

Cornell Cinema SA Application for Byline Funding, Fall '15

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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 inclusive- and global-minded student body.**

Cornell Cinema offers more programming per activity dollar spent than any other organization funded by the activity fee, programming that is representative of Cornell's diverse student body, and that 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 the bar/party scene and an important mental health break) that's open and welcoming to an extremely diverse group of students.**

GROUP PROFILE

Student Advisory Board (SAB) officers, FY14-15

Josh Porterfield (jep329): President/SA Committee Co-chair
Samuel Newman-Plotnick (sen49): VP/Promotions Committee Chair
Katherine Nachbar (ken35): Events Committee Chair
Maggie Dasso (med266): Secretary
Sarah Kamal (sk2382): Co-chair Programming Committee (undergrad)
Rose Agger (era58): Co-chair Programming Committee (grad)
Sina Bahrami (sb933): Co-chair SA Committee (grad)

Active SAB Members (in addition to officers listed above), FY14-15

Alain Chan	Julie Mante
Cassandra Gizzo	Madison Gawith
Daniel Zimmerman	Natalie Bradford
David Golding	Olivia Angsten
David Gouldthorpe	Omar Shahid
Divyansha Sehgal	Palash Agarwal
Elijah Weber-Han	Robert Boehlert
Emily DelGreco	Rohan Roy
Isaac Greenwood	Thomas Marin
Jailene Hidalgo	Will Robinson
Jordan Wechsler	Yana Makuwa
Julian Garcia	Zaahira Wyne

Student Advisory Board (SAB) officers, FY15-16

Elijah Weber-Han (ejw98): President/Co-chair SA Committee
Cassandra Gizzo (cag286): VP/Promotions Committee Chair
Katherine Nachbar (ken35): Events Committee Chair
David Gouldthorpe (djg284): Secretary
Sam Newman-Plotnick (sen49): Co-chair Programming Committee (undergrad)
Rose Agger (era58): Co-chair Programming Committee (grad)
Elizabeth Wijaya (ew388): Co-chair SA Committee (grad)

Active SAB Members (in addition to officers listed above), FY15-16

The first meeting of the overall SAB is scheduled to take place **Wednesday, September 9**, as we wanted to promote the meeting at Club Fest on September 6. As such, we cannot supply a list of active members for FY15-16 in this proposal, but we can have this list in time for the October 5 meeting with the Appropriations Committee.

It's important to note that:

Close to 200 students expressed interest in joining the SAB by signing up at the New Student Check-in at Barton Hall on August 21, the New Graduate Student Check-in at Barton Hall on August 24, at the Orientation to Cornell Cinema event on August 24, at promotional tables in the Willard Straight Hall Lobby on September 3 & 4, and at Club Fest on September 6. They were all sent a reminder email about the meeting on September 9.

GROUP PROFILE continued

Professional Staff

Mary Fessenden, director

Douglas McLaren, manager

Paul Dimmick, head projectionist [.65FTE]

Teresa Alvis, administrative assistant/shipping manager [.8FTE]

Ross Haarstad, graphic designer [.5FTE]

[FTE = Full Time Equivalent]

Student Staff

Cornell Cinema currently employs about 20 students as theatre managers, projectionists, box officers, concessionaires, blurb writers, publicity assistants, and office assistants.

Student Volunteers

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

Activities, Programming, Events

Cornell Cinema Selected Programming/Tickets, FY14-15

Please note: attendance is listed in parentheses, and it was derived from between one and three showings of each title.

Recent Hollywood Fare, Arthouse Hits and Cult Favorites

The Grand Budapest Hotel (609), Captain America: The Winter Soldier (392), Divergent (340), The Wind Rises (365), X-Men: Days of Future Past (251), Only Lovers Left Alive (153), The Fault in Our Stars (185), 2001: A Space Odyssey (165), 22 Jump Street (246), Shaft (57), Robocop (54), Superfly (57), Ghost in the Shell (112), How to Train Your Dragon 2 (196), Snowpiercer (88), Enter the Dragon (51), Guardians of the Galaxy (268), Boyhood (249), Gone Girl (450), Big Hero 6 (300), The Theory of Everything (320), Blade Runner: The Final Cut (177), Birdman (320), Oscar Nominated Shorts: Animation! (280), Oscar Nominated Shorts: Live Action! (124), The Tale of Princess Kaguya (206), Interstellar (239), Spirited Away (169), Whiplash (194), Into the Woods (135), Dear White People (102), Selma (154), The Imitation Game (155), Inherent Vice (107), What We Do In the Shadows (77), Kingsman: The Secret Service (200), Monty Python and the Holy Grail (142)

FREE Sneak Previews

Dumb and Dumber Too (120)

Downton Abbey, Season 5 opener (45)

Ex Machina (182)

Trainwreck (255)

Free Shows Offered Orientation Weeks & During Study Breaks

Captain America: The Winter Soldier (340) – sponsored by Welcome Wkend

Divergent (340) – sponsored by Welcome Wkend

Dead Poets Society in memory of actor Robin Williams (124) – offered for just \$2
Space Jam (34) – the SAB was sure that this film would be very popular, but it did not draw, even as a free show

Gone Girl (326) – sponsored by Welcome Wkend

Big Hero 6 (300) – sponsored by Welcome Wkend

Monty Python and the Holy Grail (85)

Free Cinema in Sage Chapel Shows (all with live music)

The Cabinet of Dr. Caligari with live accompaniment by Dennis James and Mark Goldstein (400)

Häxan: Witchcraft Through the Ages with live original score by Transit ensemble (325)

Departures with live music by Annie Lewandowski (a.k.a., Powerdove) (70)

More Films with Live Music

Eric and Mary Ross Ultimedia Concert with live music by Eric Ross and the Avant Ensemble (80)

Metropolis with live accompaniment by the Alloy Orchestra (230)

The Lost World with live accompaniment by the Alloy Orchestra (135)

The Son of the Sheik with live accompaniment by the Alloy Orchestra (74)

Signals: A Performance Memoir with live music by Mary Lorson (62)

Other Special Events

An Orientation to Cornell Cinema with Director Mary Fessenden (65)

Projection Performance with Sandra Gibson and Luis Recoder (50)

A Hard Day's Night with post-screening Dance Party (72)

Willy Wonka Chocolate Soirée & film screening (65)

Oscar Night Party in the Bear's Den (150)

An Elegant Winter Party and Fundraising Event featuring a Black & White Ball with hors d'oeuvres & desserts, b & w films, live music, dancing & door prizes (109)

The 1st Annual Internet Cat Video Festival! (272)

Sights & Sounds: Cornell Filmmakers and Visions for the 21st Century as part of the Charter Day Weekend Festivities (250)

Guest Filmmaker Events

Ilo Ilo with filmmaker Anthony Chen via Skype (35)

Tarnation with filmmaker Jonathan Caouette (45)

Rocks in My Pockets with filmmaker/ animator Signe Baumann (118)

Viola with filmmaker Matias Piñeiro (81)

Jodie Mack: Let Your Light Shine with animator & performance artist Jodie Mack (52)

The Night of Fools with filmmaker Rami Kimchi (63)

Suitcase of Love and Shame with filmmaker Jane Gillooly (30)

Breaking the Frame with filmmakers Marielle Nitoslawska and Carolee Schneemann (64)

Tracks with director John Curran via Skype (60)

DDR/DDR with filmmaker Amie Siegel (54)

The Architects and Provenance with filmmaker Amie Siegel (117)

Outside with filmmaker Wang Wo (36)

Monk with a Camera with filmmakers Guido Santi & Tina Mascari via Skype (58)

The Iron Ministry with filmmaker J.P. Sniadecki (68)

Two Shots Fired with filmmaker Martin Rejtman (50)

Notes regarding entries that follow:

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

Orientation Week at Cornell Cinema (9 titles; 2091 tickets)

A Celebration of the Moog Synthesizer (4 titles; 169 tickets), w/faculty introductions, live music performance, and sneak preview

Blaxploitation, Baby: Macho Men, Gangstas & Supermommas (9 programs; 493 tickets), w/intros by Professor Cheryl Finley

Classic Restorations (7 titles; 483 tickets), w/faculty introductions

Contemporary World Cinema (12 titles; 891 tickets), w/2 filmmakers

Sundance Film Festival Short Film Tours (2 titles; 291 tickets)

You, Robot: Machine Autonomy in the Computer Age (6 titles; 471 tickets), w/faculty intros

Everything Old is New Again... (12 titles; 760 tickets), w/ filmmakers, guests, and live performances

Looking for Adventure: Tourists, Travelers and Explorers (5 titles; 445 tickets)

LGBT Series (3 titles; 194 tickets), w/visiting filmmaker

IthaKid Film Festival (11 titles; 1255 tickets)

The Atkinson Forum in American Studies & Cornell Cinema present The Films of Amie Siegel (6 titles; 266 tickets), w/Amie Siegel in attendance

Amie Siegel Selects (5 programs; 256 tickets)

Studio Ghibli Returns (4 titles; 530 tickets), featuring 2 Ithaca premieres

Artful Non-Fiction: Documentary Intersections w/Art & Performance (8 programs; 278 tickets), featuring 7 Ithaca premieres, w/presentations by filmmakers

Classic Hollywood & Foreign Films (including restored films)

Vertigo (78), Godzilla: The Japanese Original (83), Guess Who's Coming to Dinner? (53), Lawrence of Arabia (36), A Summer's Tale (76), The Epic of Everest (76), Othello (59), Apocalypse Now Redux (40); Metropolis (248), The Lost World (135), The Son of the Sheik (74), Häxan: Witchcraft Through the Ages (325), The King and the Mockingbird (84), That Man from Rio (51), Casablanca (58), The Way We Were (37)

More Documentaries

Looking for Adventure (54), Gringo Trails (54), Walking the Camino: Six Ways to Santiago (196), The Internet's Own Boy: The Story of Aaron Swartz (41) w/faculty intro and post-screening discussion, Ai Weiwei: The Fake Case (26) w/faculty intro, 20,000 Days on Earth (45), The Kingdom of Dreams & Madness (79), Oscar Nominated Shorts: Documentary (58), Born to Fly: Elizabeth Streb vs. Gravity (47) w/faculty intro, Regarding Susan Sontag (67), Maidan (38), Citizenfour (73)

More Foreign Films

Mood Indigo (107), Burning Bush (39), Viola (81), Ida (78), Force Majeure (77), Winter Sleep (41), Stray Dogs (25), Leviathan (94), Two Shots Fired (50)

IthaKid Film Festival

How to Train Your Dragon 2 (196), Willy Wonka and the Chocolate Factory (34), The Lost World (135), See the World With Animated Shorts! (179), Ernest & Celestine (154), Big Hero 6

(99), **The King and the Mockingbird** (84), **The Boxtrolls** (33), **Kid Flix Mix** (113), **The Jungle Book** (58), **Song of the Sea** (180)

Outdoor Terrace Screenings

The Maltese Falcon (241), **Psycho** (222), **The African Queen** (167), **Grand Budapest Hotel** (250)

Cornell Cinema Selected Programming/Fall Semester 2015 (Aug 23 – Nov 22; December is still to be scheduled; Spring 2016 is still to be planned)

Recent Hollywood Fare, Arthouse Hits and Cult Favorites

Blade Runner: The Final Cut (222), **Pitch Perfect 2** (376), **Avengers: Age of Ultron** (357), **Ex Machina** (185), **Sundance Shorts Program** (153), **When Marnie Was There** (289), **Mad Max: Fury Road**, **Cheatin'**, **Magic Mike XXL**, **Trainwreck**, **Inside Out**, **Jurassic World**, **Ant-Man**, **Kahlil Gibran's The Prophet**, **Tangerine**, **Dope**, **Minions**

FREE Sneak Previews

The Visit (208)

Free Shows Offered Orientation Week & During Study Breaks

Pitch Perfect 2 (200), **Avengers: Age of Ultron** (340)

Free Cinema in Sage Shows (all with live music)

Beyond Enchantment: Recent Work by Animator Lawrence Jordan

More Films with Live Music

Within Our Gates w/live piano accompaniment by Philip Carli (55)

Other Special Events

An Orientation to Cornell Cinema w/Director Mary Fessenden & SAB President EWH (125)

A Tribute to Professor Don Fredericksen w/screening of **Persona** (170)

Binghamton Babylon w/author & scholar Scott MacDonald

Halloween at Cornell Cinema featuring **What We Do in the Shadows**

Sing-a-Long **Sound of Music**

Guest Filmmaker Events

El Velador w/filmmaker Natalia Almada

Rati Chakravyuh w/filmmaker Ashish Avikunthak

Street Fight w/filmmaker Marshall Curry

If a Tree Falls: A Story of the Earth Liberation Front w/filmmaker Marshall Curry

The Girl is in Trouble w/producer Ryan Silbert '02

Animations Made By Hand w/ animator Stacey Steers

The Automatic Hate w/filmmaker Justin Lerner '02

Thematic Series

Orientation Week at Cornell Cinema w/free screenings for new students

Orson Welles: A Centenary Celebration

Voices & Visions in Black Cinema w/faculty introductions

The Apu Trilogy

Animation Specials!

Milestone Films: A 25th Anniversary Tribute

An Indonesian Tragedy: Commemorating the 50th Anniversary of the Indonesian Genocide

Cornell Alums Make Movies w/two visiting filmmakers

Contemporary World Cinema

Classic Hollywood & Foreign Films (including restored films)

The Bicycle Thief (69), Citizen Kane (156), The Lady From Shanghai (56), The Magnificent Ambersons, MacBeth, The Third Man, Confidential Report, The Trial, In the Land of the Head Hunters, Touch of Evil, Pather Panchali, Aparajito, The World of Apu, I am Cuba, Rocco and His Brothers, F for Fake

More Documentaries

Sunshine Superman, The Wolfpack, Amy, The Act of Killing, The Look of Silence, Ornette Coleman: Made in America, The Hand That Feeds, Portrait of Jason

More Foreign Films

La Sapienza, Wild Tales, Güeros, A Pigeon Sat on a Branch Reflecting on Existence, Court

IthaKid Film Festival

Monkey Kingdom, Fantastic Journeys: Animated Shorts, Shaun the Sheep Movie, Minions

Outdoor Terrace Screenings

Notorious (221), Caddyshack (205), there will be two more shows in June 2016

ORGANIZATIONAL HISTORY

1970:

Cornell Cinema (CC) is established (within the Student Activities area of the University) from 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 is only minimally subsidized by the University, so financial pressures have plagued the organization from its inception.

Mid - Late 1980s:

The introduction of the first wave of alternative ways to view films: videocassettes & home-use VCRS enter the market, as well as movie channels on cable TV. Also: Cinemapolis opens in downtown Ithaca and draws community members away. **Cornell Cinema is invited by the Student Assembly to apply for funding** (even though not a student organization, per se) to help bridge the financial gap created by lower attendance caused by above.

1990s:

Over the course of the decade, **SA grants increases in Byline funding from \$4 to \$6.50 per undergraduate student** to help cover annual increases in CC's costs and further declines in attendance due to introduction of DVDs in the mid-90s among other new technologies.

July 1994:

After a two-year-long review, a Committee of faculty & students agree that CC has outgrown its position within the Student Activities area, having attained an international reputation, and that they should seek to upgrade the status of the program within the University to reflect its importance to the Cornell community. At the same time, the Committee sought to find a position for the organization within the University that would protect its vibrant mix of programming, which had come to characterize the organization. After much discussion & negotiation, the College of Arts & Sciences agrees to become the administrative sponsor of the organization, with Cornell Cinema situated as a self-sufficient unit within the Dept. of Theatre Arts (now Dept of PMA). An integral part of the administrative shift included retaining the Office of the Dean of Students as a cosponsor of the operation. The College of A & S has offered significant financial and other support since CC became part of the College, including covering the cost of 77% of the Director's salary & associated fringe benefits, increasing its subsidy for academic programming, and providing an annual computer upgrade allowance.

2000 – 2010:

Over the course of the decade, **SA grants increases in Byline funding from \$7 to \$11 per undergraduate student**. This decade saw the regular introduction of more and more alternative ways to view films and experience content on the internet (Youtube, Netflix, Blu-ray discs, home theatres, streaming, etc, etc), thus impacting CC's attendance.

A more detailed analysis follows using this

Color Key:

Yellow – REV – new revenue stream pursued by CC

Violet – CC CUT - cost cutting measure put in place by CC

Green – CUT IN FUNDS – decrease in funding for CC

Aqua – INC COST – increase in cost to CC

FY09-10 - Undergrads fee \$11; Graduate fee: \$11

CUT IN FUNDS - FY10-11 - Undergrads fee \$10; Graduate fee: \$11.05

FY11-12 - Undergrads fee \$10; Graduate fee: \$11.05

FY12-13 - Undergrads fee \$10; Graduate fee: \$11

FY13-14 - Undergrads fee \$10; Graduate fee: \$11

REV - FY14-15 - Undergrads fee \$10.60; **CUT IN FUNDS** - Graduate fee: \$10

FY15-16 - Undergrads fee \$10.60; Graduate fee: \$10

Summer '11:

REV - Launched 1st Annual Appeal to Cornell Cinema alumni for donations

REV – Launched campaign to sell onscreen ads

INC COST - Mandated University raises for non-student staff of 2-3% w/assoc benefit cost

Summer '12:

CC CUT - Stopped doing a full 7-week summer season – just 4 outdoor shows instead

INC COST - Mandated University raises for non-student staff of 2-3% w/assoc benefit cost

Fall '12 : MAJOR REVAMP OF THE PROGRAM:

CC CUT - Collapsed complete schedule of films/events into 2 visually appealing semester-long Flicksheet publications (down from 5)

-Rolled-out completely redesigned and more dynamic website

CC CUT - Reduced number of films shown per academic year by ~90

CC CUT - Reduced number of nights per week films shown in WSH Theatre (7 to 5)

CC CUT - Discontinued use of a second screening space (Uris Hall Auditorium) on weekends

-Purchased new portable screen, projector & sound system to do “off-site” events (funds provided by alumni donations) & introduced new “Cinema in Sage Chapel” screenings, one or two each semester, typically offered free of charge (utilizing the new portable system).

REV - Started offering Monday and Tuesday night slots for rental to create new revenue stream (Cinema4Hire)

REV - **Raised ticket prices** FROM \$7 general/\$5.50 seniors/\$4.50 students/\$4 CU graduate students TO \$8 general/\$6 seniors/\$5.50 students/\$5 CU graduate students

- Turned WSH Theatre over to Dean of Students Office (DOS) for use over one weekend in fall semester and one weekend in spring semester

Summer '13:

CC CUT - Reduced full-time administrative assistant position to half-time in June/July

-Installed new DCP (Digital Cinema Package) projection in WSH Theatre - a necessity to stay in business. College of A & S contributed \$25,000 to the endeavor; **CC covered balance of ~\$60,000 out of reserve accounts: ~\$50,000 from the general reserve & \$10,000 from gift account.**

CUT IN FUNDS - CC stops receiving a \$5,000 grant from the Academy of Motion Picture Arts & Sciences

INC COST - Mandated University raises for non-student staff of 2-3% w/assoc benefit cost

CUT IN FUNDS - CC's grant from the New York State Council on the Arts is cut by \$2500 (\$22,500 to \$20,000) due to pressures on the New York State budget

Fall '13:

-Turned WSH Theatre over to DOS for use over TWO weekends in fall semester and TWO weekends in spring semester

INC COST - Some film studios start charging an unexpected DCP fee of \$146 on top of regular film rental, ostensibly to cover hard drive preparation, so instead of saving money on shipping by showing many fewer (much heavier) 35mm film prints, shipping/handling costs go UP on a per film basis.

Spring '14:

INC COST - New York State's minimum wage increased to \$8.00 on 1/1/2014, impacting student employees' rate of pay

CC CUT - Reduced advertising in the Cornell Daily Sun

Summer '14:

CC CUT - Negotiated reduced rent from DOS for use of Room 106, WSH

REV - College of A & S added salary/fringe subsidy for manager position ~\$3,000

INC COST - Mandated University raises for non-student staff of 2-3% w/assoc benefit cost

INC COST - on-campus federal work study subsidy distribution rate changes from 60% federal work study/40% department funds to 50% federal work study/50% department.

Fall '14:

REV - Raised tickets prices to \$8.50 general/\$6.50 seniors/\$5.50 students/\$6 CU graduate students

-Turned WSH Theatre over to DOS for use over TWO weekends in fall semester and TWO weekends in spring semester '15

Spring '15:

INC COST - New York State's minimum wage increased to \$8.75 on 1/1/2015, impacting student employees' rate of pay

Summer '15:

CC CUT - Administrative Asst position reduced to 10-months from 11-months (AA no longer works during June & July)

INC COST - Mandated University raises for non-student staff of 2-3% w/assoc benefit cost

CUT IN FUNDS - College of A & S reduces its coverage of indirect cost payment associated with CC's New York State Council on the Arts by \$2700 for FY15-16 & FY16-17 (meaning that even though we were awarded a \$20,000 grant, we will only retain \$17,300 of it); if CC is awarded another NYSCA grant of \$20,000 for FY17-18, the College has already told us that we will only be able to retain \$14,600 (the remaining \$5400 will all have to be paid to the University as part of their indirect cost requirement)

INC COST - More studios start charging DCP handling fee of \$146 or \$115 (previously only Warner Bros & Summit Entertainment charged \$146/DCP; now Sony, Marvel, Disney, Lions Gate, Weinstein, Paramount do as well.) These studios charge \$115/DCP: 20th Century Fox & Fox Searchlight

- Fringe Benefit Rate dropped to 34.9% from 37% - will produce small savings in FY15-16

Fall '15:

INC COST - Swank Motion Pictures, with whom CC must book many big studio releases, **raised film rental on new titles (approx. 20 titles/year @ \$125 more/title)** as they have realized that we are no longer booking as many films

Spring '16:

INC COST - New York State's minimum wage will increase to \$9.00 on 1/1/2016, impacting student employees' rate of pay

SUMMARY OF REQUEST:

Cornell Cinema is requesting a \$1.40 increase/student from the SA for a total of \$12/student

Reason for increase in funding:

Increased Costs/Cuts in Funding/Zeroing out of Reserve Account (2011 – present)

1. Costs of the program have increased (film rental, film shipping/handling, student wages, staff wages - see Organizational History for details)
2. Grants have been cut or eliminated (NYSCA by \$2500 & AMPAS by \$5000)
3. The College of A & S can no longer afford to cover indirect costs the University assesses on NYSCA grant, so CC now receives \$2700 less. By FY17-18, this will grow to \$5400 less.
4. CC will have **completely depleted its General Reserve by the end of FY15-16**, the bulk of the depletion can be attributed to the necessary installation of DCP projection.

To Address Above, Cornell Cinema has (2011 – present):

1. Eliminated most summer programming
2. Reduced number of films shown during the academic year by ~90
3. Reduced its administrative assistant position from 12 mos to 10 mos.
4. Reduced student staffing cost by showing many fewer films
5. Reduced number of nights/week it offers films
6. Reduced number of Flicksheets produced each year
7. Reduced the amount of print advertising it does.
8. Reduced rent it pays to DOS
9. Begun a Cinema4Hire Program to increase revenue
10. Begun offering onscreen advertising to increase revenue
11. Created formal Annual Appeal process to increase donations
12. Enhanced its concession stand offerings
13. Continued to stage an elaborate annual Fundraising event

Also, at the urging of the SA, **we have increased ticket prices TWICE in the past three years**, but this has done little to remedy our situation. Keep in mind: CC only retains 50 to 65 cents of each additional dollar taken in at the box office once the minimum guarantee has been met, i.e. most film rentals are set as a minimum guarantee ~ \$350-\$500 versus 35-50% of box office gross, whichever is higher.

Student Assembly Actions During This Same Time Frame:

In previous decades (1990s & 2000s), CC received assistance from the SA to help cover rising costs, but this has not been the case over the past 5 years. Instead, the SA has cut our funding a net 40 cents (from \$11 to \$10.60) and the GPSA has cut our funding by \$1.05 (from \$11.05 to \$10).

Thanks to increased enrollments (primarily in graduate students), the net result of these decreases in **per student contribution** has not led to an overall reduction in CC's activities fee funding, but the increase in funding has only been \$5,000, not nearly enough to address increasing costs and reductions in other funding sources, nor help in any way toward replenishing our General Reserve Account.

We ask that the SA step up to help Cornell Cinema the way that previous Student Assemblies have and not buy into the climate of austerity that pervades the University, as in the case of the activity fee, it doesn't have to be that way.

By assessing each undergraduate just \$1.40 more (not even enough to buy a small cup of coffee), you can help sustain one of the most venerated and vibrant cultural organizations on campus.

Narrative of plans for the next cycle:

We hope to be able to continue to offer a similar slate of films & events in the next cycle as we have over the past few years, as our current programming structure is working well to serve the varied needs of the campus community.

Along those lines, it's important to note that the program overhaul that CC put in place in Fall '12 has resulted in INCREASED per program and per screening attendance. We will have specific figures for you at the Appropriations Committee Meeting.

We want our programming to continue to address these needs and offer these benefits:

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 entertainment options every week, offered on central campus for easy access, making for a perfect study break, date night or educational enhancement
- 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

Cornell Cinema Actual Budget FY14-15**Total Budget***Income***Ticket Income and Other Income**

Ticket Sales:	\$70,155
Concessions:	\$10,416
Six Passes:	\$8,787
Rentals/Ads:	\$12,997
Other:	\$5,454

TOTAL:	\$107,809
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Outside Grants

Includes NYSCA & EMF Presentation Funds

\$21,000

College of Arts & Sciences and Departmental Support

Includes Cornell Council for the Arts Grant, A&S subsidy, & Cosponsorships

\$34,524

Atkinson Forum

Donor funding occasionally made available to Cornell Cinema

\$25,000

Gift Account

\$11,329

Undergrad Activity Fee (at \$10.60/student)

\$143,429

GPSA Activity Fee (at \$10/student)

\$68,870

Total Activity Fee:

\$212,299

Total Income:**\$411,961***Expense***Direct Programming Expenses**

Film Rental:	\$51,993
Filmmakers & Special Events:	\$19,381
Advertising & Flicksheet printing:	\$16,134
Theatre & Equip Rentals:	\$11,712
Film Shipping:	\$6,252
Head Projectionist & Graphic Designer/Webmaster Wages:	\$59,998
Remaining Programming Costs:	\$17,660
TOTAL:	\$183,130

Direct Student Labor Costs

\$21,125

Total Direct Programming Costs:

\$204,255

Indirect Labor Costs (2.00 FTE)

\$113,589

Overhead

(Fringe Benefits, Insurance, Phone & Internet)

\$68,923

Office Rent

\$5,635

Atkinson Forum Direct Expenses

\$18,727

Total Expense:**\$411,129**

Surplus/Defecit: \$832

Starting Reserve: \$2,390

Ending Reserve: \$3,222

Cornell Cinema
 Student Assembly Proposal
Direct Programming Expenses Charged to SA Account FY14-15

EXPENSES	Actual SAF Use	Actual Expense
FILM RENTAL ¹	45,898	51,993
FILMMAKERS & SPECIAL EVENTS	9,000	19,381
FLYER & POSTER PRINTING ²	1,120	1,197
FLICKSHEET PRINTING ³	4,925	4,925
PUBLICITY/ADVERTISING	9,834	10,012
THEATRE & EQUIP RENTAL	11,712	11,712
FILM SHIPPING/HANDLING	5,992	6,252
HEAD PROJ WAGES	33,142	43,944
GRAPHIC DESIGN/WEBMASTER WAGES ⁴	5,351	16,054
BENEFITS ⁵	13,434	63,774
CONCESSIONS SUPPLIES	3,020	3,152
TOTAL	143,429	232,396
SAF Income	143,429	

Notes:

¹ A Typical Film Rental ranges from a \$350 - \$500 minimum guarantee versus 35-50% of gross box office take, whichever is greater.

² 90 designs annually, 20,000 copies distributed across campus and Ithaca per year.

³ Two print runs of 9,000 Flicksheets each per year. The Flicksheet is Cornell Cinema's primary promotional piece. Cost per Flicksheet is about 27 cents.

⁴ Position designs 90 annual flyers, weekly print advertisements, weekly on-campus digital slides, weekly quarter-cards, plus performing two major semi-annual website overhauls and weekly updates.

⁵ These are fringe benefits that are inextricably tied to wages paid to our Head Projectionist and Graphic Designer. In FY14-15, they were assessed at 37%. By law, Social Security, Worker's Compensation, Unemployment and Short Term/Long Term Disability must be covered. Departments are charged a percentage of every person's wage to contribute to the Benefits Pool at the University, which then covers the required benefits. If it were possible to separate fringe benefits from wages, we would have spent the \$13,434 on Film Rental and Filmmakers & Special Events.

FINANCIAL STATEMENTS

Financial Statement Notes

Income

Ticket and Other Income:

There is a drop of ~\$6,000 in this category between FY13-14 and FY14-15 for two reasons:

1. We sold an unusually large number of Six Passes to students enrolled in a cinema survey course who were required to attend screenings throughout the Fall '13 semester
2. We did two unusual special events in FY13-14 (Ricky Jay & Paul Verhoeven) for which a higher ticket price was charged; nothing comparable was done in FY14-15.

Outside Grants

New York State Council on the Arts Grant - \$20,000

EMF Presentation Funds for visiting filmmakers - \$1000

College of A & S and Departmental Support:

This category includes:

\$11,881 - College of A & S subsidy to support educational programming

\$8,000 – Block grant from the Cornell Council for the Arts

\$3,000 – Programming support from the Dept. of PMA

Remaining balance – cosponsorship funding raised from a variety of departments and programs across campus over the course of the year

The College of A & S directly supports 77% 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. This coverage amounts to almost \$100,000.

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 American Studies. We received this funding in FY14-15, but have been told by the professors who oversee the funding that they cannot guarantee when we will receive the funding again.

Gift Account:

After using over \$11,000 from this account to balance our budget in FY14-15, we now have just \$10,000 in this account, all of which we expect to use to balance the current year's budget.

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.

Guests and Events: Cornell Cinema brings ~15 visiting filmmakers & guest artists 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 calendars (Flicksheets) per year, with runs of 8– 10,000.

Theatre & Equipment Rentals: Cornell Cinema rents Willard Straight Theatre from the Dean of Students. Additionally, it is sometimes necessary to rent special equipment for special screenings.

Shipping: The cost of shipping both digital media and, occasionally, 35mm prints. The costs associated with hard drives of digital films has, unfortunately, not realized as large a savings as initially hoped as many films come with shipping/handling fees comparable to or higher than many 35mm prints.

Direct non-student Labor Costs: Cornell Cinema employs a Head Projectionist who trains and manages the student projectionist staff (5 – 6 students) and maintains the film and video projectors and equipment. A half-time Graphic Designer/Webmaster designs our twice-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 miscellaneous supplies.

Direct Student Labor Costs:

Cornell Cinema employs around 20 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 10 volunteer ushers & promotion assts on staff.

Indirect Labor Costs to Run Operation & Produce Programs:

2.00 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 of 2-3%.

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) was 37% for full-time staff and 10% for part-time staff in FY14-15. 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. The Fringe Benefit rate for FY15-16 – FY17-18 will be somewhat lower, 34.9%, which provides some budget relief.

Office Rent:

Cornell Cinema rents office space from the Dean of Students. CC negotiated a lower rate for FY14-15 because one of its spaces is used by the Student Advisory Board and qualifies for the student organization exemption to paying rent (a \$1250 savings).

Atkinson Forum Direct Costs:

This is the cost of putting on programming for the Atkinson Forum in American Studies. The difference between this (\$18,727) and the total grant (\$25,000) functions as a subsidy for CC.

Reserve Account:

The reserve account exists to cover equipment replacement and upgrades, some anticipated, some not, i.e. equipment breakdown. In FY13-14 we used the vast majority of these funds to cover the **necessary costs** of purchasing and installing new Digital Cinema Package (DCP) projection, as studios stopped distributing films on 35mm.

The reserve account is also supposed to be there to cover deficits, which can easily arise as a result of the highly volatile nature of ticket income, but as of the end of FY15-16, we will no longer have any money left in the reserve account. THIS IS NOT A FISCALLY SUSTAINABLE SITUATION, SOMETHING WE EMPHASIZED TO THE SA TWO YEARS AGO. We know that many other student organizations, including the SA, maintain reserve accounts, and Cornell Cinema needs one as well, perhaps more so than others.

ANALYSIS OF FY15-16 with 10%, 25% & 35% cuts in funding

10% (\$14,343 less)

25% (\$35,857 less)

35% (\$50,200 less)

As you can see from our budget statements, Cornell Cinema would not be able to sustain any of these cuts. Here's a narrative explanation of why:

Cornell Cinema's financial structure is a bit like a collapsing house of cards:

Every funding source outside of direct ticket and concessions income comes with its own unique spending restrictions that often include a mandate for a particular type of film programming. For example, the New York State Council for the Arts requires that we include independent, artist-made films as part of our overall programming and invite these filmmakers to campus. If we were to eliminate these films, we'd lose our NYSCA grant.

Along those same lines, if we were to drastically reduce the more educational/artistic programming we do, we would lose the ~ \$34,000 in programming support we receive from the College of A & S, the Cornell Council for the Arts and many academic programs in support of this type of programming.

These programs are not typically profitable, but they are screened nonetheless as part of our primary mission. Were Cornell Cinema to choose to screen only well-known, "popular" films, we would find ourselves ineligible for many of the grants and funding awards we currently receive. And our overhead costs would remain the same.

Even if we attempted to save money by reducing the number of popular titles we show (to supposedly save on film rental), the distributor with whom we book many of them has now begun to jack up the price of the films we do continue to book with them. Furthermore, fewer films mean less ticket & concession income.

If we eliminate our primary promotional piece, the Flicksheet, or reduce our advertising budget any more than we already have, we save money on printing, but then attendance would likely suffer because people may never find out we exist. The Flicksheet also serves us very well when applying for funding from the New York State Council on the Arts.

If the program is scaled back even more than it already has been, we may save money, but then alumni donors may be less inclined to give money to a program that has become a shell of its former self.

So the situation is far more complex than you may have imagined.

Our staff is already stretched dangerously thin, to the point of breaking. Constant scrambling to raise money from other sources is extremely time consuming and leaves little to no time for programming, nor for the planning and execution of bigger events.

ANOTHER APPROACH

What could be done in the future with 10%, 25% & 35% *increases* in funding?

10% (\$14,343 more)

25% (\$35,857 more)

35% (\$50,200 more)

Instead of tightening the screws on an organization like Cornell Cinema that is already stretched to the limit, why not help it do MORE for the campus rather than LESS?

A 13% increase (what CC is requesting with a \$1.40/student increase) would produce \$18,645 more funding, which would be enough to cover projected annual operating shortfalls in the coming two years and perhaps put \$15 - \$18,000 back into the General Reserve, **restoring CC's fiscal stability.**

A 25% increase (\$13.35/student) would provide an additional \$17,000 in funding which would **make possible an annual visit by a noted film personality.**

A 35% increase (\$14.31/student) would provide an additional \$31,343 (on top of the \$18,645 needed to restore CC's fiscal stability).

What might it be used for?

Well, installation of 3D Digital Projection would cost \$20 – 30,000.

A mini film festival, with screenings in WSH, SCPA, Sage Chapel and other interesting places around campus, with special film artists in attendance, could likely be done for ~\$30,000.

What about **new seating for Willard Straight Theatre**? We don't have a cost estimate for this, but wouldn't it be nice??

We encourage you to think about using the fee as a tool for enhancing student life, not diminishing it!

Thanks for joining us on this imaginary journey!

The Cornell Cinema Student Advisory Board

Bylaws

Adopted December 2010 (Revised March 2014)

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 Board activities in the span of eight weeks. Board activities include: general and committee meetings, lobby tables, chalking, and volunteering for events.
- 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. Excused absences are permitted if the member attends an activity in place of a meeting.
- 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, or failing to attend or contribute at two (2) Board activities in the span of eight weeks.
- 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. Board members are required to participate in at least two Board activities outside general and committee meetings.

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. This includes the distribution of posters, managing of lobby tables, and advertising through social media.
- 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. All members of the Board sit on the Programming Committee.

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, lobby tables.
- 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 the Fall and Spring of each year.
- c) Shall call meetings of the Events Committee and formulate its agenda.
- d) Shall serve as Theatre/Cornell Cinema Liaison to the Willard Straight Hall Student Union Board (SUB). The Chair of the Events Committee is expected to maintain communication regarding non-Cinema events in the Willard Straight Hall Theatre and is expected to facilitate the co-sponsorship of pertinent events.

Co-Chair of the Programming Committee

- a) There shall be two Co-Chairs of the Programming Committee, one a graduate student and the other an undergraduate student.
- b) Shall chair the Programming committee and oversee its operation, working to provide advice to the Director.
- c) Shall organize preview screenings for interested board members and collect feedback for the Director.
- d) Shall administer Board-wide surveys of titles in consideration for upcoming calendars.

- e) Shall occasionally organize small groups of Board members to see films off campus that are being considered for Cornell Cinema programming.
- f) 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."
- g) 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.