

# LES GENS

BANQUET

BIG GAME IN PARIS!

CINEMA IN ICELAND

OF ICE AND FIRE

BEAR LIGHT

INTERVIEW WITH FILM  
DIRECTOR JAMES MARSH

DE BERKELEY

BEAR  
IN MIND

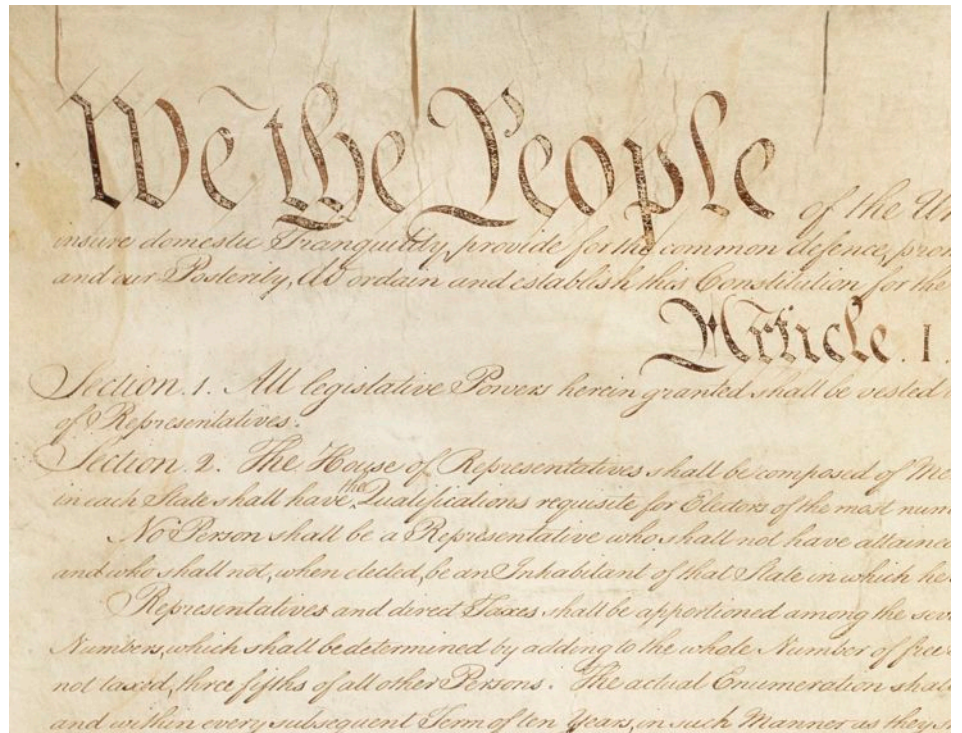
JOURNALISM EXCHANGE  
PROGRAMME PUT ON ICE

RAISING  
THE BEAR

PROF. KUTZ ON LAW  
AND PHILOSOPHY



# Edito



US Archives

## The Elusive Limits on Free Speech

Was the use of force by police a justified answer to student protest at UC Davis and UC Berkeley?

Anywhere else but not at UC Berkeley, I thought, firmly believing that violence directed at non-violent people is probably never justified.

So my first reaction was of surprise and disappointment. I should have paid attention to what happened two years ago when similar (even worse) police violence occurred during a student protest on campus.

The recent events at UC Berkeley and UC Davis attracted worldwide interest and are therefore touched upon in the Winter issue of Les Gens de Berkeley.

Having said that, my views, expressed here and now, will be strictly my own, not the Berkeley Club of France's views or anyone else's views.

The picture emerging from reports in the media of the events on 9 November 2011 is at once eloquent and confusing.

Eloquent because it involves an iconic institution of higher education confronted with conflicting democratic principles.

Confusing because it is impossible, at this point in time, to know the facts, or the decision-making process. At least, and to a certain extent, not until the outcome of the investigation into the events and of the review of the policing policies.

To be fair, the facts are investigated: "the University of California has named a dozen people to a task force that will investigate the pepper-spraying of student protesters at UC Davis.

And it was reported that the "UC Berkeley Police Officers' Association supports a full investigation of the events that took place on November 9th, as well as a full review of University policing policies".

Regardless, these events raise free speech issues.

What are the limits of free speech on a campus? Is UC Berkeley's tradition of welcoming student protest just a lure?

It should not be an empty slogan, similar to the discourse of a French foreign diplomacy given to supporting dictators whenever convenient about France as the land of human rights.

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Audience at RIFF, courtesy of Reykjavik International Film Festival 2011

However, the aim here is not to reveal a truth, but to gather and confront diverse impressions of students, alumni and scholars from UC Berkeley on free speech, and how the exercise thereof should be regulated on campus.

It is not to criticize Chancellor Birgeneau, who is by all accounts recognized as having done a fine job in shepherding UCB through critical budget cuts, but who was recently rebuked in a vote of no confidence by the Board.

Indeed, in this complex instance, did the Chancellor make the right decision of standing by the police? Can he rely on the excuse that he was on a fundraising trip through Asia?

I would like to urge a fair and reasonable debate on free speech and public order, and how they are articulated in policing and free speech policies adopted by UC Berkeley.

In this regard, were the events a case of bad policy (limiting free speech on campus) or of bad practices (e.g., abuse

by police officers of pain compliance techniques)?

So, if legally the UCB administration was probably right that it could regulate the manner of exercise of free speech, protected under First Amendment, the question remains: was it right morally or, even, effectively? That's not for me to answer but for all students, alumni and professors at UC Berkeley.

Undoubtedly, the images of seemingly unprovoked police brutality against peaceful protesters – which went viral on the Internet - dented UC Berkeley's reputation as a beacon of free speech and peaceable assembly.

To reestablish this reputation, there is an urgent need for clarification and, perhaps, reform.

But what is really at stake here?

As pointed out by Christopher Kutz, professor of Law at UC Berkeley, it is about the defunding of public education, not whether tents are a threat to health

and safety on campus. But, as the UC Berkeley administration would argue, the question of defunding of public education is not the province of the Chancellor's power, but rather that of the California State.

Professor Christopher Kutz also remarked that the unintended consequence is that "repression" was both good and bad for the Occupy Movement. Although the message got lost a bit, the conversation in the United States has changed, and now includes untapped topics, such as inequality and corporate domination.

If such events, causing a firestorm on the Internet, are eloquent, the question is: what do they say? The discourses and analyses in the media seem to obscure one side or the other of the debate.

But they should not leave us – UC Berkeley alumni, scholars, students - speechless...

**Claire Chabat**

# Bearlight

## Cinema in Iceland... Of Ice and Fire

Located between the Eurasian and North-American tectonic plates, the Reykjavik International Film Festival (RIFF) is dubbed the most western film festival in Europe. UC Berkeley alumna'05 Aurite Kouts wrote the screenplay of a short film, "Fur Coat", which got selected at the Golden Egg competition. Here she gives us her vision of Iceland and insight into the film festival and Talent Film Laboratory for young filmmakers.

Up until receiving an email confirming that I was selected to participate in the festival, I pictured Iceland as the land of edgy eccentric singers and uncontrollable volcanoes.

As I later discovered, Icelandic tourism industry was indeed surfing on Eyjafjallajökull's eruptions (you can purchase some of its ashes at the airport) while still coping with the effects of a major economic and political crisis, but I found the country and its capital captivating.

Benefiting from a unique breathtaking landscape, Iceland has also a young vibrant cinema scene. Founded in 2004, the Reykjavik International Film Festival has the particularity to emphasize young talent. For instance, the main selection is entitled New Visions and includes first-time directors of feature films competing for the Golden Puffin awards. And yes, puffin is Iceland's official mascot.

Since 2008 the festival has held a Talent Laboratory, inspired by the Talent Campus of the Berlin Film Festival created in 2002.

During four days, I participated in workshops, discussions and pitch sessions, along with twenty five other filmmakers from Iceland, the USA, Canada, Italy, Germany, Romania, the UK, Ukraine, Mexico, Russia and India while our shorts were shown at the festival in competition for the Golden Egg award. The workshop



Talent at RIFF, courtesy of Reykjavik International Film Festival 2011

was supervised by Marteinn Thorsson, an Icelandic director and producer who also has one of his feature films shown at the festival.

The workshop opened with a special reception at Ólafur Ragnar Grímsson's house. Note to non-Icelanders: Mr Grímsson is the incumbent president of Iceland and gave a special award to Hungarian director Béla Tarr. Then a film concert was given by Icelandic singers Soley and Skuli Sverrisson in a church, after which we all went to see the first series of shorts screenings in the Golden Egg competition.

The following day, we attended a masterclass with cult art house director Béla Tarr and another Golden Egg screening, this time followed by a cabaret night with some odd Icelandic jokes, sometimes getting lost in translation. On the third day, we participated in a masterclass with Danish actor Ulrich Thomsen (who starred in Festen) and British director James March (see my interview infra).

Finally, the workshop ended with a pitch session where each of us was able to pitch, i.e., give a concise presentation for a

film project, in front of a producer and two sale agents.

The closing night and award ceremony took place in the beautiful Harpa concert hall that was inaugurated this summer in Reykjavik's old harbour. German actress-turned-director, Sandra Nedelev won the Golden Egg for her short entitled "Auf Wiedersehen Papa" (goodbye daddy) about a little girl who does not know how to cope with her parents' separation.

The night was short yet unforgettable, and we all came back to our respective countries hoping to stay in touch and full of golden puffins in our eyes!

### Aurite Kouts

Freelance screenwriter, UC Berkeley alumna '06

"Fur Coat" at the RIFF:  
<http://vimeo.com/24480624>

For more:  
The Reykjavik international film festival:  
<http://riff.is/>

Video-on-Demand:  
[www.icelandicinema.com](http://www.icelandicinema.com)



James Marsh at the RIFF - Photography by Aurite Kouts

**How and why did you start to work in films?**

I am coming from a religious background where television was forbidden. That is what led me to work for television, and for BBC in particular. I started out at the BBC working in the editing department and slowly moved into directing my own films. At the time, the BBC was like a film studio, many directors started their career there. I learnt a lot by editing out all the mistakes made by other directors working at the BBC.

My first documentary, *The Trials of the Animals* was mostly in Latin and dealt with the forgotten practice of arresting and prosecuting animals for crimes committed against people that was prevalent throughout medieval Europe. In the film, I chose to dramatize the trial scenes. Then, I directed *The Last Supper*, a short documentary about the last meal requests that are ordered and served to death row

“I wanted to write a film about the life story of that chimpanzee, Nim Chimsky, whose name was inspired by the American linguist Noam Chomsky”

inmates before they are executed.

My first feature documentary, *Troubleman*, was about the murder of Marvin Gaye by his own father. I was particularly interested in researching that topic because Marvin Gaye's father was a minister of the House of God and also a transvestite. And so, as I was raised in a born-again Christian family, fanaticism and religiosity have always been topics that I wanted to explore. My second feature documentary, *The burger and the*

# Interview with... Film Director James Marsh: Cinema on Wire

The Reykjavik International Film Festival (RIFF) invited British film director James Marsh to give a masterclass to the Talent Lab's participants. UC Berkeley alumna'05 Aurite Kouts asked the director of Academy Award-winner documentary *Man on Wire* about his film career, latest project and vision of cinema.

*King*, told the story of the people who cooked for Elvis Presley and his special obsessive relation to food.

In 1994, I decided to move to the USA, and stayed there for 15 years. My next film, *Wisconsin death trip* was entirely made of archival news footage, reporting events which took place in a small town in Wisconsin in the late 19<sup>th</sup> century. In 2005, I directed my first feature film entitled *The King*, about born-again Christians in Texas.

he wrote in the 1990s, entitled "To Reach The Clouds: My High Wire Walk Between The Twin Towers", which was an account of his performance. I also liked the way the whole event was planned like a robbery. Fortunately the film was a real success.

**Why did you leave the UK in 1994?**

I left the UK because of the right wing government that was taking over at the time and I was disgusted with everything that was going on. Also, the BBC was



James Marsh' Masterclass at the RIFF - Photography by Aurite Kouts

The film was selected for the Cannes Film Festival but was a huge flop in the USA. Americans hated the film and I found myself unemployed for two years.

**Was it at that time you started to work on *Man on Wire*?**

Yes.

**How did you decide to work on that story?**

The idea of making *Man on Wire* came after the 9/11 terrorist attacks. I wanted to do a testimony about the World Trade Centre. I was looking for a compelling story that could shed another light on the place. I was told about Philippe Petit's story when I was in New York. I then read the book that

changing and was run by businessmen who didn't care for creativity.

**You now live in Copenhagen. Why didn't you stay in the USA after the success of *Man on Wire*?**

Basically I had two options: either moving to L.A and make a lot of money making Hollywood films, or stay in New York and be poor. I wanted to stay a big fish in a small pond. Being in Copenhagen allowed me to have a family life and at the same time make films.

FROM THE DIRECTOR AND THE PRODUCER  
OF THE ACADEMY AWARD® WINNING **MAN ON WIRE**

# PROJECT **NIM**

THE WORLD WILL BE A DIFFERENT PLACE  
ONCE YOU'VE SEEN IT THROUGH HIS EYES

**12A** FOR ALL AGES  
UNDER 12 YEARS  
SEEKING ADULTS  
ACCOMPANYING



**"PROFOUND,  
MOVING, FUNNY"**  
GO

**"GRIPPING"**  
★★★★★  
EMPIRE

PROJECT NIM HAS BEEN FILMED IN THE UNITED STATES AND IS A PRODUCT OF RED BOX FILMS PRODUCTIONS IN ASSOCIATION WITH PASSION PICTURES. "PROJECT NIM" WAS MADE IN PART BY "NIM CHIMSKY: THE CHIMP WHO WOULD BE HUMAN" BY DELEATH PRESS AND PARTLY BY "NIM CHIMSKY" BY PRODUCERS SERGEY CHENKEL, MARCELINA, IRINA ANDREW BRUCE BY DESSON VINCIGLIFFI. INCLUDES THE PRODUCTION "KACHAKI" BY SARONOVIS. A SPECIAL THANKS TO JANE LAURITSON, NICK STANER, HUGO GORDIAN, ANDREW PRITCHARD, JOHN HATZEL, ANDREW THURMAN, ANDREW JANK, GUYBERRY, PRODUCED BY SANDY CHAN DIRECTED BY JAMES MARSH.



[WWW.PROJECT-NIM.COM](http://WWW.PROJECT-NIM.COM)

Project Nim © Red Box Films 2011

### Can you give us more information about your last film entitled *Project Nim*?

*Project Nim* is based on an experiment that took place in the 1970s, where scientists would teach primates how to communicate. I read a book about that experiment and wanted to write a film about the life story of that chimpanzee, Nim Chimsky, whose name was inspired by the American linguist Noam Chomsky.

### There were many debates about your habit of re-staging and adding dramatized scenes in your documentaries. What is your opinion on that matter?

I will answer your question with an anecdote. I am a huge admirer of Frederick Wiseman, an American documentary filmmaker who is famous for his purely observational filmmaking technique. However, when asked, Frederick Wiseman would describe his works as "fiction". I believe that there are many ways to get to the truth. Documentary filmmaking is similar to feature filmmaking: you spend a lot of time constructing your film in the editing room.

### Can you give us an insight into the way you make documentaries? What is your methodology?

Once I find my topic, I start researching the archives. Then, when I have a better idea of the topic, I plan and shoot all the interviews in one chunk so I can have all the raw material for my film added to the photographs and archives. I step back, and, after a reflection period, add the dramatized parts that I feel are necessary to the film.

### Do you have a precise outline of the film before shooting? How much time do you spend on the editing?

In a documentary, the outline can change after I started shooting. That's for instance what happened on *Project Nim*. The editing also depends on the project: I spent four months editing *Man on Wire*, and one year on *Project Nim*. I often start editing while shooting.

“The two main elements to keep in mind when editing a film are structure and rhythm.”

The structure is how your film looks like and the rhythm brings it to life.

### You have recently started to make feature films, after a long career spent in making documentaries. Are you planning on sticking to fiction now?

No, my ambition is to make cinema, either fiction or documentary.

### What are your next projects?

I am currently working on a thriller (Editor's Note: *Shadow Dancer*, now in post-production) set in Northern Ireland. It takes place at the time of the peace process, in the early Nineties. It's not about the troubles, but the way they get resolved. It has many elements of a documentary.

Aurite Kouts

Freelance screenwriter, UC Berkeley alumna '06

# Raising the Bear

We are in the lounge of Sciences Po Paris, located at the heart of the so-called Ministers' quarter in Paris, a particularly fitting place given Christopher Kutz's work on moral, political and legal philosophy.

This fall semester, Christopher Kutz teaches a course on the foundations of Anglo-American law, before giving, next spring semester, a seminar on democratic theory at Sciences Po Reims Euro American campus.

## A legal philosopher in Paris

Professor Kutz holds a PhD in philosophy from UC Berkeley and a law degree from Yale (more or less concurrently).

When asked why he chose UC Berkeley, he points to the superb philosophy department and the no less superb legal philosopher Bernard Williams, mainly known for his book entitled "Ethics and the limits of philosophy".

He has a number of books and articles on the foundations of criminal, international and constitutional law under his sleeve.

The book he is currently penning is tentatively entitled *War and Democracy*, partly based on his lecture entitled "The repugnance of secret laws" given at Sciences Po Paris School of Law in the spring of 2010.

Admittedly this is a slow-burning reaction to the encroachments on privacy and free

## A conversation with... Professor Christopher Kutz On Law and Philosophy

Les Gens de Berkeley met with Christopher Kutz, a professor of law at UC Berkeley, and visiting Professor at Sciences Po Paris School of Law to talk about his research projects, the relationship between ethics and law and the Jurisprudence and Social Policy (JSP) Program.

speech initiated by the Bush administration after 9/11.

In the same vein, Prof. Kutz' publications include a.o. "The Collective Work of Citizenship" in *Legal Theory* (2002), "The Lawyers Know Sin: Complicity" in *Torture* in *The Torture Debate in America* (New York: Cambridge University Press, 2006), and "Torture, Necessity, and Existential Politics," in the *California Law Review* (2007).

His current project is to create a European "think tank" of academics and experts to carry out interdisciplinary research with a



view to creating humane and effective social and economic institutions.

## The Jurisprudence and Social Policy (JSP) program at Boalt Hall

The JSP Program is "a unique interdisciplinary graduate program leading to Ph.D. degrees", says BerkeleyLaw's web page.

Prof. Kutz also considers it as one of a kind in the United States. Created in the Seventies, the JSP Program offers courses taught by "scholars from economics, history, philosophy, political science, psychology, and sociology, exploring "perspectives of the social sciences and humanities on the analysis of law, legal discourses, legal institutions, and law-related policies".

Since Prof. Kutz joined the JSP Program faculty in 1998, he has been teaching courses on legal ideas and institutions from the standpoint of philosophy and political science.

His students engage in research on a wide variety of topics at the intersection of social sciences, ranging from such interdisciplinary subjects as injustice from a historical perspective to life and death from a legal perspective.

The JSP Program is open to a very small group of students – from the US and abroad – and usually leads to an academic or policy career. Remarkably, no French students have been enrolled so far!

However, Professor Kutz is optimistic and sees that changing in the near future. He notes that Sciences Po Paris now offers an "English track" for students willing to take courses in English only, and appears to follow in the footsteps of the London School of Economics and Political Science (LSE) in London, its self-claimed model.

## What university model? Cross-influences in the US and Europe

Much as he enjoys Sciences Po, Professor Kutz would argue that UC Berkeley remains the "gold standard" of institutions of higher learning.

One of many reasons being that UC Berkeley is more developed in terms of having a campus, a full-curriculum and world-leading research and teaching.

However, he is also quick to remark that this residential education model owes to the German university (Humboldtian) model born in the 19<sup>th</sup> century: freedom-based and students-centred.

And that is another illustration of the many fruitful interactions between Europe and the United States!

Claire Chabat

Boalt Hall Visiting Scholar '05



## Profile... Ali Ezzatyar

UC Berkeley alumnus '07 Ali Ezzatyar is a corporate attorney whose part-time journalistic endeavors have him travel between Paris and California. He shares with us his vision of UC Berkeley and his love of Paris.



### **Why did you decide to apply for Berkeley?**

First Time (BA) and second time (JD)...As a California native, Berkeley offered the type of image that matched my ambition at the time. I saw it then (and now) as no less than the world's best university. I think that was my main motivation as an undergrad (as well as price proximity to home), and my nostalgia after being an undergraduate there tipped me over to go back to law school there.

### **When did you obtain your diplomas from Berkeley?**

I was a political science undergrad; I later did law school (that's a juris doctorate).

### **What in your opinion makes Berkeley unique?**

There are a lot of things that make Berkeley special. It has the best faculty in the world. Its students are exceptionally bright, even intimidating. It's a sink or swim environment for sure. It's set in a very beautiful part of the world, but at the same time has some urban areas like Oakland and South/West Berkeley as its backdrop, which I always loved.

It felt elite and worldly, yet local at the same time. It has an unmatched academic tradition, obviously, but there is something about the school--- its story, its biography, its history, which all makes up a certain attitude it emits, which is unrivaled to me.

### **What in your view are the differences between UC Berkeley and Columbia University (where you obtained a Master's in International Affairs)?**

Columbia is also a kick-ass school, to be sure. It's at the pinnacle of the Ivy League in my opinion with Harvard, and it doesn't get credit for the breadth of its programs. It's in Manhattan, which is the most central and lively place on earth. But, I dunno, for Paris' sake,

“I suppose you could compare Berkeley to a Hemingway and Columbia to a Fitzgerald.”

One with a sort of fire and radical approach to greatness, another with a refined and bourgeois *démarche*, but both exceptional and as good as it gets.

### **You have worked until recently as associate at Gide Loyrette Nouel in the Paris office. What was your career path to get there and what is your next career move?**

From the time I stepped foot in Gare du Nord as a student in 2000, listening to the magnificent voice of the lady at the gare tell me something I did not understand, I wanted to live there. I did first as a student, and after that, knew I had to live there longer.

So I took the opportunity to go to Gide, and later Allen & Overy. It was more Paris than the work that brought me to Gide, frankly.

### **In addition to practicing law, you have long been a human rights activist. Did Berkeley play a part in this?**

Yes, I both saw Berkeley as a home for me because of its empathy for those sort of ideas, and found the resources there integral in my development in that field.

### **You have commented in major newspapers and on radio and TV. Could you tell us a bit about your latest participation at BBC Worldwide?**

My part-time journalism had me noticed by the producers at the BBC--- they are a splendid group of folks. I like them and they like me so I try to participate whenever they ask, mostly on international affairs or US legal issues.

### **What is your take on the Arab revolutions?**

May they prosper and continue and spread elsewhere.

### **What is your favourite French word? French pastry?**

French pasty is definitely un “pain au chocolat”. My favorite french word? Probably “trop”; it was the first one I learned and its use defines the sophistication and spunk of Parisians.





## Profile... Kerith Lemon

UC Berkeley alumna'01 Kerith Lemon is a former equestrian vaulting champion and a marketing professional who has recently transitioned to a film career. She shares with us his vision of UC Berkeley, her new project and her views on the impact social media could have on film marketing.

### **What in your view are the differences between UC Berkeley and the other top US universities?**

In my opinion, the top benefits of UC Berkeley are the long standing history as the founding campus of the UC system, the fact that it is a public university and it ranks number one. And It is an extremely diverse campus.

### **Early this year you have left your marketing job (in a network based in NYC) to live in Paris and start a career in film production. What was your career path up until this career move?**

I started my career in technology public relations and then moved onto advertising at Publicis in San Francisco. Once I moved to New York, I knew I wanted to work in entertainment.

I spent most of my career over the last 8 years at Viacom. This gave me a great base in marketing and production. I decided that I really wanted to follow my passion of production and move my career in that direction.

### **You have just got your first job as associate producer on an indie film project to be shot in Mexico. Tell us more about your role on this project ?**

I will be overseeing all of the marketing and publicity on this film as well as helping out on-set during the shoot.

Specifically we're trying to use social media to gain a fan following before the film is sold to a distributor. If this catches on, I really see it as a solid marketing model for independent films in the future.

### **What is in your view the impact of social media on film marketing?**

I think we're only just seeing the tip of the iceberg on social marketing in the indie space. *For Lovers Only* just launched their

film on iTunes using only social media and has already seen over 300,000 dollars in profit. Social media allows film creators to have a relationship with their audience and give fans a view of the filmmaking process that they haven't had access to before.

### **What is your favourite French word? French bakery?**

I love saying, "pas de souci". My favorite bakery, I found only a few weeks ago on Rue St. Paul, it's called "Boulangerie Malineau".

### **What type of alumni event would you be keen on attending, in Paris or elsewhere?**

I would love to attend a dinner type alumni event, I generally prefer smaller functions so that you can actually get to know people there.

### **Do you envision any kind of involvement to promote UC Berkeley in the future?**

I am a lifetime member of the UC Berkeley alumni, I would love to mentor students in the future that are interested in attending the school or interested in a career in film.

### **Why did you decide to apply for UCB as a transfer student ?**

After having spent a few years at DeAnza Jr. College, I found that I wanted to study communications and business.

I started looking at UC Berkeley specifically because of its renowned business school but really fell in love with the campus after having visited there. I couldn't believe that I had never been on the campus since I grew up in the Bay Area. Once I set foot there, I knew I couldn't go to school anywhere else.

### **When did you graduate from UCB?**

I graduated in June 2001 in Mass Communications.

### **What in your opinion makes Berkeley unique?**

I won the silver in 1994, 1996, 1998 and the bronze in 2000. For me Berkeley combined a great education within driving distance to my vaulting training facility in Woodside.

Though I wasn't involved in a school supported sport, I loved the great facilities that UC Berkeley provided, the gym was brand new at the time and was a perfect spot to meet others that were training as well, as the adult gymnastics club provided me an outlet to get in gymnastics training as well.





## Profile... David Carmona

UC Berkeley alumnus '06 David Carmona is a corporate attorney working at Paul Weiss in the New York City office. He tells us his vision of UC Berkeley, how the debt crisis changed the game...and where to dance salsa in NYC.

the student body. I feel that, in Berkeley, I had the chance of learning, not only U.S. law but also about the legal system in many other jurisdictions (France, Brazil, Korea, Mexico, etc.) thanks to the origin of my classmates and the expertise and knowledge they brought to the lectures.

### **You work as associate in the Financing Group of the Corporate Department at Paul Weiss in New York. What was your career path to get there?**

I had a bit of a work experience in Europe before I came to the U.S. However, my limited exposure to the American legal system (which, unlike France, follows the Common Law legal system) as compared to the regular law students put me at a disadvantage when seeking positions at law firms, not to mention the fact that I am not a native English speaker, as well as visa considerations. However one of the great things about the U.S. is that if people think that you are (or can eventually be) good at something, they will put their bets on you, regardless of your background, age, status... and even accent! I was lucky to get a job in Wall Street, and having been able to see first hand the ups and downs of the economy during the last few years.

### **What is your take on the European debt crisis, and how does it impact corporate practice in general?**

In 2006 and 2007, I was doing a lot of mergers and acquisitions work, initial public offerings, etc. The markets were booming! Lately I've been doing a lot of restructuring work, rescue financings, etc. to serve distressed clients. I think I chose a recession-proof profession, which is nice to have these days. Therefore, the debt crisis will surely have an impact on the corporate practice but it will not have a drastic effect on our profession.

### **What in your opinion are the challenges and opportunities ahead in your field?**

The challenge is that the business lawyer nowadays has to be flexible and recyclable.

The switch in the types of corporate transactions has been so dramatic in the last ten years that one can not rely on specialization. For instance, lawyers that were experts in structured products like CDOs, mortgaged-backed securities, etc. have virtually no value in the marketplace now, because those specialties no longer exist as the underlying transactions are virtually gone (in part because they were blamed to be the primary cause of the melt-down). On the other hand, when significant legal changes are implemented, such as Sarbanes Oxley a few years ago, the new U.S. securities laws recently or the forthcoming Dodd-Frank legislation, a senior partner at a top firm and a first-year law student are basically at the same footing. The same is true regardless of the country of practice.

“In France, the new law of arbitration will also open up plenty of opportunities to the young practitioners in the area”

### **You are a salsa dancer. What are your favorite salsa places in Berkeley and San Fran?**

New York is the capital of mambo and salsa dancing. In terms of places to dance, I recommend the well-known Copacabana or more modern places like Cache or Iguana.

### **What is your favourite French word? French pastry?**

My favourite French word is Marion Cotillard... oh wait, that's not really a word... And my favourite pastry is the croque monsieur... oh wait, that's not really a pastry...

### **Why did you decide to apply for Berkeley? Did your Fulbright Scholarship help in any manner?**

One day I was sitting in an interview for a law firm in Barcelona (my home town) and the partner I met said that he was going to offer me a four-year deal, which he was describing as an “international lawyers program”. The first two years, I would spend rotating in different offices of the firm and different departments. The third year, I would go to do an LLM (Master in Laws) in the U.S. And the fourth year, I would practice at an American law firm, where they would place me. After that, I would return and work with them. I happily accepted...Needless to say, the help provided by being awarded a Fulbright Scholarship made everything possible.

### **When did you graduate from Berkeley?**

2006 with an LLM.

### **What in your opinion makes Berkeley unique?**

Berkeley represented the most challenging academic experience of my legal education, yet my memories are filled with great moments, plenty of new experiences and many enduring friendships. It is this combination of being a top notch school and also being an ideal place to have a memorable personal experience that appealed to me about Berkeley.

### **What in your view are the differences between UC Berkeley and the other top universities in the US?**

I think students are less competitive than in other schools, which obviously creates a very friendly environment and allows you to benefit from the very diverse background of



## Profile... Neda Namiranian

UC Berkeley alumna'01 Neda Namiranian is a brand design consultant at Dragon Rouge. She shares with us her vision of UC Berkeley, her insight into a career in branding and her perspective on the future of branding in the digital era.

### **Why did you decide to apply for UC Berkeley?**

UC Berkeley is not only a University with an excellent reputation, but it combines that with a unique vibe, and an exciting town. I knew that by applying for UC Berkeley, I would be getting both a great education, and a memorable college experience.

### **When did you graduate from Berkeley?**

2002, with a double major in Mass Communications & Political Science, and a minor in Spanish.

### **What in your opinion makes Berkeley unique?**

The people. Berkeley is full of people (students, faculty, people who live in town) that have opinions, and still share them openly. It has a diverse student body, and embraces free thought and expression, and encourages students to truly use their brains.

### **What in your view are the differences between UC Berkeley and the other top universities in the US?**

While there are many other "liberal" universities in the US, most of them have a reputation for falling victim to their status (e.g. "hippie liberal arts educations") instead of using their liberal spirit to become a center of thought leadership.

At UC Berkeley, you know you will actually graduate and be able to DO something, instead of just becoming a beat poet, or a struggling artist.

Conversely, there are many other schools (the Ivies for example) who are competitive from an educational standpoint, but don't

offer the freedom and diversity that Berkeley does.

### **You work as Group Global Communication Manager at Dragon Rouge, a consulting company operating in brand design. What was your career path to get there?**

One of the benefits of going to UC Berkeley was the diversity of faculty and types of classes.

Halfway through my major in Political Science, after interning at the White House and political consulting firms in SF, I decided I was more interested in communications than politics. I was able to major in both, and one of my advertising professors encouraged me to seek out an internship in advertising my final year. I ended up at a small branding agency in SF, and fell in love with the professions.

Since then, I have spent my career in client services in branding for the last 10 years. When I moved to Paris, I was lucky enough to meet with the Global Group Managing Director of Dragon Rouge, who thought my client skills could be an asset within their global network, to help grow intellectual property and group communications.

### **What is in your view the impact of social media on branding design?**

I think social media is the word on everyone's lips in the branding community today. All our clients talk about "going digital" and getting a social media presence, but very few big companies really know what that means, or how to do it successfully.

Social media does not mean setting up a Facebook page, if your consumers aren't fanatics of your brand.

At a former agency, I had a client who was in professional services try to set up a Facebook community. The results were bleak. People don't participate in social

media to "like" their insurance provider, or bank.

More likely, they will use your community as an outlet to vent their grievances, if customer service isn't up to par.

It's about knowing your product or service, and tailoring the RIGHT type of social media campaign to your audience. But yes, it's a huge part of where the industry is going.

### **What in your opinion are the challenges and opportunities ahead in your field?**

I think the future of branding and design is about evolving with the marketplace. With the economic and political climate today, people are much more conscious of how they spend their money, and on what.

People are interested in knowing that their products are made responsibly, and the companies they buy from "do good".

They also have become much more discerning, as people engage more with social media and apps to read instant reviews and comparisons of products and services.

Also, people are shopping in different ways. Where 10-15 years ago, advertisements, packaging and in store displays were key elements of a consumer's shopping decision, today those elements are replaced by viral campaigns, QR codes and online shopping.

The companies that stay relevant will be the ones that continue to anticipate and match consumer needs, in the B2B and B2C marketplace.

### **What is your favourite French word? French bakery?**

Word is "pamplermousse" and bakery is Julien.



## Profile... Emmanuel Besluau, author of "Management de la Continuité d'activité"

UC Berkeley alumnus'1981 Emmanuel Besluau is the founding partner of consulting firm Duquesne Group. Here he presents his vision of UC Berkeley, his career after Berkeley and his book on "Business Continuity Management".

### **GDB : Why did you decide to apply for Berkeley after graduating from Ecole Centrale de Paris?**

I wanted to look at France and Europe from outside, to get another point of view on things like engineering and economy for instance. I applied for Berkeley, but also Stanford, the MIT, Cornell and was accepted there. My choice was difficult to make. I wanted to go to the West coast (far away from New England that was too European for me). The final choice was suggested by the English teacher at Centrale (a young American lady) who told me that UC Berkeley had a record number of Nobel prize winners in the faculty.

### **GDB: When did you graduate from Berkeley?**

I got a master of sciences degree in 1981 (at a time where the world was cut into two zones of influence and the globalization not in place).

The "free speech" period was not far away...Berkeley was seen as a non-conventional University compared to Stanford for instance...My major was "IEOR" : industrial engineering and operation research. This discipline was rather unusual in Europe. In the department, we were around 20 students.

### **GDB: What in your opinion makes Berkeley unique?**

We were 20 students in the MS class: less than 8, if I remember well, were US citizens. The rest was coming from all around the "Western" world: Korea, Hong-Kong, Japan, India, South America, Europe. For the faculty, it was the same. Many teachers were not Americans.

The worldwide attraction of UCB is unique in my opinion. Surely UCB as a large choice of students and teachers! Best guarantee for high quality! Moreover, I was never considered as "French" by anybody. I was, like the others, "a probably good

student who comes here to enjoy thinking and coping with tough problems together". Everybody was equal in front of an operational research modelling problem.

### **GDB : What in your view are the differences between UC Berkeley and Ecole Centrale de Paris?**

I see similarities in the selection of students and teachers, and differences in the costs and fees (Centrale is free) but funding was easy to find for UCB.

Differences also are that UCB has specialized departments by topics (Centrale is more "general") and one important difference lies in the teaching methods: in the US you go from the experiment up to theory. At Centrale, you start from definitions, general concepts that you apply...it is just the other way around.

The involvement of the entrepreneurial ecosystem was very strong at UCB and didn't exist at Centrale at this time. At UCB, it was possible to solve a small problem for a company of the Silicon Valley and get some money for that.

### **GDB : You are the co-founding manager of the Duquesne Group, a Paris-based IT research and consulting firm operating in risk management. What was your career path to get there?**

I started out as a risk engineer at Cogema in France (today Areva), working on nuclear fuel recycling disaster scenarios (simulation, algorithm on IBM machines). Then IBM France hired me as a system engineer for banking (Credit Lyonnais) on fault-tolerant machines. I then joined Sligos (today Atos). After that, I was in charge of the technical aspects in a small German consulting firm in France on IT and system aspects. Then I founded the Duquesne Group with two other associates (one is a US citizen).

### **GDB : You authored a guide entitled "Management de la continuité d'activité : Assurer la pérennité de l'entreprise : planification, choix techniques et mise en oeuvre". Could**

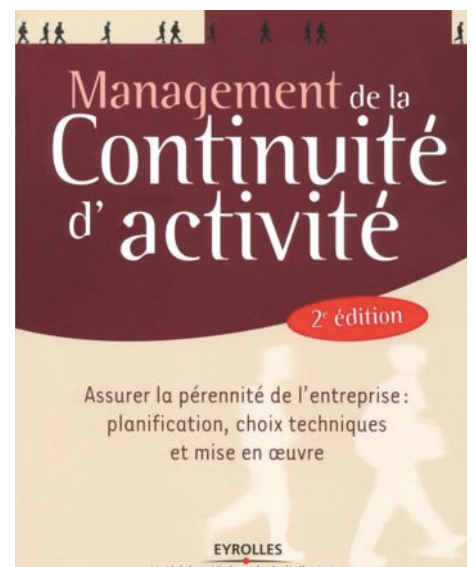
### **you define Business Continuity Management?**

Management de la continuité, or "Business Continuity Management" (BCM), is a holistic approach which analyses the business impact and the risk exposure to disaster of an organization and plans the necessary responses to be able to continue the activities that must go on and recover other activities. It is a globally recognized approach, even if there are discrepancies here between the UK and US views...

### **GDB : Your book was re-edited in 2010. What in your view are the challenges and opportunities ahead in the BCM field?**

I will start with the challenges. The top management must be aware of the real vulnerabilities of their business. Today, the view is unclear, influenced by fears, uncertainty and doubts...Some regulations here are pushing (Basel III, Solvency 2, etc.) without clearly stating what you have to do.

Regarding the opportunities, a good preparation to incident and disaster is a way to improve the understanding of the organization, and to raise its resilience focused on what is important for the company. The bottom line is to find a good balance between cost/efficiency/regulation in your real situation!



# Bear in Mind

Since 2005, the Institut Français de Presse (IFP) has had an informal arrangement with UC Berkeley that helps usher French students into Cal's graduate school of journalism.

IFP encourages its alumni to apply to Berkeley's year-long visiting scholar program, and vets the applications, sending on the best candidates to UC Berkeley for review. The result: eight IFP alumni have attended Berkeley's journalism school over the last seven years as visiting scholars.

Both schools are high on top journalism school lists. Berkeley is known for having a robust digital media program, considered one of the best in the nation. While IFP's journalism school is ranked fourth in France, according to the website Street Presse.

Both schools benefit from the arrangement. IFP's profile is elevated by linking with UC Berkeley, and Cal benefits from the additional publicity (at least among IFP alumni and students) in France. Many of the mid-career French journalists who apply to the program want to boost their digital media skills.

"Berkeley teaches data-based journalism and web journalism you don't find anywhere else," said IFP journalism instructor Marlowe Hood, who helped launch the Berkeley / IFP arrangement.

## Journalism Exchange Programme: Visiting Scholars Pushed Out by Tuition Hikes

California State budget cuts are forcing UC Berkeley to slash expenses and raise tuition. And the cuts are rippling all the way to France, stalling an informal arrangement that trains French journalists from the Institut Français de Presse (IFP) in multimedia storytelling at UC Berkeley Graduate School of Journalism. UC Berkeley alumna'07 Winnie Andrews talked with an instructor and an IFP alumnus, who explain why this exchange program should continue.

As a result, he said, "returning students have really joined the vanguard of French journalism." But as of this year, the UC budget cuts and the resulting fee increases have put the Berkeley / IFP exchange on ice.

Visiting scholars are just some of the many students affected. UC students are now coughing up 18 percent more in tuition and fees than last year. The journalism school's budget was slashed by \$130 thousand this year. "It doesn't sound like a lot but it makes us more reliant on other sources of funds," said Rob Gunnison, the UC Berkeley Graduate School of Journalism Director of School Affairs.



Journalist Todd Carrel Introduces a student multimedia project. -  
Photography by Hunter Holcombe

To compensate, Berkeley eliminated the tuition waiver it had traditionally offered to visiting scholars. Scholars were asked to pay \$8 thousand in fees this school year. "We had no choice but to cover the cost of the visiting scholar program by imposing this fee," said Alan Mutter, who directs the program. "I wish somebody could wave a magic wand that would make it possible to have 20-30 more people in the program," he said. But that hasn't happened.

In comparison, California residents pay about \$12 thousand a year for Berkeley's j-school, while tuition at private j-schools can be around \$50 thousand a year. But the fee is a major roadblock for French students accustomed to paying €300 per year. "Education costs are not covered by

the government in the U.S. to the same level they are in France," said Mutter. "That may be wrong and you may not like it. But that is the economic reality in which we live."

Berkeley's journalism school didn't know what kind of an impact the fee would have. But so far, applicants have continued to apply, with no shortage in students attending this year. But none of them are French.

IFP still hopes to send alumni in the future, and is looking for outside funding to enable eligible students to study at Berkeley. "I'm actively trying to set up a scholarship in France to help one person go to Berkeley each year," said IFP's Hood. "That's a solution other foreign institutions have arrived at as well", says Mutter.

Last year's IFP scholar, Joan Tilouine, speaks in soaring terms about his experience at Cal. "I never worked harder than when I was at Berkeley," Tilouine said. And his hard work has paid off. He published an article in GQ that he wrote while studying at Berkeley, and reported in Washington D.C. The 27-year old is now freelancing for some of the biggest websites in France, including Le Monde, RFI, and Slate-Afrique. Tilouine said one of the most important things he learned at Cal was how to tell a story.

"Telling stories should be the foundation, and we don't learn that here in France (...) the U.S. has a great tradition of long form writing and the U.S. press leaves space for it," he said. "Berkeley is a great personal experience," Tilouine added. "It's not only an amazing university, it's like living your dream for a whole year."

Winnie Andrews

Freelance multimedia journalist, UC Berkeley alumna '07

# Banquet



## Cal and Stanford Alumni gather for Big Game in Paris

If it's November, it's Big Game season. And just because we live in France doesn't mean we can't display a little Blue and Gold pride, cheer on the Bears, and enjoy a cold beer in the name of football.

About a dozen alumni and friends gathered at the Great Canadian Pub (ok, it's not American but we're working our way closer to Bear territory) to watch the 114th Big Game between Cal and rival Stanford.

Alumnus Joseph Hazan (Class of '49) did his best to rally the team from afar, belting out the traditional hymn "Hail to California" into the clattering noises of the pub.

Others mixed and mingled, with many of the French acknowledging they didn't really understand the rules of American football, but liked it all the same.

Unfortunately, even California's time-trusted hymn couldn't move the clock back on the Bear's lackluster performance (we watched a replay of the game after the fact due to time difference). Stanford won the game, 31-28.

We'll have to wait until next year for a win and the satisfaction of bringing the trophy victory axe home to Cal.

Until then, here's the first verse of "Hail to California." It's a reminder of the generations of Berkeley alum who have gathered together in the name of the Bears.

The song was written by alumnus Clinton "Brick" Morse, class of 1896 and is sung at Big Games.

### "Hail to California"

Hail to California,  
Alma Mater Dear.

Sing the joyful chorus,  
Sound it far and near.

Rallying 'round her banner,  
We will never fail.

California, Alma Mater,  
Hail! Hail! Hail!



[Watch the Video](#)

Winnie Andrews

Freelance multimedia journalist, UC Berkeley alumna '07

Please send us your job offers at:  
<http://tinyurl.com/39dwooq>

All postings and announcements will appear here:  
<http://tinyurl.com/35744f3>

YOUR VOX is welcome! Please send us your comments, suggestions, stories at:  
[gdbmag@gmail.com](mailto:gdbmag@gmail.com)

# EVENTS



Once again, the fall semester has been rich in dinners, receptions, lectures and happy hours!

UC Berkeley alumni meshed together with alumni from Harvard, Stanford, MIT, ESSEC or celebrated thanksgiving around a nice dinner in Lyon and Paris.

They also heard about the difference between a good and a bad business strategy during a conversation with UC Berkeley alumnus, Dick Rumelt, now Professor of Business and Society at UCLA. Surprisingly, it is difficult, even for big companies, to fathom any strategy at all.



## Previous Events

Thanksgiving Dinner in Lyon  
*11/28/2011*

Stanford/UCB Big Game 2011  
*11/26/2011*

Thanksgiving Dinners in Paris  
*11/21/2011*

American Friend of Musée d'Orsay -  
Founders' Gala  
*11/12/2011*

Last Minute Event - UC Alumni in Paris -  
Reception & Lecture  
*10/06/2011*

France-Amériques Happy Hour with UCB,  
Harvard, MIT & ESSEC  
*09/27/2011*

# The Bear Truth

About Students

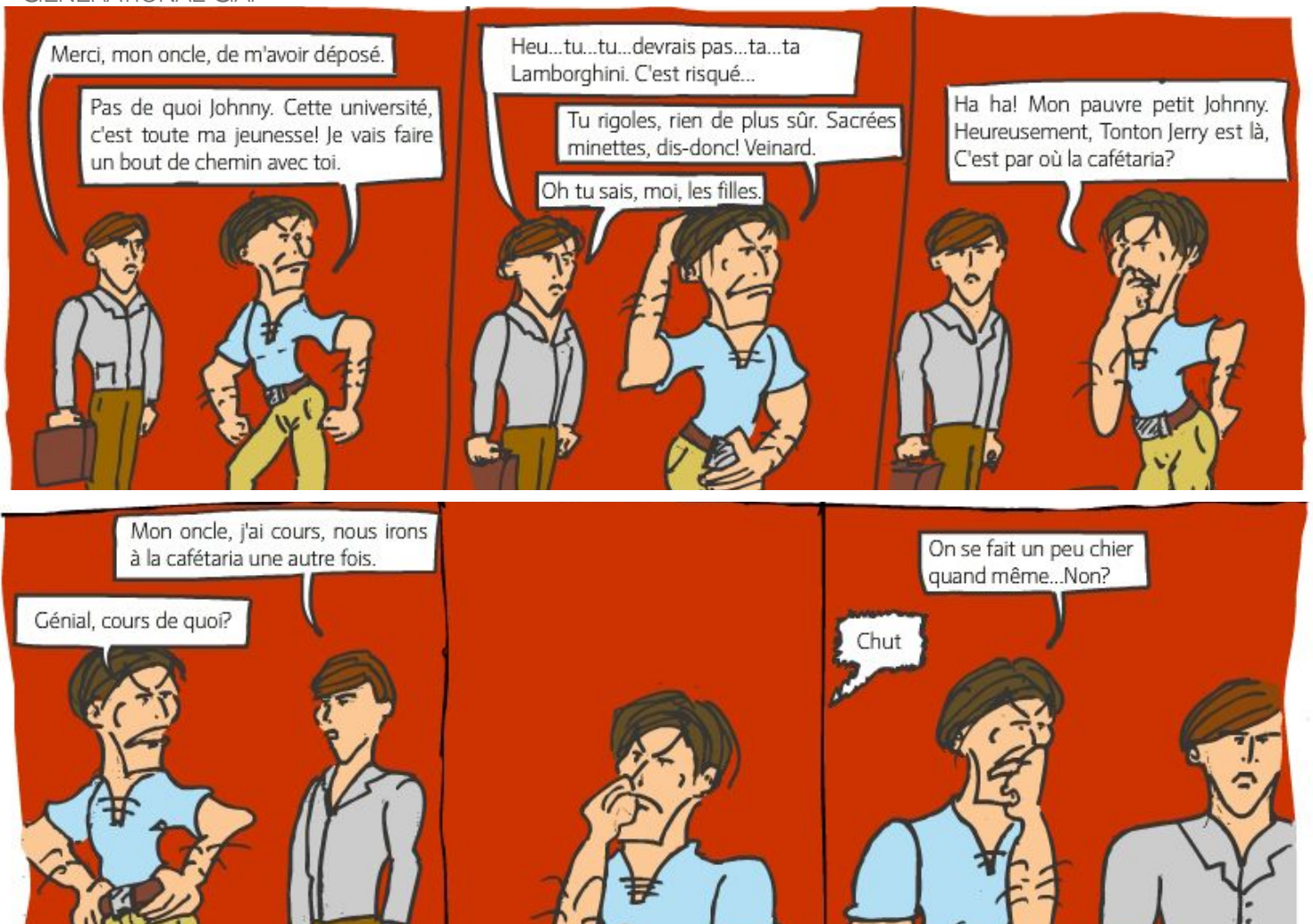
## Caption This!

Here is our "bilingual mistranslation" corner where linguistically-challenged Francophile Al stumbles through this edition's comic strip displaying an ignorance of the language, culture and humour of a country situated only 100 miles away from his own house.

Ha ha, I think I've finally got one, French is now my second language and this comic is all about insurance fraud!

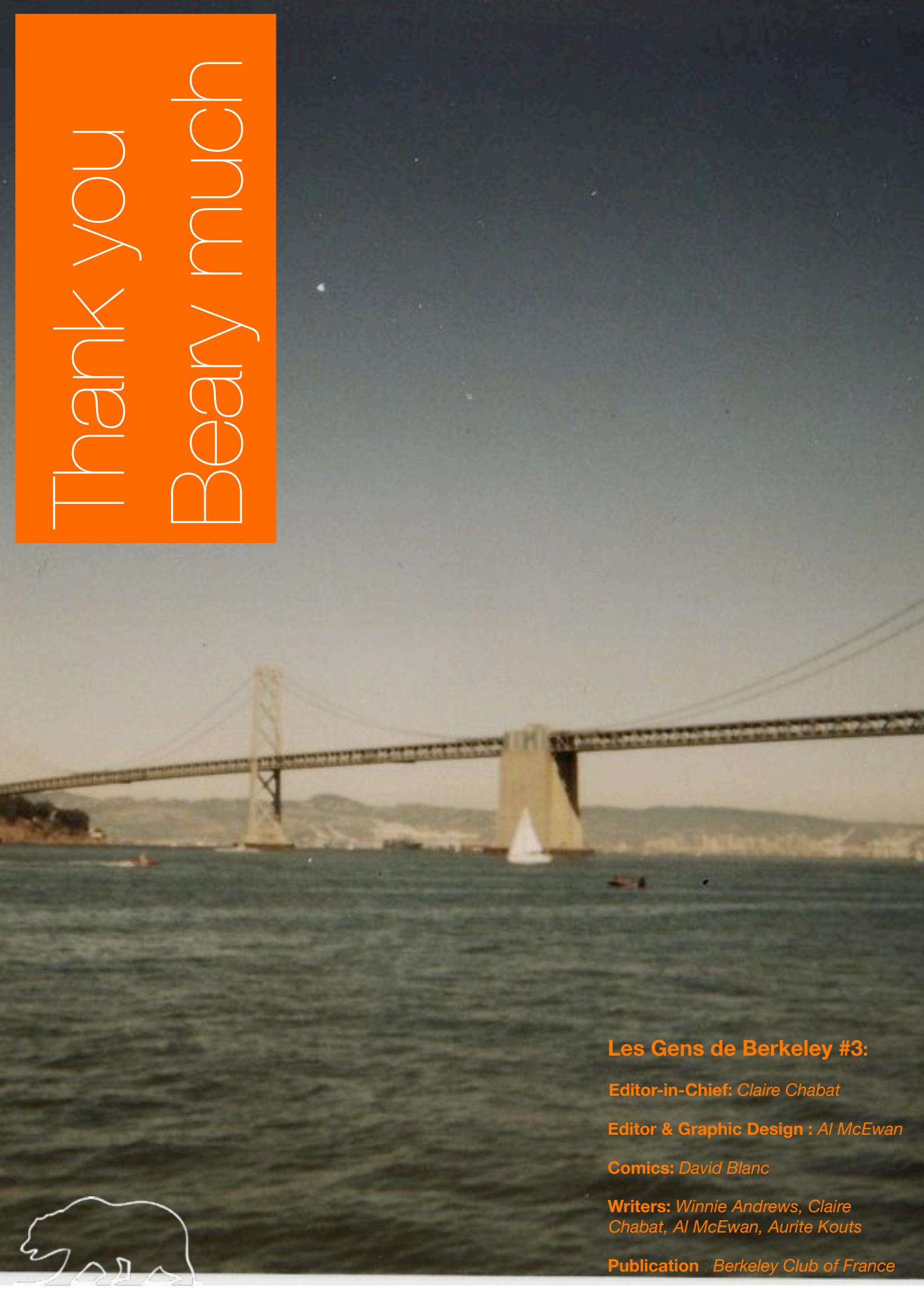
This time is our muscular hero's nephew has landed a job selling car insurance, that's why he's turned up with an official looking briefcase. He's giving his uncle a 'third party fire and theft' quotation for his counterfeit Lamborghini, apparently manufactured by Indian steel conglomerate "Ta Ta". This represents quite a high risk policy that 'Uncle' is not very happy about. He begins to negotiate a lower price by mentioning the sacred religious figurines he keeps in the car as good luck charms "Sacrées Minettes". The insurance selling nephew (unimpressed) begins to say that women drivers "filles" have lower premiums. However, Uncle interrupts suggesting he puts down the name of his buddy with the improbable nickname of "Tonton Jerry" who works in a cafe, as he has a clean driving license. The nephew, sensing this is not going well points out that Cafe owners are notorious sufferers of Anaemia (hence the reference to "Irons") and as such probably have to pay more for their insurance as well. The uncle, astounded by all this news is silent for a moment before suddenly realising he can't remember "même" where he actually parked his car in the first place. The "chut" coming from off stage is from someone who's just crashed into it.

### GENERATIONAL GAP





Thank you  
Beary much



**Les Gens de Berkeley #3:**

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**Editor & Graphic Design :** *Al McEwan*

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