Inspiring the Imagination and Igniting Critical Dialogue: UC Berkeley Students & BAM/PFA
There is so much to do at BAM/PFA! I love spending time in the galleries, going to L@TE events, and taking my friends and classmates to films at the PFA Theater. It’s a great place to learn about art and film from all over the world!

—Elizabeth Foltz, BAM/PFA Student Committee
MESSAGE FROM THE DIRECTOR

We believe passionately in the transformative value of the arts and their important role in higher education. We know that even informal experiences with the arts increase cultural awareness, develop a sense of self, improve cognitive capacities and visual literacy, and foster greater sociability, all of which contribute not to only improved classroom learning in diverse disciplines but also to a richer life. One of our central goals, therefore, is for every Cal student to connect with BAM/PFA during his or her time at Berkeley. A connection to BAM/PFA may take many forms: attending an exhibition or film screening or artist’s talk with friends, participating as an intern or work-study student in one of BAM/PFA’s many departments, dancing to experimental jazz at one of our Friday evening L@TE events, meeting one of the many filmmakers who come to present their work, responding to a post on our redesigned and interactive website (launching next month), viewing some of the 17,000 works of art in our collection, or joining the BAM/PFA Student Committee. Over the past year, we have served 19,400 Cal students, representing nearly 25 percent of our total ticketed attendance of 74,550. In coming years, we hope dramatically to increase these numbers and, by 2016, forge a connection of some kind with every single Cal student.

Collaborating with students is one of the most important ways in which we fulfill our mission to inspire the imagination and ignite critical dialogue through art and film. The BAM/PFA Student Committee is central to our goals in this area. This self-organized team of undergraduates plans a broad range of activities annually, from major symposia to post-film meet-ups to blowout exhibition openings. In addition, through work-study, volunteer, and intern positions, students gain field and professional experience at all levels of our institution, even working with curators to organize art exhibitions and film series throughout the year.

BAM/PFA’s extraordinary exhibitions and screenings, our amazing collections of art and film, and the unique research resources of the PFA Library and Film Study Center have always been a crucial part of the informal Cal student experience as well as class curricula in departments across campus. Now, with the launch of the ambitious Berkeley Connect program, which aims to foster a sense of intellectual community on campus and help students take full advantage of all that UC Berkeley has to offer, BAM/PFA is poised to become more central than ever before in both formal and informal undergraduate learning.

These are but a few examples of the ways in which we, in our capacity as UC Berkeley’s cultural epicenter, continue to serve the development and enrichment of Cal students. In the following pages, we delve deeper into the many unique and inspiring resources and experiences that BAM/PFA offers to students. Additionally, we look forward, highlighting some of the student-focused goals from our 2012–16 Strategic Plan. We aim to provide UC Berkeley students with an extraordinary experience of the arts, an experience that will enrich their lives while deepening the value of their education.

Lawrence Rinder

BAM/PFA DIRECTOR
“I appreciate and admire how committed BAM/PFA is to the student body. They provide many educational and career-based opportunities for students. BAM/PFA’s desire to see us succeed is hard to match.”

—Mayela Rodriguez, Intern, Engagement Department, and Chair of the BAM/PFA Student Committee
Making the Arts Part of Student Life

STUDENT COMMITTEE

Who better to introduce Cal students to the pleasures of art and film than their fellow students? For more than thirty years, a revolving committee of roughly twenty students from a wide range of academic departments and cultural backgrounds has dedicated itself to engaging fellow students with BAM/PFA through a variety of activities. We’ve discovered firsthand that peer-to-peer outreach and peer-organized activities are essential in encouraging students to get involved with all that BAM/PFA has to offer. In recent years, the Student Committee’s efforts have included increased outreach to freshmen in support of the annual Freshman Project (see page 6). In addition, the Student Committee has become more engaged in the programming of our L@TE: Friday Nights @ BAM/PFA performance series (see page 14).

Student Committee members also serve as the student voice in relation to BAM/PFA leadership. Spaces are reserved on our Board of Trustees and the BAM/PFA Building Committee for Student Committee representatives, ensuring that students have a meaningful role in shaping the future of BAM/PFA.

Student Committee Activities, 2012–13
Student Committee events: 4
Student attendance at Student Committee events: 1,880

FALL 2012
SLAM@BAM/PFA
Poetry reading showcasing student poets in conjunction with the exhibition Trimpin: Nancarrow Percussion Orchestra / MATRIX 244

SPRING 2013
Silence Fashion Show
Student fashion designers presenting designs inspired by the exhibition Silence

This Is Not a Protest
An evening of student-curated music and arts and crafts, featuring the sounds of West Coast bands

ONGOING
Student Film Picks
Monthly selections of films screening at the PFA Theater with special appeal for Cal students
THE FRESHMAN PROJECT

The Freshman Project is inspired by our belief that early interaction with BAM/PFA will inspire ongoing attendance and a richer experience for Cal students during their years on campus. The overarching goal is to plant the seeds for a lifelong involvement with the arts and to better integrate BAM/PFA into the teaching mission of the University. The components of this multifaceted project range from courses to exhibition tours to social events, and represent the vanguard of thinking about the role of the arts in a college education.

With the aim of introducing BAM/PFA to as many freshmen as possible in their first week at Cal, we offer a popular Welcome Week reception for new students: the Poster Pizza Palooza. New Cal students, both freshmen and incoming transfers, converge in our galleries for a reception featuring special exhibition tours, hands-on activities, and refreshments, then move to our sculpture garden for a free and festive outdoor film screening open to the entire community. Students are invited to take home free BAM/PFA posters from past events and exhibitions, linking their living spaces with “their” on-campus visual arts center on a daily basis. The 2012 edition of Poster Pizza Palooza drew 800 students to BAM/PFA, and we hope to welcome all of them back to BAM/PFA again and again throughout their years at Cal.

ON THE SAME PAGE

BAM/PFA is proud to participate in UC Berkeley’s innovative On the Same Page program, designed to give all new Cal students common ground for discussion and interaction. In fall 2012, the theme of On the Same Page was “Fiat Lux”—the motto of the University of California, and the name of a series of photographs of the UC system taken by Ansel Adams in the 1960s—and its aim was “to look imaginatively and critically at our University’s history, and to participate actively in making its future.” Our On the Same Page student event was a gallery conversation with internationally recognized Oakland-based artist David Huffman about his 2007 large-scale fantastical painting Hunter Gatherer. Students were invited to think about past and future through the lens of this work, which features a “traumanaut,” a character the artist invented to combine the futuristic and exploratory dimension of the astronaut with the traumatic history of the African American people.
ART EXHIBITIONS AND PUBLIC PROGRAMS

With free admission to exhibitions and public programs in BAM/PFA’s galleries, Cal students have unlimited access to a breathtaking range of art and ideas. A student strolling through the galleries might encounter anything from classical Chinese hanging scrolls to Renaissance paintings to the latest in contemporary art, including the innovative work featured in our MATRIX Program and art by UC Berkeley students presented in the annual M.F.A. exhibition (see page 18).

We encourage students from all departments and disciplines to attend public programs that connect the art with a wider context. Our graduate student tour guides (see page 18) offer their fresh perspectives on the work on view, and we frequently invite faculty from diverse disciplines to participate in programs in order to facilitate student engagement.

In addition to programs that are open to all, we offer students in-depth encounters with exhibitions via customized tours for UC Berkeley courses (see page 20).
Selected Exhibitions and Public Programs, 2012–13

Exhibitions: 25
Public programs: 35
Guided tours led by graduate students: 61
Student attendance at exhibitions and programs: 7,047

SPECIAL EXHIBITIONS

Barry McGee
Curators’ Gallery Tour: Lawrence Rinder, BAM/PFA director, and Dena Beard, curator
In Conversation: Jeffrey Deitch, director, Museum of Contemporary Art, Los Angeles, and Lawrence Rinder
Crass and Other Stencils with David King, artist
Graffiti: A History in Photographs with Jim Prigoff, photographer
Make Your Own Zine with V. Vale, publisher

Silence
In Conversation: Toby Kamps, curator, and Dacher Keltner, professor of psychology, UC Berkeley
Dimensions of Silence in the Human Experience, with David Presti, neurobiologist; George Lakoff, linguist; Paul Dresher, composer/musician; Susan Griffin, writer; and Steve Seid and Lucinda Barnes, curators
Surrounded by Soundscapes: Charles Amirkhanian, composer; Bernie Krause, soundscape ecologist; and Walter Murch, sound designer
Ear Side Out: Sound Performances by Loren Chasse and Jacob Kirkegaard
Guided Meditations with Anushka Fernandopulle and Spring Washam
Ballet of Heads: The Figure in the Collection
Gazing into Nature: Early Chinese Painting
Deities, Demons, and Teachers of Tibet, Nepal, and India
Hans Hofmann: Rectangles

SPECIAL EVENTS
Nicholas de Monchaux on the Museum and the City
David Littlejohn on Burning Man
Camille Paglia: Glittering Images
Regents’ Lecture: Shirin Neshat: From Photography to Cinema
Vukani Mawethu Choir: South African Harmonies

MATRIX EXHIBITIONS
Lutz Bacher
D-L Alvarez
Trimpin: Nancarrow Percussion Orchestra
Rudolf de Crignis
  In Conversation: Lawrence Rinder and Karen Schloss, postdoctoral researcher, Palmer Visual Perception and Aesthetics Lab, UC Berkeley

Anna Halprin
Apichatpong Weerasethakul
Nicole Eisenman

COLLECTION EXHIBITIONS
At the Edge: Recent Acquisitions
Himalayan Pilgrimage
Devotion
  Liturgies East and West: Performance by UC Chamber Chorus
Art for Human Rights
  In Conversation: Eric Stover, director, Human Rights Center at UC Berkeley School of Law, and Michael Mascuch, professor of rhetoric, UC Berkeley
  Reading by UC Berkeley graduate students
Points of Departure
Facing Two Directions: A Japanese Painter Looks to China
  Lecture by James Cahill, professor emeritus of art history, UC Berkeley

“Of the many resources that BAM/PFA offers, The Reading Room is perhaps the most gratifying and most underrated. While I thoroughly enjoy art and film, I also like to nestle into seclusion at times, to coalesce with the experimental prose that surrounds me, leaving behind pieces of myself and walking away with much more.”

—Raquel Parra, BAM/PFA Student Committee
FILM AND VIDEO PROGRAMS

Cal students have access to the full spectrum of cinema history, and to some of the most important artists working in film today, thanks to BAM/PFA’s year-round screening program. The PFA Theater is renowned as a place to see films as they were meant to be seen, often presenting rare archival prints and hosting in-person appearances by filmmakers, critics, and scholars from around the world—all right here on the UC Berkeley campus.

And students have a presence onscreen as well as in the audience. Each year, Cal students curate programs of work made at Cal for public presentation in our theater; we also present the winners in the film and video category of the Eisner Prize, the campus’s highest honor for creativity. Throughout the year, we invite graduate students as well as faculty to serve as guest curators and presenters.

We believe that extraordinary film experiences should be accessible to all students at Cal. Students receive discounted admission to film programs year-round, and to make filmgoing even more affordable, we offer the Cal Student Film Pass. Developed in response to a proposal from students and faculty in the Department of Film and Media, the pass allows students to enjoy an entire semester of screenings for a flat fee of $35.

In addition to encouraging students to attend screenings on their own, we collaborate with faculty to develop film series in conjunction with courses and to integrate screenings into the curriculum (see page 21).
Selected Film and Video Programs, 2012–13

Film screenings: 387
Filmmakers in person and special guests: 130
Student attendance at film programs: 10,236
Cal Student Film Pass attendance: 783

SERIES FEATURING FILMMAKERS IN PERSON

Behind the Scenes: The Art and Craft of Cinema
Les Blank and Maureen Gosling, documentary filmmakers
Kyle Cooper, title designer
Barry Gifford, writer
Sam Pollard, editor
Agnès Godard, cinematographer

Afterimage: Filmmakers and Critics in Conversation
Alex Cox, director; J. Hoberman, critic
Kidlat Tahimik, director; Christopher Pavsek, film scholar
Royston Tan, director; Valerie Soe, artist and critic
Leonard Retel Helmrich, director; Daniel L. Miller, film scholar

Campus Connection
Stan Lai, director; Sophie Volpp, associate professor of comparative literature and East Asian languages and cultures, UC Berkeley
Film and Video Makers at Cal
Student filmmakers in person

RETROSPECTIVES AND TRIBUTES
Raj Kapoor
Alexei Guerman
Chris Marker
Werner Schroeter
Stefan Drössler, archivist
Alfred Hitchcock
Jean-Louis Trintignant
Jean Rouch
Luis García Berlanga

FILM FESTIVALS

African Film Festival
CAAMfest 2013
56th San Francisco International Film Festival

THEMATIC SERIES AND SPECIAL EVENTS

Bellissima: Leading Ladies of the Italian Screen
Cool World
Universal Pictures: Celebrating 100 Years
Alternative Visions
Janie Geiser, Lamia Joreige, Paz Encina, Rose Lowder, Chris Sullivan, Ute Aurand, John Smith, Craig Baldwin, John Grayson, Gunvor Nelson, and Lynn Marie Kirby, filmmakers; Natalia Brizuela, associate professor of Spanish and Portuguese, and Jeffrey Skoller, professor of film and media, UC Berkeley; Damon Young, Ph.D. candidate, UC Berkeley

Life Is Short: Nikkatsu Studios at 100

Home Movie Day
Pamela Jean Vadakan, archivist; Rick Moss, curator; Marcus Shelby Duo, musicians
**L.A. Rebellion: Creating a New Black Cinema**
Zeinabu Irene Davis, filmmaker;
Cornelius Moore, director, California Newsreel


**An Army of Phantoms: American Cinema and the Cold War**
J. Hoberman, critic

**Don’t Shoot the Player Piano: The Music of Conlon Nancarrow**
Yoko Suguiura-Nancarrow and Mako Nancarrow; Trimpin, artist; Charles Amirkhanian, composer

**Readings on Cinema**
David Thomson, author

**The Sounds of Silence**
Bernie Krause, soundscape ecologist; Barry Spinello, Rudy Lemcke, and Darrin Martin, filmmakers; Linda Haverty Rugg, professor of Scandinavian languages and literatures; Susanna Elm, professor of history, UC Berkeley

**The Hills Run Red: Italian Westerns, Leone, and Beyond**

**Film 50: History of Cinema: The Cinematic City**
Marilyn Fabe, lecturer in film and media, UC Berkeley

**Chronicles of Inferno: Japan’s Art Theater Guild**
Susumu Hani, filmmaker; Kimiko Nukamura, producer; Roland Domenig, Go Hirasawa, film scholars; Miryam Sas, professor of film and media and comparative literature, UC Berkeley

**On Location in Silent Cinema**
Patrick Ellis, Ph.D. candidate, in film and media; Mark Sandberg, professor of Scandinavian and film and media; Linda Williams, professor of film and media and rhetoric; Weihong Bao, assistant professor of East Asian languages and cultures; Anne Nesbet, associate professor of Slavic languages and literatures and film and media; The Town Quartet, Judith Rosenberg, and Bruce Loeb, musicians

**Documentary Voices**
Minda Martin and Leandro Katz, filmmakers; Linda Williams, professor of film and media, UC Berkeley

**Castles in the Sky: Masterful Anime from Studio Ghibli**

**From the Archive: Treasures of Eastern European and Soviet Cinema**

**FREE SCREENINGS**

**Summer Cinema on Center Street**
Smooth Toad Jug Band and Shudder, musicians; DJ Timber and Citizen Zain, DJs; Michael Campos-Quinn, Binta Ayofemi, and Dean Santomieri, artists; Tiffany Shlain, filmmaker; Jeremy Maitin-Shepard, Ph.D. candidate, UC Berkeley

**Free Outdoor Screening: Pretty Poison**
Andrews's wildly inventive and archival footage.

Sansing, and Stacey Steers. Jordan, Kerry Laitala, James

WILLIAM FRIEDKIN
Director Friedkin (Guillen in conversation.

memoir and joins Michael cinema cinema cinema

JOHN GIANVITO
Jeffrey Skoller. In conversation with politically engaged films.

THE FRENCH CONNECTION REHEARSALS FOR RETIREMENT
THE GLEANERS AND I
FAR FROM AFGHANISTAN
MOROCCAN CHRONICLES

WEDNESDAY / 10.16.13 / 7:00

LYNNE SACHS
New York City's Chinatown.

THURSDAY / 11.21.13 / 7:00

TUESDAY / 11.5.13 / 7:00

MONDAY / 11.4.13 / 7:00

SUNDAY / 10.24.13 / 3:00, 5:00

SUNDAY / 10.27.13 / 7:30

RANDBY THOM
takes us behind-the-scenes.

FREDERICK WISEMAN
limited to UC Berkeley students, faculty, and staff.

Admission

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES; HOLLYWOOD FOREIGN PRESS FOR THE ARTS; CONSULATE GENERAL OF FRANCE, SAN FRANCISCO; THERESA THE OFFICE OF COMMUNICATION AND

Village Voice equivalent of the bon mot“ (“this whole world’s wild at heart and weird on top.”

Dianne Ladd, in David Lynch’s fantastical free-for-all, ers on the run from various demented fools and foes,

BARRY GIffORD
wild at heart: writer

Barry Gifford short story. (90 min lecture, plus 90 min film)

To Chris Marker, An Unsent Letter

and the film essay, with three evenings of

November 2, 16, 30

Plus amy Glazer’s HBO series,

Lightning,” two episodes from David Lynch's 1990s

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OFFICIAL UNIVERSITY POSTER. REMOVE DECEMBER 4, 2013

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES; HOLLYWOOD FOREIGN PRESS FOR THE ARTS; CONSULATE GENERAL OF FRANCE, SAN FRANCISCO; THERESA THE OFFICE OF COMMUNICATION AND

Hitchcock
JAN 11– APR 24, 2013
29 FILMS FROM THE MASTER OF SUSPENSE IN ARCHIVE
L@TE: FRIDAY NIGHTS @ BAM/PFA

Cal students are enthusiastic participants in our popular Friday evening event series, L@TE, both as audience members and behind the scenes. Students have organized events and have also been featured as performers. Three of our fall 2012 L@TE events were programmed by student radio station KALX in honor of its 50th anniversary, and our annual event Cine/Spin features Cal student DJs spinning new soundtracks to classic films. Building on the popularity of L@TE, we have added the RE@DS series, featuring read-ings by local poets, and E@RLY, a sister series of daytime performances on Sundays.

BAM/PFA’s dramatic central atrium, Gallery B, is the locus of our L@TE and E@RLY programs. When not in use for performances or events, the space is used by students and the general public as a spot for informal gathering and study. A central feature of the space is Rebar’s Kaleidoscope, a newly commissioned interactive seating sculpture that was designed in consultation with the Student Committee to maximize informal student engagement for social interactions in the museum setting.
Selected L@TE Programs, 2012–13
Student attendance at L@TE programs: 1,813

L@TE PROGRAMS WITH STUDENT INVOLVEMENT

Young Prisms: Astronauts, Etc., the performing name of undergraduate student Anthony Ferraro, opened for headliners Young Prisms.

Anna Halprin’s Parades and Changes: Approximately twenty students from the Theater, Dance, and Performance Studies Department performed.

BareTroupe: BareTroupe, a student-run arm of Student Musical Activities, performed excerpts from the Broadway musical Spring Awakening.

Positively Alphabet Street: a student string quartet, led by cellist Rio Vander Stahl, performed music by Schumann, opening for PC Muñoz’s Singing Blood.

Thingamajigs Performance Group: Celli, an ensemble made up of members of the UC Berkeley Symphony, opened.

Cine/Spin, sponsored by the BAM/PFA Student Committee, featured several student DJs.

OTHER SELECTED L@TE PERFORMANCES

John Cage Celebration: PICO
Devendra Banhart, Justin Hoover, and Chris Treggiari
The Dodos
Terry Riley with Tracy Silverman
T.I.T.S. and Erick Lyle
Shotgun Wedding Quintet
Cypress String Quartet
Peggy Honeywell and Bill Daniel
Quartet San Francisco Plays the Music of Raymond Scott

Pacific Guitar Ensemble
Carl Stone: Fujiken
Pamela Z and Christina McPhee
Cine/Spin
New Diaspora
Other Dancers

E@RLY Events
Ikue Mori with Ken Ueno
Rock N Roll “Flea Market”

RE@DS Poetry Readings
Norma Cole & Sara Wintz
Kevin Killian & Andrew Kenower
Lyn Hejinian & Yosefa Raz
David Meltzer & Julie Rogers
Franck André Jamme
Tisa Bryant
Lorenzo Herrera y Lozano
Sam Sax
Lauren Levin & Jennifer Manzano
Lauren Shufran & Sirama Bajo
Zoe Tuck & Wendy Trevino
Lindsey Boldt & Cheena Marie Lo
Students at Work: Internships and Professional Development

STUDENT INTERNSHIP PROGRAMS

Motivated and exceptional Cal students have the opportunity to learn the curator’s craft firsthand by interning with BAM/PFA curators on special exhibitions. Interns typically assist in selecting art, conducting research, writing wall texts, and preparing exhibition layouts. Our spring 2013 curatorial intern, Alyssa Machida, worked on the Yang Fudong exhibition. Alyssa tackled the enormous task of learning to use SketchUp’s 3-D modeling software to map the exhibition object checklist to our gallery floor plans. This was required to communicate the spatial parameters of various video installations to the exhibition artist, Yang Fudong, in Shanghai and the curator, Philippe Pirotte, in Antwerp. As a result of her work, we now have working 3-D floor plans of three of our galleries, which we can reuse for mapping future exhibitions in a scaled, real-space environment. Additionally, Alyssa learned to manage object checklists and images, crucial skills for her desired career path in curating.

Our film curators regularly teach an internship course for UC Berkeley students. Interns learn about film curating through creating a program of student-made works to present at the PFA Theater the following semester. Students solicit films and videos, preview the submissions, and make a final selection as a group. During

“...I feel fortunate to work in a place that is dedicated to appreciating, critiquing, and engaging with evocative art. Most importantly, I admire BAM/PFA’s purposeful mission of ensuring that its cutting-edge programs are both educational and engaging for the diverse East Bay community. My experiences at BAM/PFA have added depth to my professional and creative awareness.”

—Megan Kang, Work-Study Student Development Department
the fall semester, students curate a program of experimental films and videos from San Francisco Bay Area schools; in spring, they organize a program of works by UC Berkeley students. This past year, nine students participated in curating the program, *Universal, Unique, Untouched: Bay Area Student Film Festival 2012*, which screened in October 2012.

In summer 2013, the chair of the BAM/PFA student committee, Mayela Rodriguez, interned with BAM/PFA Director of Engagement Aimee Chang. She helped conceptualize our marketing plan for new students and planned student engagement at the 2013 Poster Pizza Palooza. Thanks to her, the Welcome Week event drew over 1,000 Cal freshmen. Mayela also represented students while working closely on the redesign of BAM/PFA’s website.

The Film Library and Study Center (see page 23) offers a regular internship course for film and media majors. An average of ten students enroll each semester in Film 197A, where they do three hours per week of fieldwork and attend weekly lectures on the history of film archiving and on research resources for film studies.

“BAM/PFA is a great place to work. It’s rewarding to know that you’re helping to make the more artistic side of UC Berkeley life possible. And the work is fun—you get to read about great films and art as part of your job.”

—Elizabeth Goodrich, Work-Study Student
Development Department
GRADUATE STUDENT PROGRAMS

GRADUATE COURSE IN FILM CURATING

BAM/PFA film curators teach a graduate-level course in the Department of Film and Media that provides an introduction to the theory, history, and practice of film curating. What do curators do? How do they decide what to show? What is the role of film archives and film exhibition in the field of film and moving-image study? Students each propose film series based on their dissertation topic and the course culminates in the development of a comprehensive film series based on one or two of the proposals.

ANNUAL M.F.A. EXHIBITION

The M.F.A. exhibition at BAM/PFA is part of a more than forty-year tradition in which UC Berkeley M.F.A. graduates in art practice have the opportunity to present their work in the galleries and, in the process, gain valuable experience working in a professional setting. Six to eight graduates participate in the exhibition planning process from January until the opening of the show in May. They work with curators to edit and display their work; with the registration and installation departments on the receiving, conditioning, and installation of their work in the galleries; with education staff to present special programming and gallery talks; and with development staff to plan the opening-night reception. This year, a doctoral student from history of art wrote the brochure essay, broadening student involvement in the exhibition. For the duration of the exhibition, Cal students, faculty, and staff and the general public view the students’ work, creating tremendous exposure for the student artists.

GRADUATE STUDENT TOUR GUIDE PROGRAM

The Graduate Student Tour Guide Program recruits and trains students from a range of academic departments and cultural backgrounds to engage UC Berkeley students and other audiences with our varied exhibitions. This program shares one of the University’s most precious resources—its students—with the public, while simultaneously helping the student tour guides learn the important skill of speaking about their academic discipline with nonacademic audiences. Meanwhile, in their training sessions, the students teach one another across disciplines, a model of peer-to-peer “engaged learning.” In turn, as they explicate artwork from a range of perspectives, they model visual thinking for both fellow students and other audiences.
STUDENT WORK-STUDY PROGRAM

BAM/PFA employs 125 Cal students annually through the UC Berkeley Work-Study Program administered through the Financial Aid Office. The student employees are hired, trained, and supervised by permanent BAM/PFA staff and are an essential part of our daily operations. Although some of our student workers are art practice or history of art majors, this is not a requirement. In fact, many of our work-study students who are not arts majors have the added benefit of exposure to art and film that is not part of their course of study. Work-study students serve as gallery attendants, admissions desk personnel, store clerks, and box office cashiers, as well as in technical and administrative roles throughout the institution. This is an extraordinary and mutually beneficial relationship: students learn about art, film, and how arts organizations function and thrive, and staff benefits by working with and mentoring enthusiastic and talented students.

“Working at BAM/PFA for almost two years now has been an honor. From working with most of the staff members here at the museum, I’m glad that I’ve been able to assist them with any computer needs and I’ve been shown nothing but respect.”

—Kenneth (“KJ”) Estudillo, IT Department
Teaching and Learning at BAM/PFA: Curriculum Engagement and Research Resources

CONNECTING BAM/PFA PROGRAMS WITH THE CURRICULUM

One of the key ways in which BAM/PFA serves students is by collaborating with faculty in a variety of departments to integrate our art and film resources into the curriculum. Whether through film screenings, exhibition tours, or course-specific displays of works in our collections, we offer a variety of ways to facilitate teaching and learning beyond the classroom. These experiences bring students into contact with primary sources materials and promote visual literacy and critical viewing skills.

FILM IN THE CURRICULUM

The fifteen-week Alternative Visions film series is attended by the undergraduate History of Avant-Garde Film course as well as the general public. Many of these programs include filmmakers in person, offering students the opportunity to engage directly with artists. Film 50: History of Cinema, offered each spring, is an introduction to film history designed for nonmajors and open to the general public. It offers a wonderful opportunity for students to see classics presented in their original formats. Documentary Voices, offered in conjunction with the course History of Documentary Film, allows students to explore a broad range of documentary approaches, often with filmmakers in person. In addition, several series each year are organized in conjunction with upper-division film courses, primarily Film 151: Auteur Theory. Finally, faculty from a diverse range of departments include individual film screenings as part of their academic curricula.

Each year, approximately three thousand students attend film programs for free using a subvention funded by the dean of arts and humanities. (Many more students attend film programs on the recommendation of faculty, but only students required to attend a program are able to draw on the subvention funds.)

ART IN THE CURRICULUM

BAM/PFA offers customized art experiences designed to visually contextualize course curricula. These interdisciplinary connections are facilitated by our academic liaison, a full-time BAM/PFA staff member dedicated to working with faculty, GSIs, and students to incorporate BAM/PFA resources into classroom instruction, individual research, and personal enrichment. Strategies include gallery tours interpreted with curricula in mind, onsite displays of work for assignments, and collection-viewing sessions of art selected to enhance and augment issues under discussion.
Selected Courses Attending Film Screenings, 2012–13

Courses: 13
Students receiving free admission: 2,938

Film 26: Moving Image Media
Film 50: History of Cinema
Film 128: History of Documentary Film
Film 129: History of Avant-Garde Film
Spanish 135: Contemporary Cinema

Selected Exhibition Tours and Events for Students, 2012–13

Tours and events: 71
Students served: 1,970

SELECTED DEPARTMENT/PROGRAM STUDENTS SERVED

<table>
<thead>
<tr>
<th>Department</th>
<th>Students served</th>
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<td>History of Art</td>
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<td>Practice of Art</td>
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<td>Ethnic Studies</td>
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<td>Law</td>
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<td>Rhetoric</td>
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</tbody>
</table>

Art Collection Viewing for Students, 2012–13

Viewing sessions and displays for students: 68
Works viewed: 804 (in addition to those hanging in galleries)
Students served: 2,187

SELECTED COLLECTION VIEWING SESSIONS

SUMMER 2012
Practice of Art N160: Foundations of Digital Photography
Works by Linda Connor, Ralph Gibson, Paul Klett, Richard Misrach, Catherine Opie, Andy Warhol

American Studies 181B: Visual Culture in American Society: Photography & Art
Works by Theresa Hak Kyung Cha, Enrique Chagoya, Lewis Hine, Jacob Lawrence, Lorna Simpson, Kara Walker

FALL 2012
History 187: The History of Practice of Human Rights

Computer Science 39P: Photographing History in the Making
Works by Ansel Adams, Manuel Alvarez Bravo, Margaret Bourke-White, Walker Evans, Nan Goldin, László Moholy-Nagy, Eadweard Muybridge, August Sander

SPRING 2013
Comparative Literature 154: From Basho to Rilke: Studies in Modern Poetry in the Age of Mechanical Reproduction
Works by William Blake, Julia Margaret Cameron, Eugène Delacroix, Nadar

Law 277.7: Art and Cultural Property Law

Film Collection Screenings for Students, 2012–13

Screenings for students: 67
Students served: 297
Films or videos viewed: 144
**BAM/PFA COLLECTION**

BAM/PFA’s collections are vital resources for Cal students and faculty, offering vital access to primary source materials that enhance teaching and research in a variety of disciplines.

**ART COLLECTION**

Our art collection includes more than 19,000 objects ranging from neolithic Chinese pottery to Renaissance painting to contemporary video art. BAM/PFA’s academic liaison works closely with UC Berkeley instructors to offer their students direct access to artworks in the collection. She identifies works in museum storage to present in special viewing sessions for instruction and discussion, often in tandem with GSIs and faculty.

**FILM COLLECTION**

Our film collection comprises over 16,000 films and videos, including the largest group of Japanese films outside of Japan, as well as impressive holdings of Soviet silents, West Coast avant-garde cinema, seminal video art, rare animation, Eastern European and Central Asian productions, and international classics. Students gain access to the collection both through our public screening program and in private viewings arranged through the Film Library and Study Center (see page 23).

**Film Library and Study Center Services to Students, 2012–13**

- **Student researchers served:** 1,180
- **Student participants in tours:** 88
- **Students enrolled in Film 197A: Film Library Internship:** 20

**SELECTED COURSES SERVED BY THE FILM LIBRARY**

- Film 140D: An Introduction to the Films of the French New Wave
- Asian American Studies 171: Asians in Film and Video

**SELECTED TOPICS OF STUDENT RESEARCH**

- The History of Technicolor
- The Writings of Jean-Claude Carrière
- History of Soviet Georgian Cinema
- Buddhism in Cinema
- The Representation of Women in Prewar Japanese Film
- Silent cinema in Argentina and Columbia
- Bruce Connor
- Claire Denis
- Spike Lee
- Pier Paolo Pasolini
- Koji Wakamatsu
The Film Library and Study Center serves more than 1,500 researchers each year, and a majority of those researchers—over 85 percent of onsite users and 60 percent of users overall—are UC Berkeley students and faculty. Users come from a wide variety of departments, including Film and Media, Anthropology, History of Art, English, History, Journalism, Music, and Ethnic Studies, to name just a few.

Cal students pursuing personal interests or working on papers or dissertations can take advantage of the library’s non-circulating collection, which numbers over 330,000 items covering international film history, theory, and criticism. Many of the items in the collection—which includes books; periodicals; clippings files of reviews, press kits, and other ephemera; still photographs; and posters—are rare and unavailable elsewhere at UC Berkeley, making the library a unique and indispensable resource. Students can also search specialized databases and online resources including CineFiles, our pioneering film document image database, which offers online access to items in the clippings files. We collaborate with UC Berkeley faculty to select materials for inclusion in CineFiles, adding files on films and directors relating to courses that faculty are teaching or researching.

In addition, our staff regularly lectures to graduate and undergraduate classes on film research tools and archive use, gives library tours, and sets up research screenings of works in our film collection for individuals and classes.
BAM/PFA STUDENT ENGAGEMENT GOALS, 2013–16

GOAL: PRIORITIZE THE CAL-RELATED EDUCATION PROGRAMS THAT REACH THE GREATEST NUMBER OF STUDENTS

Make BAM/PFA visits a centerpiece of the new campus-wide initiative Berkeley Connect, an undergraduate learning enrichment program.

Work with faculty to support courses that fulfill the American Cultures requirement and to develop projects within the Big Ideas course category.

Track and engage students who participate in BAM/PFA Freshman Project programs.

GOAL: CREATE OPPORTUNITIES FOR MORE CAL STUDENTS TO BE INVOLVED IN MANY FACETS OF THE ORGANIZATION

Work with the Student Committee staff liaison and chair to develop effective new approaches to involving students in curatorial work and program engagement.

Work with the Samuelson Law, Technology, & Public Policy Clinic at Berkeley Law on a policy for Internet images and photography.

Involve students in marketing and communications.

Increase opportunities for student interpretation of art and film.
GOAL: DRAMATICALLY INCREASE VISIBILITY OF BAM/PFA IN CAMPUS LIFE

Issue student membership cards and cultivate student membership awareness and identity.

Work with the Student Committee to create a campus outreach plan by the end of fall 2013.

Distribute Welcome Week postcards and Poster Pizza Palooza handbills in dorms and post flyers across campus.

Present outdoor film screenings on campus.

GOAL: BETTER CONNECT BAM/PFA PROGRAMMING TO YOUNGER AUDIENCES, INCLUDING CAL STUDENTS

Consider the interests of young audiences in developing and marketing art and film programs.

Survey students’ interest in art and film.

Create program and outreach plans with a mind to major campus initiatives such as Homecoming, Cal Day, CalSO, Welcome Week, and the Fall Free for All.

Bring contemporary relevance to historical programs.

Foster a more engaging, informal character for public programs.
“Dear Lynne,

Thank you for reaching out to our class . . . it was a treat to see the original nineteenth-century works on paper, but more valuable were your explanations of printmaking techniques, complete with tools and plates!”

—Students of History of Art 108: Cities and the Arts: Paris
BAM/PFA Attendance, 2012–13
Cal students served Total 19,400

**BAM/PFA Audience Composition**
Total attendance 74,550
- General 16,994
- UC Berkeley Staff/Faculty 1,720
- UC Berkeley Students 10,654
- Members 11,996
- Groups 736
- L@TE: Friday Night 6,548
- Cal Student Film Pass 4,317
- Other (Seniors, Youth, Children, Other Colleges) 21,585

**BAM/PFA Galleries**
Total gallery attendance 34,940
- General 10,878
- UC Berkeley Staff/Faculty 715
- UC Berkeley Students 4,735
- Members 1,761
- Groups 573
- L@TE: Friday Night 6,548 (including 1,813 Cal students)
- Other (Seniors, Youth, Children, Other Colleges) 9,730

**PFA Theater**
Total theater attendance 39,610
- General 6,116
- UC Berkeley Staff/Faculty 1,005
- UC Berkeley Students 5,919
- Members 10,235
- Groups 163
- Cal Student Film Pass 4,317
- Other (Seniors, Youth, Children, Other Colleges) 11,855
COVER BAM/PFA Student Committee buttons.
“Working at BAM/PFA is a great experience. I am able to see the behind-the-scenes work that goes into an exhibition as well as learn about the artist’s work.”

—Maritza Segura, Work-Study student, Development Department

“BAM/PFA is a great place to work. It’s rewarding to know that you’re helping to make the more artistic side of UC Berkeley life possible. And the work is fun—you get to read about great films and art as part of your job.”

—Elizabeth Goodrich, Work-Study student, Development Department