Dear Friends,

We are pleased to share with you the 2007 Annual Report.

Much of what we do at George Eastman House can be divided into three broad categories: caring for the Museum’s world-class collections, sharing the collections with the widest audience possible, and training the next generation of caretakers of still and moving images. You will find this report echoes those broad categories.

It is an invigorating task each year to compress 365 days of acquisition, conservation, exhibition, and education into what you now hold in your hands. In preparation of this annual wrap-up, we review thousands of images of the Museum’s activities, and in doing so, we are reminded that our successes are the direct result of your support.

Underlying these activities is a financial foundation that is built through the generosity of those who support the mission of George Eastman House: to educate and inspire through photographs, motion pictures, books, technological equipment, and the legacy of George Eastman.

We invite you to share our pride in the accomplishments of George Eastman House. You make our success possible.

Sincerely,

Susan S. Robfogel
Chair, Board of Trustees

Anthony Bannon
Director
A group of 112 professional portraits and snapshots (ca. 1920–1945) of various processes were donated to the Museum in 2007 by Diane Dailey.

Inset: In October, the Dryden Theatre hosted the Rochester Premiere of Bruno Dumont’s 2006 film FLANDERS. The screening was among 31 premieres throughout 2007.

One of two Kinoton FP 38 E dual 35mm/16mm projectors installed in the projection booth in 2007 as part of ongoing renovation to the Dryden Theatre. This phase of the project was made possible by a grant from the New York State Dormitory Authority championed by New York State Senators Michael F. Nozzolio, James S. Alesi, George D. Maziarz, and Joseph E. Robach. Additional support was provided through the capital grants program of the New York State Council on the Arts.
Top to bottom:
Young visitors watch “mini-movies” through a Zoetrope in the Museum’s Discovery Area.
Advanced Residency Program Director Grant Romer examines articles from the collection of the State Hermitage Museum in St. Petersburg, Russia, in June 2007. Romer’s visit was part of an ongoing collaboration between George Eastman House and the Hermitage generously funded by the Andrew W. Mellon Foundation.
Director Craig Zobel answers questions in the Dryden Theatre at the Rochester Premiere of his film GREAT WORLD OF SOUND (2007) in October.

2007 details

- 6.2 million pages viewed on all Eastman House websites
- 375,000 visitors to Eastman House traveling exhibitions worldwide
- 118,107 visitors to the Museum
- 47,645 objects acquired
- 9,000 students and teachers served
- 7,151 members
- 3,320 on-site researchers
- 530 volunteers
- 480 film screenings as part of 26 series
- 200 members’ and public programs
- 57 employees
- 53 students in three Museum schools
- 65 visiting artists, lecturers, and performers
- 40 objects conserved or preserved
- 22 exhibitions on display at the Museum
- 18 traveling exhibitions displayed at 29 international venues
Members’ Upstairs/Downstairs Tours include a visit to the house’s concrete attic to see the oculus skylight from above.

Below: Museum members Martin Zemel and Laura Fulton are escorted in the archive building by Kristin Dudley, a student in the Museum’s Photographic Preservation and Collections Management program offered in conjunction with Toronto’s Ryerson University.

In 2007, Museum Trustee Patrick Montgomery donated an early example of a Moviola Model MT 35mm motion picture viewing machine (ca. 1930), which has both a sound amplifier and speaker, for viewing silent and sound “talkies” movies.
Newly launched in 2007 were video podcasts available for viewing on www.eastmanhouse.org. Narrated by staff and showcasing the rich images of the Museum's collections and exhibitions, the podcasts were created in partnership with Pimzlo Media, Inc.
Associate Curator of Exhibitions Jeanne Verhulst discusses Ansel Adams’ work.

Associate Curator and Archivist David Soures Wooters discusses the Museum’s extensive collection of works by Lewis W. Hine.

Advanced Residency Program Director Grant Romer discusses the work done in the photograph conservation laboratory.

Curator of Photographs Alison Nordström discusses the *Seeing Ourselves* exhibition.
This 1920 Lewis W. Hine image of a linotypist in a Southern publishing house is included in African Americans: Black History Through Photography, one of 11 Discovery Kits Online available for educators at www.eastmanhouse.org.

Program covers four of the 19 film festivals that screened films from George Eastman House’s motion picture collection in 2007.
Above: The Museum’s 2005 acquisition of two rare Polaroid land cameras by Edward Burtynsky generated massive attention from both traditional and electronic media when it was announced in May 2007. The Museum’s acquisition of the works was hailed by dozens of major newspaper and magazine articles on photographic history. The New York Times, Arts &amp; Anthony, and Istanbul International Film Festival during the same year.

Acquisitions at the Museum:

Mission Picture Collections
Gift of the Jake & Lucinda Faires Family Trust

George Eastman
Gift from the Burton Holmes Travelogues: The Greatest Traveler (in honor of the 100th anniversary of the Morning of the World)

China Film Archive
Set of 2002 on deposit by the 100th anniversary of the Century Camera

Hillbilly Heaven (1954), color, 35mm, 8 reels, 2,000 ft. (2,000 ft. reel)

Dudley Eagle
(14) 19th-century photographs

Harry Settles Jr.
41,498 photographic prints relating to motion pictures and television

Doha Mutasim
Four 16mm Kodascope prints

The National Film Archive, Indiana University, Bloomington, Indiana
Ten 16mm prints, five color Xerography prints by Dina Dar (American, b. Poland 1939–1995)

URTITEL, ten gelatin silver prints by Cecilia P. Arboleda (American, b. Colombia 1950)

UNTITLED (BEGGING WOMAN), 1999, gelatin silver print by Alexey Titarenko (Russian, b. 1962)

Peter, Nancy & Stephen Freeman in Memory of their Father, Peter Dennis Freeman
Four 16mm prints

John & Susan Edwards Harvith
GIFTS TO THE COLLECTIONS

Mark A. Freeman
Three 35mm nitrate motion picture prints

Peter, Nancy & Stephen Freeman in Memory of their Father, Peter Dennis Freeman
Three 35mm nitrate motion picture prints

The George Eastman House
 طريق to the collections

WALTER CHAPPEL IN HIS HOME, EL RITO, NEW MEXICO, ca. 1993, gelatin silver print by Gerald Slota (American, b. 1965)

One framed gelatin silver print, wrapped in brown paper with artist’s drawing, by Gerald Slota (American, b. 1965)

(viii) 19th-century photographs and (36) stereograph views, ca. 1845–1880, by various photographers

The Modern Print Players
Three 35mm nitrate motion picture prints

George Eastman Legacy Collections

Estate of Nancy Smith Bates
(25) color Xerography prints by Dina Dar (American, b. Poland 1939–1995)

George Eastman Foundation
(25) gelatin silver prints by David Seymour (American, b. Poland, 1911–1956)

Five sets of color Xerography prints by Dina Dar (American, b. Poland, 1939–1995)

International Herald Tribune
Still from FOOL ‘S PARADISE, directed by Cecil B. DeMille, actor in bandito costume


25 color Xerography prints by Dina Dar (American, b. Poland 1939–1995)

UntitlEd #5 (SHUAI CAO HUTONG), 2005, gelatin silver print by Feng Bin (Chinese, b. 1972)

Reginald Heron (American, b. France 1932)

UNTITLED, ten gelatin silver prints by Cecilia P. Arboleda (American, b. Colombia 1950)

One framed gelatin silver print

John & Susan Edwards Harvith
Three 35mm nitrate motion picture prints

Michael Viggiani
Three 16mm prints

Vilia Reed
16mm print

Warner Bros.
Three 16mm prints, 1936, color

Warner Independent Pictures
Three 16mm prints, 1936, color and sound

Warner Bros.
Three 16mm prints, 1936, color

Walter & Eliza Hagan
Three 16mm prints

The Library of Congress
Five 16mm Kodascope films

Two 16mm prints, UNDERSTANDING COLOR BY ADDITION and COLOR BY SUBTRACTION

Four reels 8mm films, home movies, and “Felix the Cat” films

THE CUB (Maurice Tourneur, US 1915), 35mm nitrate print

Three 35mm nitrate motion picture prints

Diane Dailey
Five 16mm Kodascope films

Two 16mm prints

David Perlman
Four 16mm Kodascope films

Peter, Nancy & Stephen Freeman in Memory of their Father, Peter Dennis Freeman
Four 16mm Kodascope films

Vilia Reed
Three 16mm prints

Richard E. Kremer, MD
Two sets of Leica M8 and 28mm lens, Leica Camera AG, Solms, Germany

Two books,

Robert Weingarten
The Museum of Modern Art, New York

Four architectural drawings and four blueprints of George Eastman House and Hutchins House

GIFTS TO THE COLLECTIONS

Richard R. Ball
Travelogue Bureau, 1914–1917

Gardner Slota in Honor of Alison Nordstrom
Two books,

Susan Stewart
Gardner Slota
Four chromogenic prints, 2006, by Thomas Kellner (German, b. 1966)

Leeanne Lyons
One chromogenic print, 2006, by Thomas Kellner (German, b. 1966)

Robert Weingarten
Gift of the John & Lucile Andreas Family Trust

Joan A. and Richard S. Press

Sotheby’s
Four chromogenic prints, 2006, by Thomas Kellner (German, b. 1966)


Jeanne & Richard S. Press
Four chromogenic prints, 2006, by Thomas Kellner (German, b. 1966)

William J. Helburn


Down South


Before and after digital restoration of one frame from the film *THE INDIAN RAID* (1911) directed by James Young Deer. The painstaking process of retouching individual frames for this digital restoration project began in 2007 with the assistance of students at The L. Jeffrey Selznick School of Film Preservation.
A negative is examined with a specular light at a 2007 photographic process workshop held by the museum’s photograph conservation department.

Top: Purchased with funds from Saundra B. Lane, BOOKS IN TALL BOOKCASE, 2001 is one of three gelatin silver prints by Abelardo Morell acquired in 2007.

Bottom: An example of stage four decomposition of a nitrate film. To ensure that this type of decomposition is not occurring in collection material, the museum inspects every reel of nitrate film on a rotating five-year schedule. In addition, the air in the vault is completely replaced every 20 minutes to assure that decomposition gases do not travel from can to can and contaminate stable film reels.
While internationally renowned for collections and preservation expertise, George Eastman House treasures its role in Rochester, New York. Audiences gather at photograph exhibitions, rightly film screenings, and lectures by visiting artists and scholars. We engage young professionals in conversations with civic leaders, we introduce emerging artists to collectors, and we welcome everyone for community conversations about still and moving images.

Exhibitions

- Exhibitions curated by Sarah Busa (January 29–April 21)
- Ansel Adams: Celebration of Genius, curated by Ansel Adams (March–July)
- Joe Sacco: 9/11 Artist’s Proof, curated by Jeff Roth (June–ongoing)
- The Remarkable George Eastman, curated by Kathy Connor and Rick Hock (ongoing)
- Machines of Memory: Cameras from the Technology Collection, curated by Rick Hock (through February 25)
- Hollywood Lost: The Power of Louise Brooks, curated by Jeff Roth (through February 4)
- Pedro Almodóvar (through June 23)
- Fred Wiseman (through June 23)
- Peter Hujar (through July 7)
- The Tease: Burlesque Performers from the 1950s & ’60s, curated by Amy Kinsey (through July 7)
- Fifty Years of Janus Films, curated by Alison Nordström (May 13–September 1)
- Sven Nykvist: Remembering, curated by Derek Wiseman (through July 7)
- The 18th Annual Rochester Labor Film Series, curated by Todd Rohal (January–December)
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Participants in a student poetry reading held in April 2007 in association with the Museum's DARFUR/DARFUR exhibition. More than 150 people attended the program, which was co-presented with Writers and Books.

"Campers" take photos in the Museum's gardens during Summer Photo Fun Workshops for Kids in 2007.

THE WIZARD OF OZ (1939) was the first American film named in the 2007 United Nations Educational, Scientific and Cultural Organization (UNESCO) Memory of the World Register, established to preserve humanity's documentary heritage. George Eastman House has served as custodian of some of the film's original materials since 1975.

A new 35mm print of a recent preservation of Ingmar Bergman's 1966 PERSONA was screened in the Dryden Theatre in January as part of the film series His Lighting Keeps Us Company: Remembering Cinematographer Sven Nykvist (1922–2006).
UNTITLED #8 from the series River, 2000, by Janelle Lynch was among three images donated to the Museum by the photographer, and was included in the summer 2007 exhibition Vital Signs: Place.

Treasurer's Report

George Eastman House ended fiscal year 2007 with record-high assets of $56.9 million, including $38.4 million in long-term investments, $1.9 million in pledges and grants receivable, $4.1 million in cash and other current assets, and $10.5 million in fixed assets. The $38.4 million in long-term investments reflects an investment return of 6.55% on the Museum’s general endowment fund for 2007, outperforming its composite benchmark of 5.43% for the year. The $1.9 million in cash and other current assets is an increase of $2.7 million over 2006, due primarily to a $3.0 million gift received at year-end from the Andrew W. Mellon Foundation to establish an endowment for the Museum’s conservation efforts. Overall, total assets at year-end were $5.9 million or 5.4% over year-end 2006.

In keeping with standard museum practice, George Eastman House does not capitalize its collections.

The Museum reported operating income of $7.9 million in 2007, an increase of 53.8 million or 10.1% over 2006. Of the $7.9 million, $4.4 million came from contributions and government grants, underscoring the importance of our members and donors to our many collections and programs. George Eastman House also drew $1.3 million in investment income from its endowments in support of operations, made possible by those who have contributed so generously to our endowments over the years. Earned income reached $2.2 million for the year, an increase of 26.1% over 2006, attributable primarily to the impact of the Ansel Adams exhibition in 2007 and to the Museum’s traveling exhibitions program, which grew 46.3% over 2006. In total, George Eastman House generated a small operating surplus for the year.

The accompanying charts and summaries highlight the Museum’s financial position and performance for 2007. The financial statements are audited by the accounting firm DeJoy, Kirby and Blood, LLP, and copies of the audited financial statements may be obtained free of charge by calling or writing the Museum’s controller.

Lisa A. Brubaker, Treasurer

Condensed Statement of Financial Position

December 31, 2007

ASSETS

LIABILITIES AND NET ASSETS

Current assets:

Cash and cash equivalents $ 4,110,674
Pledges and grants receivable $ 2,022,388
Accrued interest receivable $ 33,373
Eastman House Store inventory $ 116,870
Total current assets $ 6,283,305

Long-term assets:

Pledges and grants receivable $ 1,772,248
Fixed assets, net $ 10,440,780
Long-term investments $ 18,339,056
Total long-term assets $ 35,912,624
Total assets $ 56,095,929

Current liabilities:

Line of Credit $ 258,641
Accounts payable $ 203,785
Accrued expenses $ 153,441
Deferral revenue $ 241,497
Total current liabilities $ 857,364

Total liabilities $ 857,364
Net assets $ 56,038,565
Total liabilities and net assets $ 56,895,929

Income:

Contributions 55%
Investments 19%
Fees and misc. 11%
Admissions 8%
Government grants 8%
Total 100%

Expenditures:

Programs 83%
Management and general 11%
Funding 8%
Total 100%