advertising sales

Misc sales (posters, t-shirts)

Ticket Income drop between FY11-12 and FY12-13 is due to a decrease in the number of screenings presented, both due to the restructuring of the program described elsewhere in this proposal and the fact that CC had to "go dark" during the first month of the fall '12 semester due to renovations taking place in WSH Theatre. The drop would have appeared more significant if not for the \$11,000 made on our two special Yo La Tengo events in September '12.

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, FY13-14, but have been told it's not likely to be more than \$20,000. And with a major cut to the National Endowment for the Arts being debated at the federal level (which would impact NYSCA), this grant is far from guaranteed at this level.

The Academy of Motion Picture Arts and Sciences (AMPAS) used to regularly award Cornell Cinema a grant for its Visiting Filmmaker Program, but funding in recent years has been very unpredictable. We did not receive a grant for FY13-14 and can no longer bank on receiving this grant in the future.

Departmental Support:

This category includes:

A small subsidy from the College of Arts and Sciences to support educational programming and equipment. (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) grant. We used to apply for grants for specific projects and this offered the potential to take in between \$8000 and \$10000 in grant income from the CCA. But with the restructuring of the CCA we now receive a guaranteed \$7000 lump sum per year to use for special projects.

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 FY12-13, the funds were used to support a live music & film event, as well as host National Geographic photographer James Balog with a show of **Chasing Ice**.) We expect our next Forum event to take place in FY14-15. Sometimes this funding results in a subsidy of \$5000 - \$10000, but not always, as it depends on the event. 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. This summer we installed new DCP (Digital Cinema Package) projection, but given the complexity of this endeavor and its impact on our Reserve accounts, we have separated this information out into Appendix B.

GPSA Activity Fee:

We received \$11.05/student from the Graduate and Professional Student Assembly in FYs 10-11 through 13-14. We are requesting level funding for the next two-year cycle.

Undergraduate Student Activity Fee:

We received \$10/student from the Undergraduate Student Assembly in FYs 10-11 through 13-14. We are requesting a \$1 increase for FYs 14-15 and 15-16.

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 \$275 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 the body of the proposal for some sample film rentals from FY12-13.

Guests and Events: Cornell Cinema brings 15-20 visiting filmmakers and guests to campus each year to present films and other special events, like film screenings with live music.

Advertising: Includes newspaper ads, flyers, radio ads, coming attractions trailers, movie posters, and additional outreach costs. It also includes printing and mailing costs for two 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 Office. Additionally, it is sometimes necessary to rent special equipment for special screenings.

Shipping: The cost of shipping both 35mm film prints and digital media. The costs associated with hard drives of digital films remains to be seen, but we anticipate a savings on this line going forward.

Direct non-student Labor Costs: Cornell Cinema employs a Head Projectionist who trains and manages the student projectionist staff (6 - 7 students) and maintains the film and video projectors and equipment. A half-time Graphic/Web Designer designs our twice-annual 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; equipment repair and maintenance; computer expenses; and other miscellaneous supplies.

Direct Student Labor Costs:

Cornell Cinema employs around 18 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 8 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

generally increase annually in conjunction with a University-wide 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 36% for full-time staff and 10% for part-time staff in FY13-14. This money goes toward the cost of Cornell's medical insurance plans (employees also pay into these plans), workers comp plans, unemployment, short term/long term disability, and other general insurance plans required by law.

Office Rent:

Cornell Cinema rents office space from the Dean of Students Office.

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 \$5K for FY14-15) will be used as a subsidy.

Cornell Cinema
 Student Assembly
 Use of Activity Fee in FY12-13

Direct Programming Expenses Charged to SA Account

	Line total:	Amount charged to undergraduate Activity Fee
Film Rental	40585	39665
money paid for films shown at Cornell Cinema		
Guests and Events	30559	18132
Cinema typically brings in 15-20 filmmakers and musicians for presentations		
Advertising	21092	16840
newspaper ads, trailers, movie posters, and Flicksheets		
Theatre & Equip Rentals	16126	11720
rental of Willard Straight Theatre and additional space or equipment needed for special events		
Shipping	8223	7556
cost of shipping digital and 35mm films		
**Direct non-student Labor Costs:	47656	31900
Head Projectionist and Graphic Designer		
		22500
Head Projectionist		9400
Graphic Designer		**11424
Fringe Benefits		
Remaining Programming Costs	20161	0
theatre, concession supplies, computer expenses, travel, etc.		
Total	184402	137237

** This amount, \$11,424, represents the amount that was automatically assessed for fringe benefits for the projectionist's and designer's wages. This assessment is compulsory and inextricable from the associated wages. Cornell uses funds collected to put toward things like unemployment, short/long term disability, and workers comp insurance, all of which are required by federal law. If we could separate the fringe benefits from these wages, we would charge \$11,424 in other guest and filmmaker events to the SA account.

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.