



“The program has allowed me to tell a story that has been on my mind for so many years, including some things that I have never talked about before. Amazingly, the process that takes place in being in this program has helped me deal with issues of Post-Traumatic Stress. In a way it was like eight weeks of therapy. Lol. Someone asked me if making the film was cathartic. I told them I wasn't familiar with the term. She gave me the definition, and then I said yes, that's exactly the impact it had.”

— *Veteran Participant*

“I really felt some growth, since so much of me was poured into this film. [Making] this film brought me a lot of joy around something that had previously only brought me pain, shame, and fear. It felt so satisfying to make something so emotional, so visual, and feel like it translated to audiences as well. It was tremendously gratifying to have viewers tell me they liked it. I haven't felt that proud of myself in quite a while. The military made me feel dead, not creative. To me, this film felt like an appropriate, creative memorial to the person I used to be.”

— *Veteran Participant*

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I. PROGRAM CONTEXT

Veteran Program Design — Los Angeles County Museum of Art and Los Angeles Public Library

In fall 2015, the Los Angeles County Museum of Art (LACMA) and the Los Angeles Public Library (LAPL) received an Institute of Museum and Library Services (IMLS) grant to create a filmmaking program for military veterans. The three-year program includes a series of filmmaking workshops, screenings, and resulting film archive. The program is twofold: 1) filmmaking workshops that provide knowledge, skills, and a focus on relating experiences about the human condition from a veteran's perspective; and 2) resulting screenings and a film archive, which are used to share stories with other veterans and the public to build understanding and empathy about the veteran experience.

This impact study was undertaken during the first year so findings could be applied directly to the subsequent sessions. The initial eight-week series of workshops—held from March 5 through May 10, 2016, and

culminating in a museum screening on May 14, 2016—was evaluated and reported on in June 2016. Two additional eight-week workshops, July 9 through August 30 and September 17 through November 15, 2016, were evaluated to provide ongoing formative and summative findings. This impact study covers findings from both evaluative intervals.

For LACMA, this program extends the museum's support for the intersection of art and film and its commitment to continue to engage new audiences. LACMA intends for this program to bring greater visibility to veterans' experiences in a way that is meaningful for them and insightful to the public.

For LAPL, this program steps beyond providing resources for veterans and hosting veteran-dedicated rooms at key libraries, moving toward a more active engagement of veterans.

Veterans Make Movies — Intent of the Program

To more clearly define programmatic intent for *Veterans Make Movies*, LACMA and LAPL prepared to market the program to veterans by tapping into the expertise of long-standing veterans' organizations, from the United States Veterans' Artists Alliance to the California Department of Veterans Affairs to local Los Angeles County veterans' organizations, including Veterans in Film and Television, the Writers Guild Foundation's Veterans Writing Project, and the Los Angeles Mayor's Office of Veterans Affairs. Additional experts who met with LACMA staff included a peer support counselor and a teaching artist who works with the local Veterans Hospital. From their collective experience LACMA and LAPL were able to further define that the program's filmmaking process and products may indeed be considered by some as "cathartic" but do not constitute formal art therapy. Instead the work would open communication lines for veterans to address the human condition from their perspectives, as demonstrated in their films.

II. IMPACT STUDY METHODOLOGY

Methodology

LACMA educators regularly employ a thoughtful evaluation and questioning practice within the museum's education framework. It is the overall ethos of the Education Department to engage in investigative study. Inquiry is routinely conducted to assess the impact of a program on participants and extended constituencies, as well as for programmatic understanding and improvement. Documented in this study are insights and findings focused on the first year, from the initial strategic planning stages to the outcome-based investigation of impact on military veteran participants. It is the intent of this impact study to go beyond anecdotal and self-report data to answer the essential question: What impact does *Veterans Make Movies* achieve for military veterans and extended communities? A mixed-methods research model allowed for triangulation of the data.

Principal understandings are noted in the context of program fidelity and participant engagement for all three 2016 workshop series. Performance-based assessments are supported from multiple data points: mutually agreed-upon instructor assessments of criteria-based indicators of achievement; one-on-one Conferencing between instructors and individual participants using the film as primary artifact and evidence of achievement; and reflective veteran participant and instructor interviews aligned to provide context for outcome achievement, including annotation of why, when, how, and where evidence exists in participants' work. The films made by veterans provide a primary and ongoing source of cumulative evidence as *Veterans Make Movies* progresses over time. Key understandings about the overall impact on other veterans and community members as a film screening audience were investigated in fall 2016 at the LACMA-hosted *Veterans in the Arts and Humanities Day*.

Of particular emphasis and focus for the impact study were the detailed findings associated with the use of LACMA art (via second-generation images and firsthand engagement) and film clips that were selected by the instructors as a catalyst for forming ideas for film content and approaches to work. These areas of investigation are supported by documentation of oral responses regarding art and participants' personal experiences, which were shared in group discussions led by instructors. They are further supported by veteran participants' documentation of formative film decisions in a *Veterans Make Movies* Film Production Binder designed by LACMA to document the creative process. Data was collected consistently from Saturday and Sunday class sessions, which were held independently with separate groups of veterans but used a common curriculum and evaluative instruments and protocols.

Instruments and Protocols

The following instruments and protocols were used to collect data

Documentation of oral participant responses about art and own experiences within a group

Criteria-based Filmmaker Assessment Checklists with annotation of participant responses

Formative Conferencing Process with sample veterans about their filmmaking process

Post-program participant interviews aligned with program outcomes using a random sample of veterans

Post-program instructor interviews aligned with outcomes

Participant films and film titles

Veterans Make Movies Film Production Binders

Program documentation also includes the following

Engagement statistics

Veterans Make Movies curriculum

Documentation of instructional prompts

III. A THEORY OF CHANGE

What is a Theory of Change process?

A Theory of Change makes clear what you are doing and how you plan for it to make a difference for constituents.

Partners build consensus, informed by experts on veterans and a veterans' constituency, as they identify their vision, the rationale and assumptions for why they are doing this work, and how the program will work optimally.

It creates a clear strategy that informs the process and serves as the basis for how a program will unfold and how the work will be evaluated.

The LACMA Education Department began impact study work for *Veterans Make Movies* in late fall 2015 by conducting a Theory of Change to assure the intentions and implementation of the program matched the outcomes and indicators for success determined by staff and as understood by the program evaluator. The Theory of Change process served as a tool for LACMA and LAPL staff to define their overall intentions for *Veterans Make Movies*.

The Theory of Change serves as a constant document for program implementation and evaluation and uses a participatory evaluation approach, allowing room for change along the way as findings are unveiled. It also assures valid and reliable results from the three-year impact study based on clarity of short-term and midterm goals as well as specific intended and desired outcomes. Transparent outcomes and indicators shared by program coordinators, instructors, and veteran participants positioned all involved to uncover objective findings about the work of the program. Museum educators and instructors informed the outcomes from the start and continue to use data to adjust the program.

IV. LOGIC MODEL

Impact Study Questions

The following two questions will lead the ongoing impact study:

How does a museum/library filmmaking program provide opportunity for veterans to share their perspectives on the human condition?

How can the resultant veterans' films impact an extended veterans' audience and build visibility and understanding for veterans with the larger public?

Outcomes and Indicators

The following tables indicate the Logic Model with specific outcomes and indicators for veterans, the partnership, and LACMA's Education Department.

TABLE 1

Veteran participant outcomes and indicators

	Veteran Participant Outcome	Veteran participant Indicator
V1	Uses art as a catalyst to identify and communicate personal experiences and ideas about the human condition.	Self-titles film. Identifies specific concepts about the human condition as seen in art/film (orally). Addresses concepts about the human condition as experienced personally (orally).
V2	Communicates narrative, ideas, and/or experiences through film.	Selects specific still images, moving images, or graphics to communicate ideas.
V3	Uses pre-production filmmaking strategies to communicate.	Identifies character/subject using visual information. Identifies setting using visual information. Identifies point of view as created by filmmaker. Selects film type (narrative, documentary, essay, or hybrid). Sets visual style/content: selects tone, builds in key words, introduces emotions.
V4	Uses production filmmaking strategies to communicate.	Creates shot list and links scenes to storyboard.
V5	Uses post-production filmmaking strategies to communicate.	Considers sound, tone, location, subject, effects, and music. Seeks and considers viewer response: compares intent with reception, poses questions, considers changes.
V6	Recognizes the role of cultural organizations beyond passive archival services.	Identifies contributions of organization within community. Repeats use of LACMA/LAPL resources at least once annually beyond project.
V7	Values filmmaking as a means of communicating experiences.	Indicates the way filmmaking communicates personal ideas.
V8	Sustains attendance over the course of workshops.	Attends at least six of eight workshops (75%).

TABLE 2

**Partnership Outcomes
and Indicators**

	Partnership Outcome	Partnership Indicator
P1	Expands ways partners work together to serve the community.	Creates a project that strategically addresses a specific community need—veteran expression and visibility.
P2	Maximizes LACMA and LAPL expertise, resources, and physical settings.	Uses LACMA's collection as a catalyst for filmmaking. Uses expertise of LACMA-contracted filmmakers to instruct veterans' experiences. Uses LAPL Veterans Resource Centers to promote project to veterans. Makes participant films accessible. Hosts events for veterans and their friends/families at LACMA and LAPL.

TABLE 3

**LACMA Education
Department Outcomes
and Indicators**

	LACMA Education Department Outcomes	LACMA Education Department Indicator
ED1	Extends LACMA's physical, artistic, and educational resources for civic engagement to meet an identified need of visibility for veterans in L.A. County.	Audiences recognize veterans' experiences through program film screenings.
ED2	Transfers technical and artistic skills from filmmakers to veterans as a means of personal expression.	Veterans, community, and national participants in forums and convenings respond to perceived benefits of program.
ED3	Facilitates creation of a visual resource for veterans.	Trains filmmakers (teaching artists) to work with veterans; collaborates with filmmakers to identify an optimum workshop process.
ED4	Provides professional development for staff and teaching artists in veterans' needs and project strategies using expert resources.	Makes films created by veterans accessible for viewing and discussion via website.
ED5	Disseminates project as a model that uses museum/library resources to address needs of veterans.	Collaborates with art therapist and veterans' counselor to prepare teaching artists in working with veterans.
ED6	Makes veterans' diverse experiences and viewpoints visible to the public, resulting in empathy and awareness.	Hosts community forum and national convening to discuss strategies for working with veterans; makes model design and impact study report accessible.



V. PROGRAM ENGAGEMENT

Program Marketing and Enrollment

Spring 2016 Session Series: On January 15, 2016, the first application process to participate in *Veterans Make Movies* was made available by LACMA and LAPL. The application period closed on February 9, 2016. The program was offered originally to adult veterans on Saturday afternoons (16 adult veterans) and to adult veterans with one family member each on Sunday afternoons (8 adult veterans and 8 family members, including children if desired). Each session was advertised as consisting of weekly three-hour workshops (1:30–4:30 p.m.) for eight consecutive weeks, with two follow-up labs offered to provide further support for editing films and completing the class. Both sessions would be co-instructed by the same two filmmaker/instructors. Each session was supported by a filmmaker assistant who was a veteran and held filmmaking experience. Upon receiving

applications, it became clear there was a significant need and interest among adult veterans—80 applications were received for 32 slots. Considering the high number of applications, LACMA made the decision to fill Saturday and Sunday sessions with adult veterans only and used a lottery method to choose 32 participants. Family sessions were postponed.

Summer and Fall 2016 Session Series: The two subsequent program series, summer and fall, were offered exclusively to adult veterans on Saturday afternoons (16 adult veterans) and Sunday afternoons (16 adult veterans) and included weekly three-hour workshops for eight consecutive weeks, with one follow-up lab to provide further support for editing films and completing the class.

TABLE 4

United States Department of Veterans Affairs Projections for Military Veteran Residence by County



Retrieved from: https://www.va.gov/vetdata/Veteran_Population.asp*

FINDING

Demand for Veterans Make Movies Classes

Veterans Make Movies class offerings continue to receive more adult veteran applicants than there are spaces available in the program. More veterans live in Los Angeles County than in any other county in the United States. The United States Department of Veterans Affairs projects the Los Angeles County population of veterans to remain over one quarter of a million veterans over the course of the next three years. Slight decreases in veteran populations are reflected across the overall population, not a specific decrease in Los Angeles County residence preference.

ACTION

Demand for Veterans Make Movies Classes

Given the continuing confirmation of the demand for filmmaking classes for adult veterans in Los Angeles County, along with the fact that Los Angeles County remains the United States county with the most veterans, the inclusion of this program as an ongoing part of the LACMA Education Department's program portfolio warrants thoughtful consideration.

Demographics

The *Veterans Make Movies* registration form has been amended to request, on a voluntary basis, the following information: name, contact information (address, phone, and e-mail), branch of service, active reserve, number of years of service, discharge date, and gender. Years of service and discharge dates are collected rather than data on participants' ages. The N of 73 represents elective responding participants. In spring 2016, partial demographic data was collected from 17 of the total participants. Demographic data was collected in full beginning with the summer 2016 workshop sessions.

TABLE 5

**Spring, Summer,
and Fall 2016
Veterans Make
Movies Participant
Demographics
for Responding
Veterans**

	Branch of Service # of Veterans	Gender	Active Reserve	Years of Service	Stations of Duty	Time Since Discharge
Session/ Class Cycle *All % based on data reported	N=69 National %* Army: 37.8% Navy: 22.9% Air Force: 22.6% Marines: 13.9% Coast Guard: 2.9%	N=86 National % Female: 14% Male: 86%	N=64 (NR=No report)	N=66 (NR=No report)	N=68 (NR=No report)	N=59 (NR=No report)
Spring 2016 Reporting N=17 Reporting Gender N=30*	Army: 8 Air Force: 4 Marine Corps: 2 Navy: 2 Coast Guard: 1	Female: 14* Male: 16*	Yes: 6 No: 11	2–3 yrs.: 3 4–6 yrs.: 9 7–10 yrs.: 3 11–15 yrs.: 0 16–20 yrs.: 0 21+ yrs.: 1 NR: 1	Domestic only: 9 Foreign only (excl. training): 1 Domes./Foreign: 7	5 yrs. or less: 1 6–10 yrs.: 9 11–15 yrs.: 3 16–20 yrs.: 3 21+ yrs.: 1
Summer 2016 Enrollment N=27	Army: 8 Air Force: 10 Marine Corps: 4 Navy: 1 Coast Guard: 0 NR: 4	Female: 7 Male: 20	Yes: 3 No: 15 NR: 9	2–3 yrs.: 5 4–6 yrs.: 11 7–9 yrs.: 3 10–15 yrs.: 0 16–20 yrs.: 1 21+ yrs.: 1 NR: 6	Domestic only: 6 Foreign only (excl. training): 2 Domes./Foreign: 14 NR: 5	5 yrs. or less: 5 6–10 yrs.: 2 11–15 yrs.: 1 16–20 yrs.: 2 21+ yrs.: 5 NR: 12
Fall 2016 Enrollment N=29	Army: 9 Air Force: 6 Marine Corps: 9 Navy: 5 Coast Guard: 0	Female: 6 Male: 23	Yes: 8 No: 21	2–3 yrs.: 4 4–6 yrs.: 16 7–10 yrs.: 7 11–15 yrs.: 1 16–20 yrs.: 0 21+ yrs.: 1	Domestic only: 8 Foreign only (excl. training): 6 Domes./Foreign: 15	5 yrs. or less: 2 6–10 yrs.: 2 11–15 yrs.: 9 16–20 yrs.: 7 21+ yrs.: 7 NR: 2
Total (for three 2016 program cycles) N=73* Spring partial reporting	Army: 25–36% Air Force: 20–29% Marine Corps: 15–22% Navy: 8–12% Coast Guard: 1–1% NR: 4	Female: 27–31% Male: 59–69% Based on enroll- ment records for all 3 sessions	Yes: 17–27% No: 47–73% NR: 9	2–3 yrs.: 12–18% 4–6 yrs.: 36–55% 7–10 yrs.: 13–20% 11–15 yrs.: 1–1% 16–20 yrs.: 1–1% 21+ yrs.: 3–5% NR: 7	Domes. only: 23–34% Foreign only (excl. training): 9–13% Domes./Foreign: 36–53% NR: 5	Under 5 yrs.: 8–14% 5-9 yrs.: 13–22% 10-14 yrs.: 13–22% 15-19: 12–20% 21+ yrs.: 13–22% NR: 14

FINDINGS

Demographics

Veterans Make Movies represents a broad spectrum of veteran participants with respect to branches of military service, gender representation, years of service, recent to distant discharge dates, reservists and non-reservists, and service at domestic and foreign duty stations.

Intensity of Contact Time

The amount of program contact time can determine how effectively a program is able to reach its goals and intentions. The following contact time is determined by funding but also takes into consideration the sustainability of attendance by adult learners over time.

FINDINGS

Contact Intensity

In spring 2016, veteran participants were each offered the opportunity to receive 24 class contact hours, supplemented by an additional 6 hours of lab work for a total of 30 hours.

In summer and fall 2016, veteran participants were offered 24 class contact hours, supplemented by 3 hours of optional lab work for a total of 27 hours. The contact time within each workshop session was divided equally between 1.5 hours of group instruction and 1.5 hours of individual time with two instructors and an assistant shared equally by members attending that session. Additionally, members attested to spending as much as 20 hours outside of class filming, collaborating together on various technical and content components (e.g., interviews, acting), or editing films.

Attendance

Attendance hours were tracked for all veteran participants in order to report the levels of attendance as they relate to learning outcomes. The greater the workshop attendance, the greater the potential for a participant to achieve the program outcomes. The following table details attendance for workshop classes held on Saturdays and Sundays in each of three session series.

TABLE 6

Veterans Make Movies Participant Attendance — Spring, Summer, and Fall 2016

Attendance at Workshop	Spring 2016	Summer 2016	Fall 2016	Total
Workshop Enrollment	33*	27	29*	89*
Participating Veterans Attended 1–5 workshops	14	11	13	38
Sustaining Veterans Attended 6–8 workshops	16	16	10	42
Total Participants	30	27	23	80

*Spring 2016 sessions experienced three no-shows on the first day of class. Fall 2016 experienced six no-shows.

FINDINGS

Attendance

For the first three session series, 42 of 80 (52.5%) veteran participants attended six to eight sessions. Assessments are reported only for sustaining veteran participants, as their attendance is deemed sufficient to meet program outcomes.

Veterans Make Movies Labs

Two labs (three hours each) were offered to veteran participants in spring 2016. One lab (three hours) was offered to veteran participants in each of the summer and fall 2016 sessions. The labs offered the veteran participants additional support for editing and completing their movies. Veterans signed up for labs in advance. In one instance in spring 2016, a veteran participant who attended only five workshops was credited as a sustaining participant based on making up missed sessions by coming to the film labs; another veteran participant who attended both labs completed and screened her film, a benefit for her individually. In summer 2016 four veteran participants attended the optional lab; in fall 2016 three veteran participants attended the optional lab. Those seven participants had a 100% attendance rate not accounting for the lab. The value of the labs is reported as notable for participants who take advantage of the offering.

Veterans Make Movies Location

It was determined early on in the planning stages of the program to select a library with an existing Veterans Center, rather than host the classes at LACMA. Given the size of Los Angeles County, any location would entail the distance of the site becoming a factor for some participants, but the library site chosen was located centrally.

FINDINGS

Staff and Instructor Reflections: Attendance

Museum educators and program staff gave careful consideration to optimizing attendance for this program. They remain committed to providing a free continuing education program designed specifically for veteran participants. Instructors and staff deem eight weeks as the minimum amount of time necessary to achieve program outcomes for veterans to learn filmmaking skills, develop content, and create a short film (approximately three minutes long).

“Eight weeks is fast for creating a film: coming up with an idea and getting that idea to production and editing. But we have seen, through the finished films, that it is definitely doable.”

— *Gabbi Ncube, Coordinator of Veterans Make Movies*

Meanwhile, veteran participants describe ongoing needs to fulfill family and job commitments that make their consistent attendance complex. Eight weeks is also the maximum amount of time most veteran participants believe they can sustain what they regard as a significant, recurring weekend commitment.

ACTION

Attendance

Museum educators communicated the importance of attendance to applicants; they report continuing to emphasize its importance for the winter 2017 sessions. While there is a welcome e-mail sent out to all participants, instructors may need to call all selected applicants prior to the first session of each series to confirm attendance in order to avoid no-shows. Instructors have discovered that providing weekly homework assignments, followed by group discussions about the assignment during the subsequent session, sustains participants' interest. Additionally, instructors believe seeing a clear syllabus with details about what will be achieved in each class provides a firm foundation to sustain attendance. The program target will remain at 75% of veterans attending six or more of the eight classes.



2008

Dear Mom
I love you. you
are very special
me. thank you for
coming to scene.
Love
Marcast Julia

VI. PROGRAM MODEL – KEY FEATURES

The following attributes are the Key Features of the Veterans Make Movies program.

Program Key Features were reviewed and refined in January 2017.

1. A Discrete Program for Veterans: The most frequently noted attribute of the *Veterans Make Movies* program by participants is the opportunity to work and bond with other veterans.

“All this time I had been trying to make a film on my own. I had forgotten I have a community of brothers and sisters I can make films with together.”

— *Fall 2016 Veterans Make Movies participant*

“We connected so easily. I couldn’t believe how real that connection was. I assumed it would just be with my unit, but I couldn’t believe how comfortable I was, and I could understand everything [another participant] was feeling, even though we didn’t walk on the same path.”

— *Fall 2016 Veterans Make Movies participant*

“Here I felt comfortable sharing my story. I’ve got his back; he’s got my back. We’re all vets, and we look out for each other.”

— *Fall 2016 Veterans Make Movies participant*

“Being in a class with other veterans, the energy was in harmony. Everyone understood the language. I was able to stretch myself in a veterans’ group. I could finally exhale.”

— *Fall 2016 Veterans Make Movies participant*

2. Military Veteran Filmmaking Instructors: In each of the spring, summer, and fall 2016 series, LACMA chose to contract two filmmakers to co-teach and continue to refine the program curriculum. Each filmmaker/instructor was deeply experienced and active in the Los Angeles County filmmaking community. Additionally, in each program cycle one of the two instructors was a military veteran. Using a filmmaker who was also a military veteran established immediate rapport with the participants and confirmed hopes their perspectives would be understood.

“They encouraged me to do my project and to talk about my military experience.”

— *Fall 2016 Veterans Make Movies participant*

“Because of our common experience we were able to share things with each other we wouldn’t have shared with people who have not been in the service; there is an inner monologue between us.”

— *Fall 2016 Veterans Make Movies participant*

3. A Safe, Trusting Environment: From the inception of the course development, museum educators sought professional advisement to create a program considerate of veterans who may have experienced serious trauma in their lives. The spring 2016 instructors worked with an art therapist before the program began to better understand ways to use art as a vehicle of expression for the veteran population. During the first three cycles of programming, there were limited participant incidents that might have been related to previous traumatic experiences. In each case the course instructor who was a military veteran was able to defuse the incident quickly and without an effect on the class.

“One veteran who had the worst experience was very honest about what happened to him in Iraq and Afghanistan. There was nothing the others could be afraid of after he told his story. His honesty opened up the group. It might not have come out in other conversations.”

— *Shawn Spittler, Filmmaking Instructor*

“It’s useful to have language and training to talk about personal issues.”

— *Tuni Chatterji, Filmmaking Instructor*

“I believe we need to continue to provide training by an art therapist, but also training by veterans’ counselors for new instructors.”

— *Sarah Jesse, Associate Vice President for Education*

Six of the eight veteran participants interviewed from the fall 2016 session noted they valued the program’s safe, trusting environment.

“My experience has been therapeutic. My comrades came. I was quiet and heavy and [now] walking and talking happily. We share the same square footage: safe spaces to share in experiences and artistically translate that to the public.”

— *Fall 2016 Veterans Make Movies participant*

4. Instructors with Different Approaches to Filmmaking: In each of the program cycles, two filmmaker/instructors used different filmmaking styles in their instruction. One filmmaker focused primarily on a narrative style while the other chose to work in an experimental or documentary style. Each filmmaker was experienced in teaching and was willing to work as a team using different filmmaking approaches. LACMA also selected and contracted one assistant with a film background for each session to expand opportunities for one-on-one attention and instruction.

“Instructors provide a diversity of perspectives and film approaches: experimental, narrative/storytelling, and documentary. Each of these styles provides a way in for the veterans to apply their own interests, skills, and background.”

— *Sarah Jesse, Associate Vice President of Education*

- 5. Curriculum Weighted for Content Development over Skills:** Museum educators and filmmaking instructors all believed the program is most successful when 70% of the curriculum is focused on content development and 30% devoted to technical skills. Initially, the curriculum devoted significant time to pre-production, production, and post-production skills. As the curriculum evolved, it became clear that basic foundational filmmaking skills should continue to be taught. But all agreed an eight-week filmmaking class is most effective when students focus on content development and personal expression.

“Skill will come with practice. If you have the ability to tell a story, it transcends any of the technologies.”

— Gabbi Ncube, Coordinator of Veterans Make Movies

“We teach the basics about the technical part so they can focus on the important element of personal expression.”

— Tuni Chatterji, Filmmaking Instructor

- 6. Artwork and Film Used as Catalyst for Expression about the Human Condition:** Initially instructors used second-generation (reproduction) images of LACMA artwork in the LAPL classroom to spark discussion about the human condition. Instructors also showed film clips, some from feature films, as examples of choices made by filmmakers to convey different meanings. During the summer and fall 2016 sessions, LACMA chose to host one class at the museum to give the veterans the opportunity to see and talk about art firsthand. The summer session participants viewed artwork and film shorts in the museum galleries; the fall sessions focused on artwork in the galleries. Educators and participants noted the value of working in the museum in direct contact with art and in seeing films closely matched to the length and scope of the films they would make.

“The museum had a much longer lasting impact on the veterans. Thinking about visual imagery evokes emotions when we discuss and explore the museum artwork together.”

— Gabbi Ncube, Coordinator of Veterans Make Movies

“We always wanted the artwork from our collection to be the springboard for discussion, but it wasn’t a direct translation from a painting to a moving image. Media and film from the LACMA collections are the most compelling examples to show participants.”

— Sarah Jesse, Associate Vice President of Education

“LACMA promotes art, creativity, self-expression, and who wouldn’t want to be connected to LACMA?”

— Fall 2016 Veterans Make Movies participant

“I want to keep up with the art I saw. When I was in the museum it was deep. I could read, I could look, and I came away with a newfound appreciation for art.”

— Fall 2016 Veterans Make Movies participant

7. Routine Group Formative Discussions about Individual Films in Process: In the revised curriculum, time was devoted each week to participant group discussions. Discussions included comment on homework assignments used to propel films toward completion—from the decisions being made about content development to participants’ editing choices.

“This is an amazing group of people. They did not hesitate to share their stories with me. We may always be able to hang out together in one another’s lives. They influenced me in terms of looking at the more heartfelt moments of the veteran in my film.”

— *Fall 2016 Veterans Make Movies participant*

“We know how to respect one another. We’re listening to each other every week. We follow up with how everyone’s production is going. I like to hear their comments and engage in everyone’s production.”

— *Fall 2016 Veterans Make Movies participant*

8. Community Organizations and Libraries as Partners: LACMA staff met with multiple existing veterans’ program leads to assure the program, as designed, would provide a resource for veterans not currently available. Those organizations who shared valuable understandings about veterans’ needs and current Los Angeles County programming included the United States Veterans’ Artists Alliance, the California Department of Veterans Affairs, Veterans in Film and Television, the Writers Guild Foundation’s Veterans Writing Project, and the Los Angeles Mayor’s Office of Veterans Affairs. Libraries continued to provide central locations and host spaces for the program. Additionally, libraries provided specific veterans’ services: resources for housing, jobs, health, and emotional welfare.

“When veterans ask us for help with employment or housing, we are outside our wheelhouse. The library has these resources, and through our program I think it is normalized to seek these resources at the library.”

— *Sarah Jesse, Associate Vice President of Education*

9. Program Designed for an Eight-Week Schedule on Weekends: As program registration unfolded, it became clear there was an overwhelming interest in and need for a film program for adult veterans. Sessions were designed for an adult audience of veterans learning over the course of eight weeks. Weekends remained an essential time component to allow veterans holding full-time jobs during the traditional work week the opportunity to participate. While the course could benefit from a longer sequence time, it appears eight weeks was a significant time commitment for the participants.

10. Program Expectations, Benefits, and Achieved Program Outcomes: The *Veterans Make Movies* program markets clearly its expectations for applicants and identifies the specific benefits for veterans. Expectations noted in particular include the following: 1) over the course of eight weeks, participants will learn basic filmmaking skills but focus on content development; 2) consistent attendance is crucial for success; 3) each participant will create an individual short film (three minutes long) in the style of their choice; and 4) participants are expected to invest time outside class for their own film development. Sustaining participants (those who attended six or more of eight sessions) routinely completed films and achieved program outcomes.

“As the program has evolved over time, we are committed to providing multiple approaches to film and telling a story in moving images. Including assignments weekly lends accountability. Everything in the class relates to a culminating film.”

— Sarah Jesse, Associate Vice President of Education

11. Films Are Screened and Archived: Completed films are screened for family and friends at LACMA quarterly, at the end of each eight-week session, and then added to the *Veterans Make Movies* film archive: <https://vimeo.com/channels/1124122>. Selected films are featured annually at the LACMA *Veterans in the Arts and Humanities Day* to a larger community audience.

“There is something about watching these films together. The public was so moved by seeing the films. The screenings provide a context for the films and make the storytelling relatable.”

— Sarah Jesse, Associate Vice President of Education

12. Fills an Ongoing Need for Creative Programming for Adult Veterans: Though it is still the intention of the museum to develop a program for veterans' family members, it was crucial to develop and refine the veterans' adult class first. LACMA continues to receive more applicants than the program can serve each quarter. The majority of participants, before participating in *Veterans Make Movies*, knew little about the museum beyond name recognition. Post-program veteran participants look to LACMA to continue to provide artistic venues for them. Four of eight participants interviewed spontaneously encouraged LACMA to offer more discrete programs for veterans in addition to filmmaking. One participant valued highly the opportunity to film at LACMA on a day when the museum was closed to the public. All participants value their museum memberships.

“Veterans Make Movies is a great opportunity to explore where you may have never explored before. If you have ever thought about telling a story, this is a great opportunity.”

— Fall 2016 *Veterans Make Movies* participant

“Veterans Make Movies is a cohort, supportive environment without judgment to share experiences and stories—hardships, celebrations, and victories.”

— Fall 2016 *Veterans Make Movies* participant



VII. VETERAN PARTICIPANT IMPACT: FILMMAKING

The Human Condition in Art/Film, Personal Experience, and Own Filmmaking

Veteran participant achievement is based on assessments using the participants' films as the primary evidence source. Instructors shared criteria with the participants and then rated independently of each other the participants' work. Subsequent co-rated scoring checked for reliability. Participants' intentions for their films were further discussed during formal one-on-one Conferencing sessions. Group discussions were held to offer additional opportunities for oral responses. An external evaluator further co-rated assessments for reliability through session observations. Participants' Film Production Binders and films were reviewed by an external evaluator for further confirmation of ratings. Due to the relatively small N for this program, aggregate participant assessment achievements are represented by percentages for comparison purposes only. Participant impact was sampled and analyzed for spring 2016 and fall 2016 program sessions.

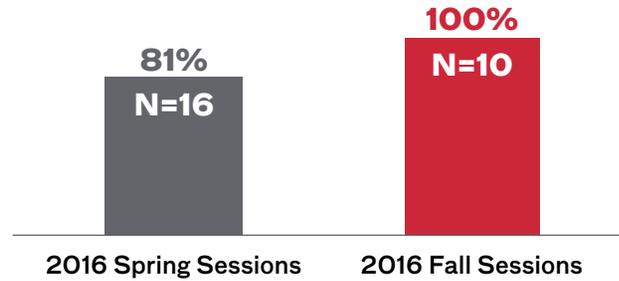
TABLE 7

Veteran Participant Human Conditions Outcomes and Indicators

	Veteran Participant Outcome	Veteran Participant Indicator
V1	Uses art as a catalyst to identify and communicate personal experiences and ideas about the human condition.	Self-titles film. Identifies specific concepts about the human condition as seen in art/film (orally). Addresses concepts about the human condition experienced personally (orally).

FIGURE 1

Self-Titles Film



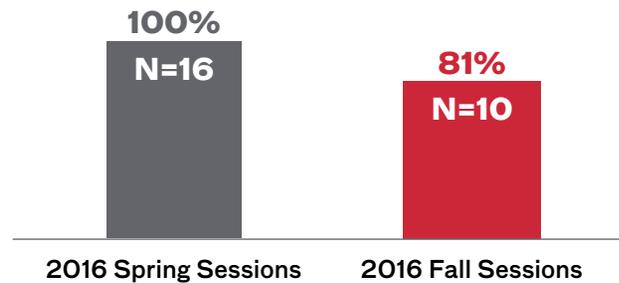
FINDING

Veterans Make Movies participants exceeded the performance benchmark for titling their films.

Veteran participants were asked to title films; there was no expectation for the participant to relate the film title to the film content or to communicate meaning to the audience through the title.

FIGURE 2

Identifies Concepts of the Human Condition as Seen in Art/Film



FINDING

Veterans Make Movies participants exceeded the performance benchmark for identifying specific concepts about the human condition.

In spring 2016, art references were shown as second-generation images (slides) or film clips to the participants at the LAPL facility. The sessions were intended to generate topics and themes using artworks and film with specific sources of content related to the human condition. For many of the veterans, this was their first opportunity to discuss art in a group setting and to analyze art for intended or perceived meaning. Concepts noted by veterans about the human condition included the following: competition, individuality, disorder, irony, isolation, time, disorientation, contradiction, emptiness, seeking pleasure, time and reflection, chance, reality, absurdity, anonymity, and drawing from real life.

In fall 2016, the class visited LACMA and discussed art in the galleries, led by one of the filmmaker/instructors. Veteran participants were able to identify specific concepts about the human condition as seen in art or film. Responses were documented by students in their Film Production Binders. Concepts noted by participants included the following: physicality and spirituality, everyday things, fragility, blood and war, togetherness, peace, struggle, genocide, and contradiction.

The following artworks from LACMA's collections and film clips identified by co-instructors were noted specifically by participants as sources of inspiration for identifying the human condition in art and film in discussions as a group and then reinforced in their Film Production Binders. In fall 2016, instructors identified additional sources pivotal to instruction.

Spring 2016 Art Sources: Artwork

Jasper Johns, *The Seasons*,
LACMA collections
(noted by 4 sustaining participants)

Duane Michals, *Chance Meeting*,
(noted by 2 participants)

Kate Clark, *Preoccupied*,
artist's own collection

B. Azzarell, and J. Kubert,
*Sgt. Rock: Between Hell &
a Hard Place*, a comic book

Martha Rosler, *Red Stripe
Kitchen*, Guggenheim Museum
of Art collections

Spring 2016 Art Sources: Film

Arthur Lipsett, *21-87*, LACMA
collections, (noted by 3 sustaining
participants)

Apichatpong Weerasethakul,
Mobile Men, noted by
2 participants

Drea Garcia, *Breaking the Silence*
(participant's film)

Unknown, *No More PSA*

Fall 2016 Art Sources: Artwork

**All artwork is from LACMA
collections**

Pablo Picasso, *Head of a Man*
(inspired participant question,
"Who am I?")

Chris Burden, *Metropolis II*

Robert Irwin, *Miracle Mile*

Winslow Homer, *Moonlight on
the Water*, (inspired hope)

David Hockney, *Mulholland Drive:
The Road to the Studio*

Featured in gallery discussions:

Berni Searle, *About to Forget*

Matta, *Burn, Baby, Burn*

Edgar Arceneaux, *Permutation
Without Permission*

Fall 2016 Art Sources: Film

NY Times 1 in 8 Million Project,
Maurice Decaul: *The Iraq Veteran*

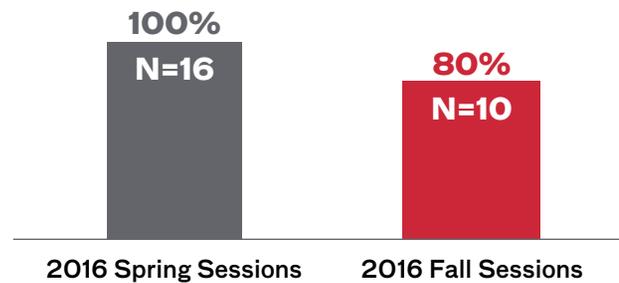
Apichatpong Weerasethakul,
Mysterious Object at Noon

Alan Berliner, *Nobody's Business*

Chaunda Mason, *Who am I?*

FIGURE 3

Personal Experiences Identified as Concepts of the Human Condition



Veterans Make Movies participants exceeded the performance benchmark for identifying concepts about the human condition experienced personally.

In group discussions, veteran participants transferred initial understandings about the human condition as seen in art and film to discussions about their own personal experiences. In each case, veterans discussed their experiences and then related that experience to a specific human condition. Discussions were transcribed in order to document veteran participants' individual perceptions and contributions. In sixteen participant interviews across spring and fall sessions, veterans noted a range of experiences that informed their films: structure and discipline, issues of trust vs. mistrust, transitions to civilian life, and trauma. Of the 26 veterans, 24 drew a relationship between their personal experiences and the resulting human condition they related to that experience. Documented veterans' experiences as related to subsequent human conditions include the following:

Spring 2016 Experience to Human Condition

- Judgement ▶ Empathy
- Perspective Shift ▶ Empathy
- Conformity ▶ Self-acceptance
- Re-invention ▶ Struggle
- Judgement ▶ Search for Identity
- Compassion ▶ Suffering
- Love ▶ Loss
- Re-entry ▶ Acceptance
- Loss ▶ Identity
- Joy ▶ Finitude
- Human Rights ▶ Freedom
- Terrorism ▶ Impotence
- Group Identity ▶ Individuality
- Obstacle ▶ Metamorphosis
- Conformity ▶ Social

Fall 2016 Experience to Human Condition

- Reentry ▶ Self-Worth
- Military Impact ▶ Self-Perception
- Pride in Service ▶ Unconditional Love
- Death ▶ Perseverance
- Collapse of Marriage ▶ Recovery
- Feeling Ugly ▶ Internalization
- Cooking ▶ Quieted Mind
- Feeling Pretty ▶ Societal Pressure

Communicating Narrative, Ideas, and/or Experience through Film

Veteran participants worked with their co-instructors to transfer understandings gained in group discussions using art and film to identify the ideas they would develop in their own films. Participants selected specific images, still or moving, for their films.

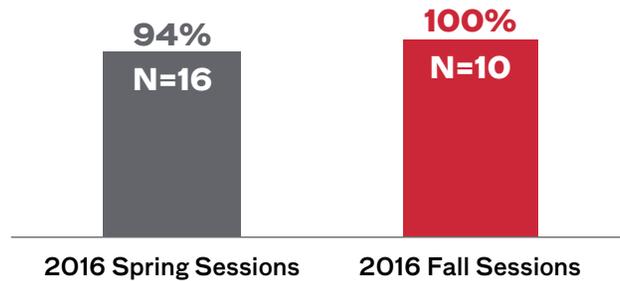
TABLE 8

Veteran Participant Ideas to Images Outcomes and Indicators

Veteran Participant Outcome		Veteran Participant Indicator
V2	Communicates narrative, ideas, and/or experiences through film.	Selects specific still images, moving images, or graphics to communicate ideas.

FIGURE 4

Selects Specific Images to Communicate Ideas



FINDING

Veterans Make Movies participants exceeded the performance benchmark for identifying specific still images, moving images, or graphics to communicate their ideas.

These ideas were revealed in conversation with the co-instructors both informally and formally in Conferring, in conversation within the veterans’ group, and as documented in their Film Production Binders. Documentation in the binder did not preclude the veterans from editing and changing their ideas as their films developed and further ideas evolved. Veterans variously used both moving and still images in their films. As this activity is further defined in instruction to the participants, more clarity in identifying specific related images may evolve. Participants were not rated on the concreteness vs. abstraction of their response or the images selected.

Each of the veteran participants achieving this indicator identified the film image(s) related to the ideas addressed in their films. The ideas as related to specific images and noted by the participants are indicated below.

Spring 2016 Idea to Image(s)

- Idea: Childhood ▶ Image(s): Iconic
- Idea: Persona ▶ Image(s): Military Uniform
- Idea: Family ▶ Image(s): Family Photos
- Idea: Fear ▶ Image(s): Drill Sergeant
- Idea: Identity/Perception ▶ Image(s): Self-Portrait
- Idea: Redemption ▶ Image(s): Growth
- Idea: Diversity ▶ Image(s): Military vs. Creative
- Idea: Imagined Life ▶ Image(s): Proxy
- Idea: Duality ▶ Image(s): Opposites
- Idea: Remembrance ▶ Image(s): Ceremony
- Idea: Expression ▶ Image(s): Process
- Idea: Split Personality ▶ Image(s): Two People
- Idea: Community ▶ Image(s): Coming Together
- Idea: Time ▶ Image(s): Isolation
- Idea: Communication ▶ Image(s): Gun

Fall 2016 Idea to Image(s)

- Idea: Gang Youth to Escape ▶ Image(s): Personal Photographs to Newspaper Clippings
- Idea: Effect on Children ▶ Image(s): Home Movies
- Idea: Love Story ▶ Image(s): Personal Photographs
- Idea: Portrait of L.A. ▶ Image(s): Architecture
- Idea: Widow of Suicide ▶ Image(s): Woman and Child
- Idea: Love through Trauma ▶ Image(s): Life Moments
- Idea: Father Lost in Combat ▶ Image(s): Boy with Basketball
- Idea: Making Connections ▶ Image(s): Self and Tai Chi
- Idea: PTSD and Loss ▶ Image(s): Classical Dance in Museum
- Idea: Military Female ▶ Image(s): Military Marketing Media

Pre-Production Concepts, Skills/Techniques, and Processes

Originally, eight pre-production instructional concepts, skills/techniques, and processes were identified as content for the *Veterans Make Movies* program. As the early sessions unfolded and the co-instructors gained a full sense of the breadth of entry skills participants brought to the program, it was decided to focus on six of the original eight pre-production skills and techniques. Each of the six pre-production concepts, skills/techniques, and processes was rated individually. In summer 2016, the pre-production concepts and skills taught were reduced to five. The aggregate scores are represented in figure 5. Co-instructors noted instances when they observed participants achieve each indicator based on viewing the films; they spoke about pre-production challenges and successes when Conferring with participants. Additionally, veteran participants made notations about pre-production choices in their Film Production Binders. The instructors and administrators continue to seek and implement ways natural to instruction and valued by the participants to use the Film Production Binder as a valued documentation tool, as it is in the film industry. The number of pages in the binder related to film pre-production was reduced, making it possible for veteran participants to make more specific notes. The external evaluator reviewed films and Film Production Binder notations. For those veteran participants who selected abstract ideas in an experimental documentary style, rather than a narrative style, subject substitutes for character and setting may be referential and abstract.

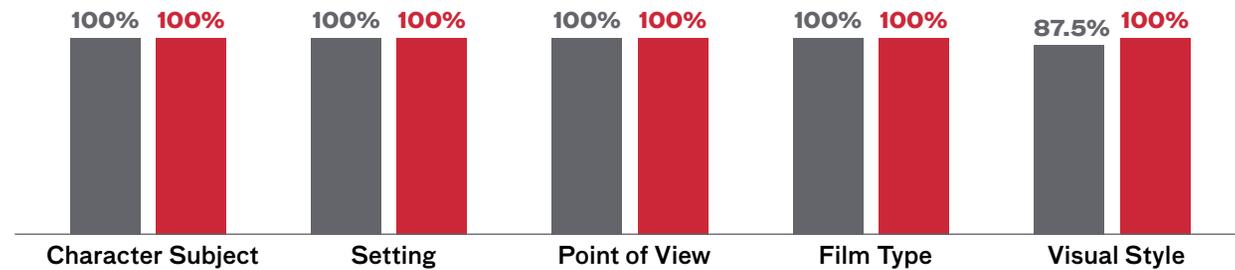
TABLE 9

Veteran Participant Pre-Production Outcomes and Indicators

	Veteran Participant Outcome	Veteran Participant Indicator
V3	Uses pre-production filmmaking strategies to communicate.	Identifies character/subject using visual information. Identifies setting using visual information. Identifies point of view as created by filmmaker. Selects film type (narrative, documentary, essay, or hybrid). Sets visual style/content: selects tone, builds in key words, introduces emotions.

FIGURE 5

Pre-Production Concepts, Skills/Techniques, and Processes



FINDING

***Veterans Make Movies* participants exceeded the performance benchmarks for all five pre-production concepts, skills/techniques, and processes.**

- In spring 2016, **16 of 16 (100%)** sustaining participants identified character/subject using visual information.
- In fall 2016, **10 of 10 (100%)** sustaining participants identified character/subject using visual information.
- In spring 2016, **16 of 16 (100%)** sustaining participants identified setting using visual information.
- In fall 2016, **10 of 10 (100%)** sustaining participants identified setting using visual information.
- In spring 2016, **16 of 16 (100%)** sustaining participants identified the point of view as created by the filmmaker.
- In fall 2016, **10 of 10 (100%)** sustaining participants identified the point of view as created by the filmmaker.
- In spring 2016, **16 of 16 (100%)** sustaining participants selected a film type (narrative, documentary, experimental, or hybrid).
- In fall 2016, **10 of 10 (100%)** sustaining participants selected a film type (narrative, documentary, experimental, or hybrid).
- In spring 2016, **14 of 16 (87.5%)** sustaining participants set visual style/content: selected tone, built in key words, introduced emotions.
- In fall 2016, **10 of 10 (100%)** sustaining participants set visual style/content: selected tone, built in key words, introduced emotions.

Production Process

Originally, three production skills/techniques and processes were identified as content for the program. Co-instructors elected to reduce production outcomes in spring 2016 and focus on only one production component: creating a shot list/storyboard. This production process was rated individually for each student and relied on Conferring, ongoing coaching, and documentation in the Film Production Binder. Instructors felt there was informal planning for shots in spring 2016 and planned to renew focus on the purposes for shot lists/storyboards during the subsequent summer 2016 session.

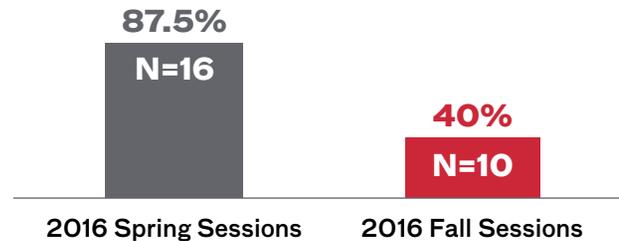
TABLE 10

Ideas to Images Outcomes and Indicators

Veteran Participant Outcome		
V4	Uses production filmmaking strategies to communicate.	Creates shot list and links scenes to storyboard.

FIGURE 6

Production Process: Storyboarding



In summer and fall 2016, storyboarding, still valued by the administrators and instructors, remained a production strategy used by only a few of the veteran participants. Administrative staff and instructors will reevaluate the storyboarding process and its role for an eight-week filmmaking class.

FINDING

In summer 2016, *Veterans Make Movies* participants exceeded the performance benchmark for creating a shot list or linking scenes to a storyboard.

In fall 2016, participants fell short of meeting the performance benchmark for storyboarding.

“Production is pretty organic. Everyone’s process is different. Introducing storyboarding is great in terms of thinking about what footage you want to get. When you are thinking about your film a little more technically, the majority of people do what works for them. Once the production phase happens, some participants can start filming during Production Week; some are still filming when others are editing. It’s a useful tool, but not a lot of veterans do it.”

— Gabbi Ncube, Coordinator of *Veterans Make Movies*

“Our intentions are still that people would storyboard, but veterans have their own methods. I feel like it is still the best thing to do; storyboarding is a useful exercise.”

— Sarah Jesse, Associate Vice President of Education

Post-Production Concepts, Skills/Techniques, and Processes

Originally, three post-production concepts, skills/techniques, and processes were identified as content for the *Veterans Make Movies* program. Co-instructors elected to reduce the post-production concepts in spring 2016 and focus on two post-production components: consideration of sound and consideration of viewer response. The post-production process was rated individually for each student and relied on data from Conferencing, ongoing coaching, and notation in the Film Production Binder. After film-editing and before screening, all final films were reviewed by the co-instructors and summative assessments scored. The external evaluator also reviewed the films post-screening.

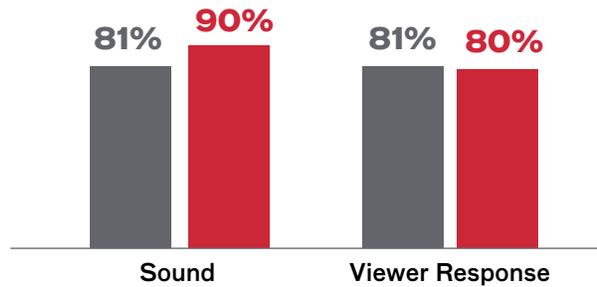
TABLE 11

Veteran Participant Post-Production Outcomes and Indicators

	Veteran Participant Outcome	Veteran Participant Indicator
V5	Uses post-production filmmaking strategies to communicate.	Considers sound, tone, location, subject, effects, and music. Seeks and considers viewer response: considers intent vs. reception, poses questions, considers changes.

FIGURE 7

Post-Production Concepts, Skills/Techniques, and Processes



Veterans Make Movies participants exceeded the performance benchmarks for post-production concepts, skills/techniques, and processes.

FINDING

Museum educators discussed opportunities for seeking and receiving formal viewer responses. Since the audience for the spring 2016 screening was composed of friends and family, LACMA decided to measure viewer response to veteran participants' films during the large-scale LACMA screening planned for late October 2016: *LACMA Veterans in the Arts and Humanities Day*. Those responses were collected, analyzed, and reported in this impact study.

Understandings about Roles of Libraries and Museums as Cultural Organizations

The *Veterans Make Movies* program intends for the veteran participants to gain greater understandings about the ways libraries and museums can contribute to the veteran community. Following the spring 2016 and fall 2016 sessions, a sample of eight veteran participants per session were interviewed individually to gauge their perceptions of ways cultural organizations, specifically LACMA and LAPL, serve veterans. The total sample size was 16 veteran participants.

TABLE 12

Veteran Participant Cultural Understanding Outcomes and Indicators

	Veteran Participant Outcome	Veteran Participant Indicator
V6	Recognizes the role of cultural organizations beyond passive archival services.	Identifies contributions of organization within community. Repeats use of LACMA/LAPL resources at least once annually beyond project.
V7	Values filmmaking as a means of communicating experiences.	Indicates the way filmmaking communicates personal ideas.

FINDINGS

Los Angeles County Museum of Art (LACMA)

Veterans Make Movies participants valued the contribution of LACMA in the community post-programming. Veteran participants projected additional ways the museum could serve the larger veteran community through additional artistic programming.

In spring 2016, 6 of 8 veteran participants interviewed held general knowledge about LACMA. Only one veteran participant noted LACMA was too far geographically from his home to use the museum regularly. Two veterans noted they visited LACMA in film school or college but had not returned to the museum.

In fall 2016, subsequent to the program, 8 of 8 veteran participants valued the museum, its programming for veterans, and its role in the community. Half of veteran participants interviewed, 4 of 8, knew little to nothing about LACMA before they enrolled in the program.

Veterans across program sessions believed there is opportunity for the museum to showcase art by veterans. Two veterans expressed interest in internships at LACMA or opportunities to mentor other veterans in the existing *Veterans Make Movies* program. Other veteran participants wished to enroll in a subsequent LACMA program: *Veterans Make Movies II* or other arts-focused programs discrete to veterans (e.g., painting or drawing). They see their community as a distinctive learning community with a shared language, specific ways of learning and supporting each other, and as having shared issues.

ACTION

Role of LACMA as a community contributor in support of veterans

Veterans Make Movies has increased veteran participants' perceptions and values of LACMA as a community cultural organization. These values are further reinforced by the larger community of veterans, their friends and families in subsequent findings from the *Veterans in the Arts and Humanities Day* celebration held in October 2016 (see results subsequently in impact study). Acknowledging that the adult program has been fully enrolled with a waiting list throughout the first three sessions of *Veterans Make Movies*, paired with the finding that the program increases the value of the museum in the community, it is recommended administrative staff discuss the role of discrete veterans' programs in its education portfolio for the future, beyond the current IMLS granting period.

Spring 2016 Veteran Participants

“LACMA is a storied institution. The outreach to the community from a museum is not something people where I’m from are accustomed to. It totally makes sense now that LACMA would be involved in the program. It was wonderful to see LACMA help veterans transition through filmmaking.”

“This is a way to create art in a safe environment among those who have gone through the same challenges and struggles.”

“Having these instructors, and who they choose to bring on board, enabled us to learn in a short amount of time—give this program a solid footing. We come out of it with things we couldn’t have learned on our own.”

Fall 2016 Veteran Participants

“When we saw our films, I finally got it. I see what LACMA wanted to share with us. It triggered a creative component in my head.”

“As a collective group of veterans we all had so many different stories, although we shared the experience during different times: Vietnam to Afghanistan. Because of our common experience we were able to share things with each other that we wouldn’t share with people who had not been in the service.”

FINDINGS

Los Angeles Public Library (LAPL)

Through the support of the California State Library, LAPL received a Library Services and Technology Act (LSTA) grant to establish four Veterans Resource Centers, a resource planned to help veterans and their families. The LAPL veterans' portal (<http://www.lapl.org/veterans>) features handbooks for health, housing, and job services, as well as links to programs, including *Veterans Make Movies*. Originally staffed by AmeriCorps personnel, all four library Veterans Resource Centers are currently unstaffed. Efforts to staff the center at the Exposition Park Regional Library with volunteers have not been successful to date.

Veterans Make Movies veteran participants described the Los Angeles Public Library as a provider of classroom space and facilitator for signing up for lynda.com (tutorial site) through library cards.

In spring 2016, 7 of 8 veteran participants interviewed held general knowledge about LAPL but did not connect the library to the *Veterans Make Movies* program beyond the library's contribution of space at Exposition Park Regional Library. While three veterans appreciated the availability of dedicated library centers for veterans, another three veterans did not know about the library's Veterans Resource Centers. Two veterans would like to see a heightened role for the libraries at film screenings, perhaps promoting additional library services available to veterans. Two veterans wished to see the library devote more time to providing historical veteran references cross-referenced with the program.

In fall 2016, 4 of 8 veteran participants interviewed stated there are additional roles the library could implement in the *Veterans Make Movies* program. Participants requested libraries actively feature books, films, and other resources written or created by veterans. Among participants interviewed, 3 of 8 did not connect the program to the library beyond use of space.

“LACMA brings the program to the library. (Veterans) will learn the library benefits while they are here. Because the movies are short, they are easy to showcase and could, depending on topic, be sample videos for other veterans. We could showcase them in our veterans' centers.”

— Edwin Rodarte, LAPL Librarian, *Emerging Technologies and Collections*

“We can feature the films here on a loop, or they could check them out. Our library is the place that makes items accessible to veterans.”

— JoAnne Morgan, Senior Librarian, *Exposition Park Regional Library #6*

Fall 2016 Veteran Participants

“I didn't know the library was involved until I started the program.”

“Writing programs, community service programs with the children of veterans, and reaching out to veterans are other ways the library could work with veterans beyond their existing resources for health and housing.”

FINDINGS

Value of Filmmaking as a Means of Communications

16 of 16 (100%) interviewed veteran participants valued the way their films communicated their personal ideas.

In spring 2016, in eight sample interviews, all veteran participants were able to note the value film created for expressing their ideas. Six veterans spoke specifically about the value of film to communicate to larger groups; one veteran specifically addressed film as a storytelling medium.

In fall 2017, in eight interviews, all veteran participants valued the way film expressed their ideas.

Spring 2016 Veteran Participants

“I would say, ‘Have you ever wanted to know more about the filmmaking process? What stories do you have to tell? What is the burning desire inside of you tell the story? We have a platform for you to tell your lived experiences from your perspective.’”

“LACMA has something wonderful on their hands—a pillar for the filmmaking community, including for veterans.”

Fall 2016 Veteran Participants

“With film you can create a story that can be compelling. It’s a language all its own.”

“By being in this program I can express my difficulties. I can reenact, share, motivate, and inspire. I can touch the heart and the mind. I don’t want to just share my story. I want to share other people’s stories too.”

VIII. FILMMAKER/INSTRUCTORS: EXPERTISE, PEDAGOGY, AND REFLECTIONS

Program Fidelity and Teaching Artist Professional Development

LACMA contracts teaching artists as instructors for its programs. In the *Veterans Make Movies* program, LACMA's Associate Vice President of Education, Sarah Jesse, vetted applicants for the instructional positions. The filmmaking instructors selected have extended experience as filmmakers, directors, producers, and teachers of film studies. Further, instructors co-taught and vetted the curriculum in support of advancing veterans as filmmakers and storytellers.

TABLE 13

LACMA Education Department Outcomes and Indicators

	LACMA Education Department Outcome	LACMA Education Department Indicator
ED2	Transfers technical and artistic skills from filmmakers to veterans as a means of personal expression.	Trains filmmakers (teaching artists) to work with veterans; collaborates with filmmakers to identify optimum workshop process.
ED4	Provides professional development for staff and teaching artists in veterans' needs and project strategies using expert resources.	Collaborates with art therapist and veterans' counselor to prepare teaching artists in working with the veterans.
P2	Maximizes LACMA and LAPL expertise, resources, and physical settings.	Uses LACMA's collection as a catalyst for filmmaking. Uses expertise of LACMA-contracted filmmakers to instruct veterans' experiences.

FINDINGS

LACMA's Education Department has met all intended outcomes for professional development for staff and teaching artists to serve veterans' needs and develop project strategies using expert resources.

From the initial program planning to the design of an accountable Theory of Change and Logic Model, followed by program implementation in spring, summer, and fall 2016, the department has fulfilled the fidelity of the program's intentions.

- Museum educators meet together with filmmaker teaching staff to continually refine the curriculum and define workshop approaches specifically effective for film. The following approaches have advanced achievement of the program outcomes: homework assignments, clearly stated expectations for attendance, identification of film product parameters, approaches to discussions about art in the galleries at LACMA, and formal documented Conferencing.
- Museum educators initially trained staff and teaching artists using an art therapist as a trainer and sought additional support and advisement from multiple veterans' organizations in Los Angeles County. As the program continued, administrative staff committed to interim teaching artist training with veterans' counselors, especially when new filmmaker teaching artists begin work in the program.
- Museum educators continue to define and refine the works of art and films best suited to the program. Museum educators determined a balance between two-dimensional and three-dimensional artwork, with short films of a duration similar to those that might be created by the veterans, is a solid foundation for inspiration.

“We were in the museum galleries for discussion. Two works of art, *Burn, Baby, Burn* by Matta and *About to Forget* by Berni Searle, were selected for the fall 2016 focus. We also gave participants time to roam the museum and write about additional artworks.”

— Gabbi Ncube, Coordinator of Veterans Make Movies

- Crucial to the success of the program was the selection of expert filmmakers with previous teaching experience. Additionally, it was deemed crucial that at least one of the two filmmaker teaching artists be a military veteran.

Filmmaker Reflections on *Veterans Make Movies*

All four filmmaker/instructors were interviewed using a protocol related to the outcomes of the *Veterans Make Movies* program. Following is a synopsis of their shared reflections.

Veteran Participants and Addressing Concepts about the Human Condition

- Filmmaking requires an intellectual and emotional approach to expression and conveying the human condition.
- It is important for participants to understand their own individual approach to film content over learning film techniques.
- The lives of veteran participants have been focused on drawing on human conditions: e.g., reentry to civilian life and associated stories.
- Conversations circled around personal identity; identity became a filmmaking focus for some participants.

Using Art and Film Exemplars as a Catalyst for Thinking about Artistic Portrayal of the Human Condition

- Veteran participants appreciated viewing the art, though visual analysis was a new process for the majority of participants.
“I think the veteran experience is inherently about finding the questions more than finding the answers. Film schools are about finding messages. I appreciated you can take an image such as Duane Michals’s work and see how a veteran talks about art and speaks to his experience as a veteran. Ask, ‘What is the experience that shaped and changed you?’”
— *Hank Hughes, Filmmaker/Instructor*
- Continue to seek more art as inspirational exemplars from LACMA collections and exhibitions, including short films from LACMA’s film collection.
“We need to look through the LACMA film collection. They loved watching movies about expression. They loved the art at first, and then we overstayed our welcome. When are we going to look at more film?”
— *Hank Hughes, Filmmaker/Instructor*
“Berni Searle did a three-panel installation of a crepe cutout that dissolved underwater. Veterans developed ideas about family, race, and culture and what it means for those things to appear and disappear.”
— *Tuni Chatterji, Filmmaker/Instructor*

Use of Specific Moving and Still Images/Graphics to Communicate Ideas

- Veteran participants started with very ambitious ideas and had to reckon with limitations.
“See what creativity they do have instead of what they weren’t able to get. It will come out in making choices in their editing.”
— *Brigid McCaffrey, Filmmaker/Instructor*
“It was too much like cream on top of butter. Then (veteran participants) began minimalizing.”
— *Hank Hughes, Filmmaker/Instructor*

Pre-Production Concepts

- The program has narrowed its pre-production skills and techniques in order to establish 70% focus on content development and 30% on skill development.
“They didn’t understand they were going to make work themselves, not just learn what filmmaking is.”
— *Brigid McCaffrey, Filmmaker/Instructor*
- It is crucial to help students be realistic about what can be accomplished in the sessions.
“It boils down to emotion. How can you get the audience to experience the emotion you want them to experience?”
— *Shawn Spitler, Filmmaker/Instructor*

Veteran Participants’ Areas of Growth

- Participants need to look at short films analytically, then transfer to what they will actually make using minimal tools, manpower, and budget. Documentaries work well for many of the veterans because few actors are required.
- Each participant made film from a different point of view, appropriate to them.
“Most of them came to understand what a filmmaker’s perspective is; it is something delicious and unique.”
— *Hank Hughes, Filmmaker/Instructor*

Sustaining Veteran Participants' Interest in Filmmaking

- It is crucial to encourage veteran participants to think visually and get them working immediately—hold and use the camera from the very beginning.
“Give them hands-on experience with the computer and camera right from the first class so they can ask questions about what they know or don’t know.”
— *Tuni Chatterji, Filmmaker/Instructor*
- Veterans sharing a filmmaking workshop kick-started other veterans, who then began considering more of their own experiences.
“We started out just with introductions. Everyone started talking about their experiences in the military. There is usually one person who shares, then all the rest want to share and have that immediate growth; they are invested in each other.”
— *Shawn Spittler, Filmmaker/Instructor*
- Catching “a spark” at the beginning of the sessions was crucial.
“The ones who stuck through to the end were sparked at the beginning.”
— *Hank Hughes, Filmmaker/Instructor*
- Remind veteran participants they have a unique voice.

Production: Shot Lists and Storyboarding

- Increase storyboarding by collecting images and writing out shot lists.
“Everyone’s process is different. Introducing storyboarding is great in terms of thinking about what footage you want to get.”
— *Gabbi Ncube—Coordinator of Veterans Make Movies*
- More instruction, in time-efficient ways, is needed in the area of shot lists or storyboarding.
“Our intentions are still that people would storyboard, but people have their own methods. I feel like it is still the best thing to do. Storyboarding is a useful exercise.”
— *Sarah Jesse, Associate Vice President of Education*

Post-Production: Viewer Response

- Sound was integrated in general during lectures and individual guidance for choices.
- Audience was discussed during the veteran participants' conceptualization process and using one-on-one feedback. More work will be done in this area in subsequent session cycles.

“One participant was nervous to show a film at the screening. She was propelled by the idea that maybe other people could relate to her story. Other participants have been more inward, grappling with something internally.”

— Sarah Jesse, Associate Vice President of Education

Linking Veterans to the LACMA and LAPL

- LACMA references give veterans an artistic perspective about the human condition.
- Veteran participants learned how to find creative inspiration in works of art.
- Membership is a crucial pathway to continue veteran participants' use of LACMA as a resource.
- There were both challenges and benefits to working at the library. Make more specific library connections for the veteran participants.
- Use the LACMA campus for at least one session.
- Conferring as an Instructional Process.
- Conferring revealed additional understandings for filmmaker/instructors.

“I got to know their personal apprehensions, sources of pride, and their questions.”

— Brigid McCaffrey, Filmmaker/Instructor

“Conferring helped find language to formalize their ideas, specifically finding their own language about their films.”

— Hank Hughes, Filmmaker/Instructor

“Conferring is a more intentional way of doing what instructors would normally do—have conversations with participants about their films-in-progress. We document the conversations and it is beneficial to all. I’ve seen participants ask to talk about their films with an instructor. Watching their film with them and talking to them about it is confidence boosting. It drives home the point that what they are doing matters and there is an audience for it.”

— Sarah Jesse, Associate Vice President of Education

Attendance

- Consolidated production weekends may increase attendance.
 - Make one weekend an in-class production day and a second weekend an out-of-class production day.
 - Attrition is natural to adult education with an eight-week commitment.
- “With this particular community there can be a lot going on, many of them are in a state of transition in some way, trying to find their next career or where to live. Their incomes and jobs may be uncertain. There are a lot of moving parts.”**
- Sarah Jesse, Associate Vice President of Education

Dissemination of Veteran Participant Films

- Offer veteran film festivals at least once a year.
- Offer veteran participant films in an online platform, but also on other social media.
- Connect with Warrior Network
- Create a traveling show using the veteran participants' films.

Library Partnership

- *Veterans Make Movies* is seen as a program external to the library.
- There is opportunity for LAPL administrative representation and observations at each of the *Veterans Make Movies* weekend sessions. The opportunity has been extended to LAPL to attend all the smaller *Veterans Make Movie* Family and Friends Screening events. LAPL Central Offices were offered the opportunity to represent the library and its programming at the annual *Veterans in the Arts and Humanities Day* celebration.

Overall Thoughts about *Veterans Make Movies*

- Consider two phases: phase I for beginners and phase II so participants can re-enroll.



IX. FILM SCREENINGS: FAMILY AND FRIENDS AND *VETERANS IN THE ARTS AND HUMANITIES DAY*

Family and Friends and *Veterans in the Arts and Humanities Day*

Veteran participants of the *Veterans Make Movies* program were invited to bring family and friends to Los Angeles County Museum of Art to talk about their program experience and to screen their movies publicly at the conclusion of each session cycle. Rough-cut films were screened at the family and friends events. Eight selected films were screened at the larger public community event.

LACMA hosted four events for veterans and their families and friends in 2016. One of the events was a community-wide event hosted by LACMA and held on *Veterans in the Arts and Humanities Day*. Eight completed films from the spring and summer 2016 *Veterans Make Movies* program cycles were screened at the *Veterans in the Arts and Humanities Day*. In fall 2016, 10 films were screened at the Family and Friends Screening.

TABLE 14

***Veterans Make Movies* Film Accessibility Outcomes and Indicators**

	Film Accessibility Outcome	Film Accessibility Indicator
P2	Maximizes LACMA and LAPL expertise, resources, and physical settings.	Makes participant films accessible. Hosts events for veterans and their friends/families at LACMA and LAPL.

TABLE 15

**Veterans Make Movies
Film Screening Attendance**

Film Screenings	Attendance Numbers
May 14, 2016—Family and Friends Screening	93 attendees (27 family and friends, 51 gen. audience)
September 10, 2016—Family and Friends Screening	70 attendees (19 VMM participants, 44 guests, 5 staff)
November 20, 2016—Family and Friends Screening	50 attendees
October 30, 2016— <i>Veterans in the Arts and Humanities Day</i> Screening	188 attendees
Total	401 attendees

**Community Film Screening
and Impact of Program on
Greater Community**

Veterans Make Movies films were screened on October 30, 2016, at the *Veterans in the Arts and Humanities Day* hosted by LACMA, the United States Veterans' Artists Alliance, and LAPL. The event was attended by 188 audience members.

Eight films from the first two session cycles of the *Veterans Make Movies* program were screened. After the film screenings, the program featured a conversation between Norman Lear, a World War II veteran, producer, and television writer, and Michael Govan, CEO and Wallis Annenberg Director, LACMA, moderated by Carolina Miranda, Los Angeles Times. A ceremony honoring veterans was held with Holly Mitchell, 30th District Representative, California State Senate; Mark Ridley-Thomas, Second District Supervisor, County of Los Angeles; Janet Chin on behalf of California State Senator Ed Hernandez; and Keith Jeffreys, Executive Director, United States Veterans' Artists Alliance. The ceremony was followed by a reception and viewing of artwork from LACMA's collection created by veterans. LACMA staff and the external evaluator distributed response forms to attending audience members as they entered the auditorium.

TABLE 16

LACMA Education Department Outcomes and Indicators

	LACMA Education Department Outcome	LACMA Education Department Indicator
ED1	Extends LACMA's physical, artistic, and educational resources for civic engagement to meet an identified need of visibility for veterans in L.A. County.	Attending film viewers recognize veterans' experiences through program film screenings.
ED3	Facilitates creation of a visual resource for veterans.	Makes films created by veterans accessible for viewing and discussion via website.
ED6	Makes veterans' diverse experiences and viewpoints visible to the public, resulting in empathy and awareness.	Museum and library visitors respond in written and oral dialogue to conditions of others by restating or reflecting on veterans' perspectives and needs.

FINDINGS

Audience Response to Veterans Make Movies Film Screening

44 audience members reflected specifically on the value of veterans in our society

38 audience members restated or reflected on veterans' feelings and needs

188 veterans and community members attended the 2016 *Veterans in the Arts and Humanities Day* film screening. 24% (45 of 188) of the *Veterans in the Arts and Humanities Day* film screening audience responded in writing to *Veterans Make Movies* films.

Twelve of the audience members remained post-screening to write extensive comments to two questions:

- What did today's films show about veterans' perspectives and their personal human experiences?
- What ideas, images, or emotions will you take away from the veterans' films?

"Veterans have stories to tell the world. We need to hear them to validate their great sacrifice."

"I was moved by the variety of experiences and the raw art these veterans crafted to tell their stories."

"There were tremendous pieces of information given here, doors opened, opportunities for thought."

"The films show that even though veterans are exposed to many forms of trauma, they can tell their stories in creative ways."

"These are stories we are not hearing enough of as a society. That's the outcome of this experience."

Audience members reflected on the multiple facets of the veteran experience with empathy and awareness, using, for example, words such as pain (9 responses), sadness (6 responses), struggle (5 responses), appreciated, guilt, sexual harassment, poignant, powerful, courage, confusion, anguish, frustration, devastation, hope, inspiration, and humanity.



X. VETERANS MAKE MOVIES IMPACT STUDY – KEY FINDINGS

Discrete Program for Veterans	100% of veteran participants value a discrete artistic/cultural program for veterans. The knowledge that they share common military experiences propels their ability to quickly establish trust and work in a safe environment to develop personal content for filmmaking.
Military Veteran Filmmaking Instructors	Using a filmmaker who is also a military veteran establishes immediate rapport between veteran participants and instructor. Further, it provides an instructor who can recognize moments and events during instruction that might hold a challenge for veterans.
Types of Films	Offering opportunity to learn about and create a range of film types provides veterans with differing vehicles to create films: narrative, documentary, and experimental.
Curriculum	Weighting the instruction more heavily on content development (70%) over developing comprehensive filmmaking skills (30%) provides the greatest opportunity for veterans to achieve program outcomes when participating in an eight-week workshop.
Discussion of Art and Film	Opportunity to discuss the human condition using original art in LACMA's galleries enhances the ability of participants to find their own artistry and artistic statements. Using short films parallel to the length of films the veteran participants will create provides a realistic exemplar for meeting program expectations. Performance levels of 80–100% exceeded the outcome expectations for the ability to talk about the human condition as represented in art and film.
Demographics	<i>Veterans Make Movies</i> represents a broad spectrum of veteran participants with respect to branches of military service, gender representation, years of service, recent to distant discharge dates, reservists and non-reservists, and service at domestic and foreign duty stations. The majority of veteran participants served four to six years of active duty. Enrollees are 31% female, notably more than the national average of 9.4% female veterans. Separation dates from the military range evenly from 5 to 9 years ago up to more than 21 years ago.
Contact Intensity	Veteran participants were each offered the opportunity to receive 24 contact hours, supplemented by an additional 3–6 hours of lab work for a total of 27–30 hours of instruction.
Attendance	Of the participating veterans, 42 of 80 (52.5%) attended six to eight sessions. These veteran participants are noteworthy in that they comprise the program's sustaining participants, those deemed to have received sufficient instruction to achieve program learning and behavioral outcomes. Consistent attendance is influenced by job and family responsibilities on weekends.

Communication of Program Expectations

- Marketing communicates program expectations: for each individual participant to sustain attendance, contribute time outside of class to assignments, and complete production of a three-minute film.

Film Screenings and Veteran Film Dissemination

- Three film screenings for family and friends have been held to date, and an annual screening for community members was held on October 30, 2016. Screenings remain the most viable way to assure dissemination of veteran participants' films. Films are also part of an archive on Vimeo. In aggregate, 401 people have attended *Veterans Make Movies* screenings.

Pre-Production Concepts, Skills/Techniques, and Processes

- 100% of sustaining participants identified character/subject using visual information.
- 100% of sustaining participants identified setting using visual information.
- 100% of sustaining participants identified the point of view as created by filmmaker.
- 100% of sustaining participants selected a film type (narrative, documentary, essay, or hybrid).
- 92% of sustaining participants set visual style/content: selected tone, built in key words, introduced emotions.

Production Processes

- 69% of sustaining participants created a shot list/linked scenes to a storyboard. This outcome, due to the varying ways veteran participants approach production, is under reconsideration. However, with a benchmark of 70% participant achievement for program success, the outcome was nearly met.

Post-Production Concepts, Skills/Techniques, and Processes

- 85% of sustaining participants considered sound, tone, location, subject, effects, and music.
- 81% of sustaining participants sought and considered viewer response: considered intent vs. reception, posed questions, considered changes.

Post-Program Perceptions about Cultural Institutions

- Post-program *Veterans Make Movies* participants, across two session cycles, could discuss the roles and ways LACMA served veterans through the program. Veteran participants projected ways LAPL could further support *Veterans Make Movies* participants in the future, beyond contribution of space and library card distribution.

***Veterans Make Movies* Online Archive**

- *Veterans Make Movies* films are archived on Vimeo for public access.

XI. VETERANS MAKE MOVIES IMPACT STUDY – RECOMMENDATIONS

Addressing the Human Condition

- Continue to use artwork and short film and video from LACMA as catalysts for discussion of the human condition.
- Begin discussions as a trusting veterans' group on the first day of class, and continue to discuss film content and progress as a group, as well as during one-on-one Conferencing with instructors.

Focus of Instruction

- Make clear the use of minimal tools and resources to make a film.
- Emphasize that veteran participants may find their own voice and an individual approach to filmmaking.
- Focus on content development and expression over skills and techniques.
- Keep asking veterans to find the important question(s) to ask.
- Identify the ideas that shape each participant and film during Conferencing.
- Make editing the crucial tactic for expression and completion of the film.
- Help veteran participants adopt practical approaches for completing their film.

Role of Museum Artwork

- Continue to identify LACMA film and video resources, including those made by veterans, not just photographs, paintings, and drawings.
- Raise questions from the artwork, then apply those ideas to questions that might arise in the films made in the *Veterans Make Movies* workshops.

Film as a Communication Tool

- Help veteran participants establish a point of view.
- Underscore the need to simplify ambitious ideas based on the short amount of time to work.
- Emphasize that successful communication rests on the ability to edit film.

Program Content

- Be clear in marketing and recruitment: all students will make an individual short film.
- Emphasize making aesthetic choices for expression, then making technical choices to support the aesthetic choices.
- Discuss use of moving images (camerawork) vs. still footage.

Veteran Participants' Growth Curve

- Emphasize in marketing that veteran participants are all welcome and the program focuses on basic skills.
- Continue to emphasize consistent attendance results in completion of films.
- Continue to use a screening for family and friends as a goal for completion and celebration of work.

Teaching Strategies and Program Sequence

- Emphasize the expectation for class attendance beginning with the first class and continuing thereafter.
- Start using the camera in the first session.
- Include homework assignments each week to establish continuity and accountability.
- Include short group discussion each week to comment on progress on all films.
- Emphasize considering the audience in the editing process—how audiences might receive the film.

Attendance

- Note the amount of out-of-class time necessary—20+ hours—at time of recruitment, and reiterate during the first class, so veteran participants can plan their schedules accordingly.
- Incorporate a buddy system for attendance: communicate the importance of supporting each other through attendance. Emphasize this is group work, but with individual products.
- Identify specific purposes for sessions through a syllabus (e.g., an off-class-site filming weekend or editing sessions).
- Benchmark stages of accomplishment to stay on track for film completion.

Platforms for Veterans Make Movies Films

- Work to increase library partner role in providing platforms for veterans' films and making films accessible to wider veterans' audiences and general audiences through featured events.
- Create a virtual traveling film show for veteran audiences.
- Work with library to offer veteran films as social media resources as well as film archive resources.

Instructional Support

- Continue to offer professional development for *Veterans Make Movies* staff with emphasis on training by veterans' counselors.
- Continue using two filmmakers as instructors—at least one of whom is a military veteran—with differing filmmaker approaches to meet veterans' approaches to their work.

Evaluation

- Continue a formal, documented Conferring and assessment process by instructors.
- Continue reporting out demographics quarterly and program impact annually. Sample participant assessments at least once annually throughout the duration of the program.
- Continue to define and refine the *Veterans Make Movies* Key Features.

APPENDIX A: **SUMMARY OF FEEDBACK FROM 2018 AND 2019 PROGRAM PARTICIPANTS**

Summary of Feedback from 2018 and 2019 Program Participants

LACMA's Education Department extended its original evaluation of the 2016 *Veterans Make Movies* sessions by surveying participants in the 2018 and 2019 sessions, and distributing comment cards to guests at the 2019 public screening event. 10 participants in the 2018 session completed and screened a film, and 6 of them completed the post-program survey. In 2019, 16 participants completed and screened a film, and 12 completed the survey. Data collected from program participants in both years will be discussed holistically, and significant differences between the two data sets will be noted. Comment cards collected at the 2019 public screening event will be discussed separately.

2018–2019 Post-Program Participant Survey Results

What, if anything, made *Veterans Make Movies* feel unique (compared to other programs for veterans and/or other art/filmmaking programs)?

Participants cited multiple factors that made the program feel unique, including freedom of expression, quality of instruction, diversity of participants, therapeutic value, and the opportunity to connect meaningfully to other veterans and to staff members. One-third of participants spoke positively about program staff and one-third placed high value on the program's ability to foster authentic human connection.

“It’s an open class. They let all the veterans feel comfortable to learn. The class has great instructors who open it for veterans to be inspired and be themselves.”

— 2019 program participant

“I was made to feel I matter, someone was really listening.”

— 2019 program participant

“I have never been to a filmmaking group before. It was my first experience and I thought it was helpful to [have] all veterans sharing their voices. It was a healing account of self expression [sic] for personal and community.”

— 2018 program participant

What skills did you gain as a result of participating in *Veterans Make Movies*?

More than half of all respondents reported gaining technical skills as a result of participating in the program, and half specifically mentioned learning how to edit. Overall, storytelling and/or script writing, camera operation, and editing were the technical skills most often mentioned. Close to one-third indicated that they had gained a general understanding of film, and one-third discussed non-technical skills, including collaboration, networking, confidence, and courage. While a few participants in both sessions worked on each other's projects, only participants from the 2018 session mentioned collaboration and networking. Overall, the 2019 class focused more heavily on the acquisition of technical skills.

“Collaborating with others.”

— 2018 program participant

“I had no film skills before this program. By the end of the program not only did I produce a movie but understood many of the concepts behind good movie making.”

— 2019 program participant

“This program enabled me to learn new computer software, operate a sophisticated camera, and inspired me to dig deep down inside of myself to create something that I had no knowledge of.”

— 2019 program participant

2018–2019 Post-Program Participant Survey Results

In what ways, if any, did film provide opportunities to share your ideas and experiences with others?

Nearly one-third of participants identified the screening and the class sessions as opportunities for sharing ideas and experiences.

“In all ways. We brainstormed together, shared feedback and did the screening. It was a combined effort. The whole program is about sharing.”

— 2019 program participant

Additionally, a couple participants in the 2019 session mentioned submitting their films to festivals.

“We’re submitting to festivals and trying to get our name out there.”

— 2019 program participant

Were there artworks or films shown in class that inspired you as you developed your film? Which ones?

All but one participant in each session responded affirmatively to this question. Overall, participants showed a strong preference for films created by previous program participants, with more than half mentioning past participants’ films either by name or in general terms. Less than a quarter of respondents mentioned artworks, perhaps because their engagement with artwork at LACMA was limited to one class session.

“Melanie Brown’s “Lion in a Box” really spoke to me. I felt like I wasn’t alone and that I could speak and express my own PTSD in my film—when originally I wasn’t going to do that.”

— 2019 program participant

“All the films shown in class and made by students inspired me as I was new to film making.”

— 2019 program participant

Did you create a storyboard and a shot list in the course of developing your film?

Overall, two-thirds of participants created both a shot list and a storyboard. In 2018, one-third created a shot list and no storyboard. In 2019, one-quarter created a storyboard and no shot list.

How, if at all, did your perception of LACMA and LAPL’s role in the veteran community change as a result of your participation in *Veterans Make Movies*?

This question received unanimously positive responses, suggesting that *Veterans Make Movies* had a strong impact on participants’ perceptions of LACMA and LAPL. One-third of participants had not previously known about LACMA and LAPL’s involvement with the veteran community, and were impressed by the institutions’ level of commitment to veterans.

“I think it’s amazing that they offer such a wonderful program that gives veterans the opportunity to tell a story that they may have not been otherwise able to tell.”

— 2018 program participant

“I wasn’t conscience [sic] of their involvement prior to joining the program. Today and for the rest of my life, I am grateful to LACMA and LAPL for their support. I am happy to give back in return.”

— 2019 program participant

2018–2019 Post-Program Participant Survey Results

What can LACMA and LAPL do to continue improving *Veterans Make Movies* for future participants?

Participants had ample feedback for improving the program. One-third were interested in learning additional skills, through either a lengthier class or a more advanced class. These responses suggest that many participants are interested in entering the film industry and are therefore eager for professional development.

“Offer more services such as script writing, editing, photography workshops or film screenings or maybe skills based events. This is an amazing course with amazing instructors and administrators! Great job!”

— 2018 program participant

“I loved this class so much, my only regret is that I only get to experience it once. Perhaps a suggestion would be to maybe build upon this class and offer a second and third tier of classes for intermediate and advance level film makers [sic]? But if not, this is great. If it can only be this, then maybe try and get it accredited by a governing body and offer a certificate of completion, so that those looking to break into the industry can have something more concrete to put on their resume. Something akin to that of an associate’s degree or a certificate program in a junior college.”

— 2019 program participant

2019 Public Screening Audience Responses

At the 2019 public screening event, comment cards were made available to audience members, with two questions posed as well as space for additional comments. Below is a sampling of the responses.

What did today’s films show you about veterans’ perspectives and experiences that you did not know previously?

“Daily internal struggles most people don’t realize because it’s not on the surface level. Difficulty in integrating back to civilian society. Isolation.”

“Veterans don’t have to be defined solely by their military experiences. It was good to see films of a variety of subject matters.”

“It brought to light some of my own experiences as a veteran.”

“I learned a lot particularly about minorities and their experiences in the military.”

“Veteran experiences differ as greatly as there is diversity with veterans.”

“The suicidal rate, when vets leave the military. This gave me goosebumps. There needs to be more outlets in this area.”

“It was great to see perspectives of different generations of Veterans.”

“Excellent variety of topics. Female veterans are “Veterans”! Yes!”

“Life after service I always knew was tough, but I never knew how different and how extreme those experiences.”

“That some veterans feel that they have to ‘prove’ being American, as a minority.”

“Experiences vary and the ways of expressing and representing them are diverse.”

2019 Public Screening Audience Responses

What ideas, images, or emotions will you take away from the films?

“Constant shadow/darkness that follows veterans. How much veterans leave behind when they serve.”

“Difficulties – but in the end there is hope.”

“Respect, concern, inspiration, motivation. Veterans joined for a variety of reasons across different generations but are united in their experience. Veterans of all different backgrounds and origins need to have their stories told on a wider scale!!”

“Forgiveness, loss, redemption.”

“How heart wrenching it is to endure war, hate, and isolation.”

“Our Veterans are very strong, adaptable, and resilient.”

“Some of the films brought me to tears. I can see how emotional it was for so many soldiers. What they went through and what many are still going through. Thank you for sharing with us.”

“Feeling lesser than because you happen to be a minority was particularly striking for me.”

“Concept of PTSD is more tangible now than it was before to me.”

“Sadness, respect, and darkness came to mind.”

“Happiness! Awareness, and tears.”

“Community is most important.”

“We do not do enough for our military while they are serving nor when they come back.”

“Strong emotions about real issues veterans deal with every day like suicide.”

“Well, as a military member I was able to connect to the pain.”

“Fear, courage, camaraderie.”

Please add any additional comments.

“This is such an amazing project – any way to make it available in multiple cities/states/communities?”

“This is a thoughtfully designed program and provides a creative space for veterans.”

“Please continue to give an artistic outlet to our vets. I can only begin to understand how therapeutic this could be. Thank you!!”

“It was a pleasure to see the veterans use the experience to heal by highlighting their struggles.”

APPENDIX B: 2019 PROGRAM SYLLABUS AND CURRICULUM MAP

Course Syllabus

Class Schedule: Time: 1:00 – 4:00 pm

Dates (Saturdays): April 27; May 4, 11, 18, 25; June 1, 8, 15 Screening on June 29

Instructors: Aaron Lee Dowell, Melanie Brown, Daphne Wright

Goal: LACMA is dedicated to helping military veterans explore filmmaking as a creative tool to express a wide range of experiences, stories, and perspectives while making veterans a more visible part of the local community through disseminating these films to a civilian and military audience.

The technical proficiency of the movie made in this class is less important than the quality and originality of what it is saying. We hope you feel the freedom to experiment without fear of failure.

Description: **Using a combination of filmmaking styles (voice-over, narrative, documentary, found footage), you will create a short film focused on a person, theme, or story that reflects your unique point of view.**

Philosophy:

- Participants (regardless of their level of previous production experience) have the opportunity to deepen the effectiveness of their personal voice through the development of their storytelling and technical skills.
- Participants are encouraged to experiment with several forms in their project to enrich their cinematic vocabulary.
- A basic principle of this course is “learn by doing.” Participants make films as they are learning the skills. We believe that participants learn by taking risks to push beyond their personal comfort zones. Our collective responsibility is to create a classroom environment that encourages honesty, experimentation, and growth.
- Open and honest analysis of film clips and each other’s work in progress is key to understanding the strengths and weaknesses of one’s own film.
- We focus on the expressive capacity of the moving image.

Learning Objectives:

- To experiment with personal expression through cinema;
 - What do you wish to communicate in your film and how will you do it?
 - Where are you going to “put the camera” and why?
- To create interactions between images and sounds for expressive purposes;
- To demonstrate capability in producing, directing, cinematography, editing, and sound;
- To develop ideas into complete short films;
- To cultivate storytelling skills;
- To explore a range of genres—experimental, documentary, animation, fiction, etc.;
- To deliver and receive effective critiques of work in progress

Production Requirements: 1. Complete a short film, which you write, produce, direct, operate camera for, light, create sound for, and edit. We encourage you to help each other out, but not replace the filmmaker in these key roles. Keep projects simple enough to handle with the help of one or two other students. Work together—it is safer, more effective and more fun!

2. Project Requirements:

- Length/format: All films will be made in digital video. Final projects are to be no longer than three minutes.
- Each project should contain a title and credits for cast and crew. Be sure to acknowledge copyrighted material, music and story sources, etc. Ideally, you should integrate the credits into the work in terms of both structure and design.
- Final cuts must be submitted by 11:59 pm on Wednesday, June 26 for inclusion in the culminating screening at LACMA.

An important aspect of production is learning to manage one's time. This translates into scaling your project to a size that is doable, having back-up ideas, locations, equipment, and actors in case of problems (weather, accidents, etc.) and realistically estimating the workload. If you are feeling overwhelmed, discuss your experiences with fellow students. Chances are they too are experiencing pressure but, as the class progresses, you will be amazed at how much you are capable of and how quickly you become a seasoned filmmaker. Regardless of the circumstances, do not hesitate to ask for help—that is what your instructors are here for. If you have an ethical or professional dilemma or need to discuss your story ideas or progress, contact your instructors. There are no bad questions and to struggle alone is not necessary or recommended. Ask for and offer your classmates help on their projects. Filmmaking is collaborative!

Many students need extra technical help, including personal tutoring with camera, lighting, and sound mixing techniques. We are here to answer your questions, help you out with the equipment, and give you support. Additionally, you can also take advantage of the following outside resources to supplement your time in class:

Echo Park Film Center

Inexpensive equipment rentals and tutorials on how to use different equipment

www.echoparkfilmcenter.org

Lynda

You can access online classes and tutorials on filmmaking with an LA Public Library card

www.lynda.com

LinkedIn Learning (formerly Lynda)

LinkedIn offers U.S. service members and veterans a free 1-year Premium Career subscription, including one year of access to LinkedIn Learning.

<https://socialimpact.linkedin.com/programs/veterans>

- Equipment:** LACMA will provide DSLR cameras and Handycams, Zoom audio recorders, MacBook Pros, tripods, and your own production binder. If you own headphones, please plan to bring them for the editing classes. The cameras, hard drives, and editing laptops will be shared. Cameras may be checked out upon completion of an equipment rental form. **Participants must provide a copy of their driver's license or state ID to check out camera equipment.**
- Attendance:** Classes begin promptly at 1 pm. Please plan to be settled by 12:55 pm and count on traffic! If you are unable to attend a class, please let us know beforehand. **Participants must attend at least five sessions to be part of the final screening at LACMA.**
- Copyrights, Internet and Festivals:** The copyright to all films made in the *Veterans Make Movies* program resides with the student. You may publicly screen your film on a personal website, through an internet company, or in a festival.
- Instructor Bios:**
- Aaron Lee Dowell** – Aaron Lee Dowell is a filmmaker and professor from Compton, CA. He has made more than half a dozen short films as well worked on several feature films and web series. Most recently he co-produced the documentary *Congratulations, You're On Your Own: Life After Foster Care*, which aired on PBS SoCal in 2018. His work tends to explore the mundane in the lives of People of Color. He's currently an Adjunct Professor of Film/Video at Compton College. He has a B.A. in African-American Studies from Morehouse College and an M.F.A. in Film Production from Loyola Marymount University.
- Melanie Brown** – Melanie Brown hails from Illinois. She joined the military after high school and served 7 years with the Army and the National Guard, working in the Signal Corps, as a helicopter crew chief, a Russian linguist, and a Nuclear Biological and Chemical NCO. Melanie received her B.S. in Zoology from Southern Illinois University. In 2016, she participated in LACMA's *Veterans Make Movies* program and made her first film *Lion in a Box*. The film has been screened at several festivals including LA Shorts International Film Festival and the Cleveland International Film Festival. It received an "Official Selection Jury Citation" at the Black Maria Film Festival and was awarded "Best of Fest" and "Best Military Film" in the Copa Shorts Film Festival. Melanie welcomes the opportunity to help other veterans and encourage them to never doubt how far these "little films" can take us!
- Daphne "Dee" Wright** – Daphne "Dee" Wright is from Dublin, Georgia. She is a disabled veteran and served six and a half years in the United States Navy as a Cryptologic Technician Operator and currently works for the Department of Veterans Affairs in Los Angeles, California at the VA Medical Center. Daphne holds AS & AA degrees in Business Administration and Speech and Drama from Middle Georgia, an AA from the Art Institute of California in Film Production, a BA in Film and Video from Georgia State University, and a MHA in Healthcare Administration from Ashford University. She participated in LACMA's 2018 *Veterans Make Movies* program and made the short film *Don't Wanna Talk*. The film is about MST and was screened at the West Los Angeles VA Medical Center for a group of female veterans for a Writing for Therapy program. Dee has also recently finished teaching her first official playwriting course for a professional theatre program at The Blue Door Theater in Culver City, California. She is excited to return to the program and work with LACMA and the amazing veteran participants.

Class Schedule – Below you will find a general outline of the expected class flow.

April 27 Week 1: Envisioning a Short Film

Exposition Park Library

Participants are inspired to see movies as a way to express their unique experience as veterans. The timeline is outlined and students are introduced to story composition and the film production process.

Watch :: *Don't Wanna Talk* by Daphne Wright
:: *Mobile Men* by Apichatpong Weerasethakul

Assignment :: Complete "Character/Subject," "Setting," and "Film Type."

May 4 Week 2: Defining Your Approach

Exposition Park Library

Participants explore and utilize filmmaking techniques to tell their story visually and experiment with the relationship between sound and image. Students work with partners to come up with a set of interview questions to ask a subject. Using their questions, students film each other's interviews. Students are introduced to video and audio equipment and recording techniques.

Critique :: Homework assignments are shared and critiqued.

Watch :: *Jon* by Art Nomura
:: *Kids + Money* by Lauren Greenfield

Assignment :: Complete "Project Description."

May 11 Week 3: Pre-Production/Production

Exposition Park Library

Participants develop/refine ideas for their films through film analysis. We will discuss mood, tone, and theme. Students will also be introduced to basic pre-production methods such as lining, scheduling, and budgeting.

Critique :: Homework assignments are discussed.

Watch :: *La Jetée* by Chris Marker
:: *Lion in a Box* by Melanie Brown

Assignment :: Complete "Visual References," "Script," and "Production Calendar."

Class Schedule – Below you will find a general outline of the expected class flow.

May 18 Week 4: Production

Exposition Park Library

Participants are introduced to the storyboard, shot list and overheads as they begin to film their movies. We discuss how to use the foreground, middle ground, background, the rule of thirds, and other cinematic techniques. We also explore location scouting and “crew up.”

Critique :: Homework assignments and discuss project proposals.

Watch :: *Touch* by Stephen Lee
:: *Clips of The Graduate* by Mike Nichols
:: *Clips of Birds* by Alfred Hitchcock

Assignment :: Complete “Logistics” section, “Shotlist,” and “Storyboard.” “Overheads” is optional.
:: Film a scene from your project proposal using any of the techniques discussed in the previous weeks.

May 25 Week 5: Production/Sound

Exposition Park Library

Participants will learn techniques to record production audio. Students will have the opportunity to use the session to work on filming their projects and assist in crewing other participants’ films.

Critique :: Shotlist, storyboards, and overheads homework assignments.
:: Dailies of homework assignments.

Watch :: *Let’s Go For a Ride* by Aaron Lee Dowell

Assignment :: Complete “Production Log.”

June 1 Week 6: Editing a Rough Cut

LACMA [Art+Tech Lab]

Participants will be acquainted with LACMA’s campus and receive a tour of specific exhibits. Students will be introduced to Adobe Premiere Pro and learn the mechanics of editing as they create a rough cut and draw inspiration from the tour and essay/collage films. Guest presenters Sarah Wong and Bill Hilferty.

Critique :: Dailies of homework assignments.

Watch :: *Echoes* by Sarah Wong

Assignment :: Continue editing footage based on peer feedback. Gather pick-up shots if needed.
:: “Editing Log” is optional.

Class Schedule – Below you will find a general outline of the expected class flow.

June 8 Week 7: Editing a Fine Cut and Adding Sound

LACMA [Art+Tech Lab]

Participants make artistic choices to edit a fine cut and begin to use the expressive and practical quality of sound to incorporate into their films. We discuss the way an editor can work with eye trace, rhythm, movement and continuity to communicate information and create tension, and we will explore how sound influences our experience of a film and how it communicates information and expresses emotion.

Critique :: Dailies of homework assignments.

Watch :: *Clips from Godfather II* by Francis Ford Coppola
:: *Greetings from Africa* by Cheryl Dunye

Assignment :: Complete “Post Sound.”
:: Continue editing footage based on feedback during critiques.

June 15 Week 8: Final Cuts

LACMA [Plaza Studio]

Participants make final edits as they finish their cut and title their films.

Critique :: Dailies of homework assignments.

Watch :: clips from *MASH* by Robert Altman

Assignment :: Submit final cut if finished.

Open Labs: Saturday, June 22 and Tuesday, June 25. Locations TBD

Participants are encouraged to attend the open labs if they need additional help. The open labs will be attended by at least one instructor.

Film Due Date: Wednesday, June 26 by 11:59 pm

Screening: Saturday, June 29, 2–4 pm at LACMA

Family and friends are invited to attend the screening of your work at LACMA. Refreshments will be served, and everyone is encouraged to enjoy the museum after the event!

Veterans Make Movies Curriculum Map

Program Overview
Main Instructor: Aaron Lee Dowell
Class Size: 15-20
Year: 2019
Aim: Students explore filmmaking as a creative outlet in which to express their wide range of experiences, stories, and perspectives while making veterans a more visible part of the local community.
Program Summary: Using a combination of filmmaking styles (voice-over, narrative, documentary, found footage), students will create a short film around a person, theme, or story that reflects their unique point of view.
Project Timeline Number of Sessions: Eight Classes, Two Open Labs Duration: Three hours Beginning Date: April 27 End Date: June 15 Presentation/ Culminating Event Date and Location: June 29 at LACMA
Project Outline
Week 1: Envisioning a short film Students are inspired to see movies as a way to express their unique experience as veterans.
Outcome: Values filmmaking as a means of communicating ideas and personal experiences.
Aim: Generate enthusiasm for filmmaking as a creative outlet for expressing point of view and build a sense of camaraderie through hands on, low-stakes activities designed to help students get to know each other and build trust.

See filmmaking as an accessible medium in which to express a character, theme, memory, personal narrative, or a fictional story to an audience. Learn basic film terms.		
Master Work: <i>Don't Wanna Talk</i> by Daphne Wright and <i>Mobile Men</i> by Apichatpong Weerasethakul		
Materials: Production Binders		
Learning Goal	Time	Activity
-Create Community and Camaraderie -Create a safe environment through ice-breakers designed to help students learn about each other	20 min.	Warm-up and Ice Breakers: LACMA, Teacher, and Student Introductions What is your background? What do you bring to the table? What do you hope to learn, beyond how to make a movie? <i>Keep responses to less than 1-minute. Follow-up with statements, not questions.</i>
-Understanding the program.	15 min.	Introduce: The syllabus and Production Binders. Answer immediate questions regarding the syllabus and binder. Join Google Classroom
-Reflect on a film's use of compelling theme, story, or character.	5 min. 5 min 10 min.	Setup: Daphne talks about her experience in last year's program and how her film came about. Watch: <i>Don't Wanna Talk</i> by Daphne Wright Discuss: In pairs, then in groups of four, discuss what they thought about Daphne's film. How is the character introduced? What visual information does the filmmaker give to help us understand the character? How do we express a character visually? How is the conflict expressed? What visual information expresses the conflict? Write: Write in the "Reflection" (pg. 4) about your transition back to civilian life. Can you think of a moment where an aspect of your transition was illustrated visually?

-Lesson on Stages of Production and Story	5 min.	Lesson: Slide “Stages of Production”
	10 min.	Lesson: Slide “Story”
-Reflect on different types of storytelling	5 min.	Watch: <i>Mobile Men</i> by Apichatpong Weerasethakul
	10 min.	Discuss: In pairs, then in groups of four, explore how is <i>Mobile Men</i> different than what we’ve discussed about storytelling? How is it different from <i>Don’t Wanna Talk</i> ? How is it similar?
Break 10 min.		
-Learn basic film and production terminology and crew roles	20 min.	Lesson: Slide “Basic Film Terms”
	5 min.	Learn: Crew Roles and chain of command
-Create story ideas.	15 min.	Write: Create three story ideas. <i>Posts the guidelines for their story ideas.</i> Have you considered the resources you have?
	5 min.	Discuss: In pairs, pitch your three ideas to your partner. Do you they conform to the guidelines? What do you wish to communicate with your story? Is that clear to your classmate?
	10 min.	Rewrite: Re-evaluate your story ideas. Who does their feedback change your ideas? Which, based on their feedback, seems like the most viable idea?
-Introduction to the Library’s Veteran Resources	10 min.	Discuss: Eugene talks about the Veteran resources the library offers.
	20 min.	Share: Share you’re the story idea that has been most workshopped and you like the most with the class. What does the class think?

		<i>Keep the responses to a minimal.</i>
-Foster Community and Camaraderie	5 min.	Reflect: <i>Closing Ritual</i>
Homework: Complete “Character/Subject,” “Setting,” and “Film Type.” What do you wish civilians understood about the military? Do you want your film to communicate your experience as a veteran? Do you want the film to be based on a personal story or do you want to create a fictional character?		
Week 2: Writing A Short Film Students identify the content of their films by finding a small moment that expresses a larger story or creating a portrait of a person that has meaning to them.		
Outcome: Camera Introductions, though very basic. Learn to record basic audio and video. Practice interviewing.		
Aim: Understand the basics of a camera, basic film terms, and “H5W” idea. Have story and “script” far enough along to start pre-production next week.		
Master Work: <i>John</i> by Art Nomura and <i>Kids+Money</i> by Laura Greenfield		
Materials: Cameras, Computer, Production Binders, Microphones, and Tripods		
Learning Goal		Activity
-Foster Community and Camaraderie	5 min.	Warm-up: <i>Did you watch any movies or TV shows in the past week?</i> <u>Please sit at a different table.</u>
-Filmmaking can be used to create a self-portrait or portrait of a meaningful fictitious character	20 Min	Review: In pairs, then in groups of four - time permitting, share your homework: “Character/Subject,” “Setting,” and “Film Type.” What do you think? Can you follow the story? Did it follow the Stages? (If not, was that by design?) Can you visualize the story, character, and setting?
-Limitations can aid the creative process	10 min.	Share: Would two students like to share their homework with the class? What did your colleague tell you?

	20 min.	Lesson: Slide “Basic Film Terms”, Chain of Command + Personnel on Set
-Looking and talking about <i>John</i>	25 min.	Watch: <i>John</i> by Art Nomura Discuss: In groups of four, what did you like about the film? Why? What is the film’s message? How is the film shoot? What kinds of questions did he ask?
Break 10 min. [approx. 14:20]		
-Borrowing from other films and filmmakers	20 min.	Hands on: Introduction of cameras and audio equipment. Basic parts of the camera. How to turn camera on, focus, and record. <i>We’ll use some automatic features on the camera.</i>
-Practice	5 min.	Lesson: Slide “Interviewing”
	5 min.	Discuss: Could you interview each other about?
	10 min.	Create: Create questions that follow “W5H” to ask of one of your colleagues. <i>In pairs, discuss a theme to explore with your partner. From there, create no more than 5 questions to ask your partner.</i>
	30 min.	Shoot: In pairs, team up with one of your colleagues and ask them the six questions you created. Record both video and audio of those answers.
	10 min.	Review: Specific pairs will be asked to share their recordings with the class, and we’ll discuss their questions. <i>Consider the framings discussed in the lesson.</i>
-Goodwill	20 min.	Presentation: Melanie Alvarez, Program Manager for Goodwill
-Foster Community and Camaraderie	5 min.	Reflect: <i>Closing Ritual</i>
Homework: Complete “Project Description”. Consider how you’ll visual your film.		

Week 3: Pre-production/Production		
Students explore how filmmakers utilize mood, tone, and themes and motifs to aide their storytelling. We also discuss basic pre-production steps.		
Outcome: Communicates personal narrative, ideas, and experiences through film uses subtextual filmmaking strategies to communicate ideas.		
Aim: Students use cinematic language to communicate character, story, tone, and mood.		
Master Work: <i>Lion in a Box</i> by Melanie Brown and <i>La Jetée</i> by Chris Marker		
Materials: Cameras, Production Binders, Slates, and Tripods		
Learning Goal		Activity
-Foster Community and Camaraderie	5 min.	Warm-Up: <i>Opening Ritual</i>
-Learn through sharing and feedback	20 min.	Review: Homework: in pairs, then in quads, share your “Project Descriptions” with your peers. <i>What do you think about their project and how they express it?</i> <i>Is there anything that may need clarification?</i>
	5 min.	Share: Two students share their “Project Descriptions” with the class.
-Understand there are different ways to make a film and how what outcomes it can lead to	5 min.	Introduce: Melanie Brown
	5 min.	Watch: <i>Lion in a Box</i> by Melanie Brown
	5 min.	Discuss: Allows Melanie to talk about her film, how it happened, what issues she faced, how she overcame those issues. Where her film has led her.
-Think about subtext in filmmaking more deeply	5 min.	Lesson: Slide on “Tone and Mood”
-Understand mood and tone converge	30 min.	Watch: <i>La Jetée</i> by Chris Marker
	15 min	Discuss: In pairs, then quads, what did you think about <i>La Jetée</i> ?

		<p><i>How would you describe the tone and mood?</i></p> <p><i>What does Chris Marker do establish the tone and mood? How is sound used?</i></p>
Break 10 min. [approx. 14:35]		
-Learn through sharing and discussion	10 min.	<p>Write: Visual Style. (p. 11)</p> <p><i>Feel free to reference other films or works of art (visual and music) to articulate your mood, tone, and theme.</i></p> <p><u>Hand out print outs of “Tone and Mood Keywords”</u></p>
	15 min.	<p>Share: Team up with your partner your shared “Project Description” with and share what you wrote for “Visual Style”.</p> <p>Can you envision their “Project Description” and “Visual Style” aligning?</p> <p>What questions might you have?</p> <p><u>Then share in quads.</u></p>
	10 min.	Lesson: Slide on “Elements and Scheduling”
	10 min.	<p>Write: “Equipment and Props” and “Production Calendar”</p> <p>Write a tentative production calendar for your film.</p> <p>Write potential elements for your film.</p>
	30 min.	Lesson: Slide on “Framing”
Homework: Complete “Visual References”, “Short Story”, and “Production Calendar”.		
<p>Week 4: Production</p> <p>Working off of a “script”, storyboard, and shotlist, students prepare to film their movies.</p>		
<p>Outcomes: Communicates personal narrative, ideas, and experiences through films. Uses filmmaking strategies to communicate ideas.</p>		
<p>Aim: Students add depth and to their shots by considering framing, composition, and depth. Students consider the rule of thirds as a tool for focusing the viewer’s eye.</p>		
<p>Master Work: <i>Touch</i> by Stephen Lee</p>		

Materials: Cameras, Tripods, Production Binders, and Slates		
Learning Goals		Activities
-Foster Community and Camaraderie	5 min.	Warm-Up: <i>Opening Ritual</i>
	10 min.	Review: Watch dailies of the Andy's footage from DC.
-Feedback from peers is critical.	10 min.	Review: Homework: in pairs, then in quads, share your "Story" and "Visual References" as pairs. <i>Is the story coherent?</i> <i>How well do the visual references convey their story as told by them?</i>
	10 min.	Share: Ask two students to share their work with the class.
-Learn basic shooting techniques and principles	30 min.	Lesson: Slide on "Framing"
	25 min.	Practice: In trios, shoot the Basic Sequence while following the rules outlined such as screen direction and rule of thirds.
Break 10 min. [approx. 14:20]		
-Critiquing is important.	20 min.	Review: Watch two groups shots and provide feedback as a class. Lesson: Slide on "Basic Sequence"
	10 min.	Watch: <i>Touch</i> by Stephen Lee <i>How does Stephen apply the techniques discussed in his film?</i> <i>What is the outcome of his choices?</i>
-Learn to basic director's homework.	20 min.	Lesson: Slide on "Storyboarding, Shotlist, and Overheads"
Optional Homework: Complete "Logistics" section, "Shotlist" and "Storyboard". "Overheads" is optional.		
Week 5: Production Sound Students experiment with the role sound can play in their films while reflecting on the dailies.		

Outcomes: Communicates personal narrative, ideas, and experiences through films Uses filmmaking strategies to communicate ideas		
Aim: Understand how sounds can be utilized in movies, and to better understand how to record good audio on set.		
Master Work: <i>Sound That</i> by Kevin Jerome Everson		
Materials: Cameras, Computers, Audio Recorders, Production Binders, Slate, and Tripods		
Learning Goal		Activity
	5 min.	Warm-Up: Opening Ritual
	10 min.	Watch: Dailies, if someone has footage to watch. I think Steve will.
	10 min.	Review: In pairs, walk your peer through your storyboard, shotlist, and story.
	10 min.	Share: Two students will share their storyboard and shotlist with the class.
	10 min.	Watch: <i>Sound That</i> by Kevin Jerome Everson
	15 min.	Discuss: In pairs, talk about what the film was about. <i>What role did sound play in the film?</i> <i>Were the sound and picture synced? Explain.</i> <i>Does that mean anything?</i> In quads, <i>what did the sound do for you?</i>
	10 min.	Lesson: Slide on “Sound Equipment”
	10 min.	Lesson: Slide on “Syncing”
Break: 10 min. [approx. 14:20]		
	10 min.	Hand On: Familiarize ourselves with the microphones and camera inputs.
	30 min.	Shoot: In trios or quads, shoot the Lena Dunham script. <i>Practice using audio equipment while using the proper calls. Use a slate, if desired. Also, follow the Basic Sequence and 180° Rule.</i>

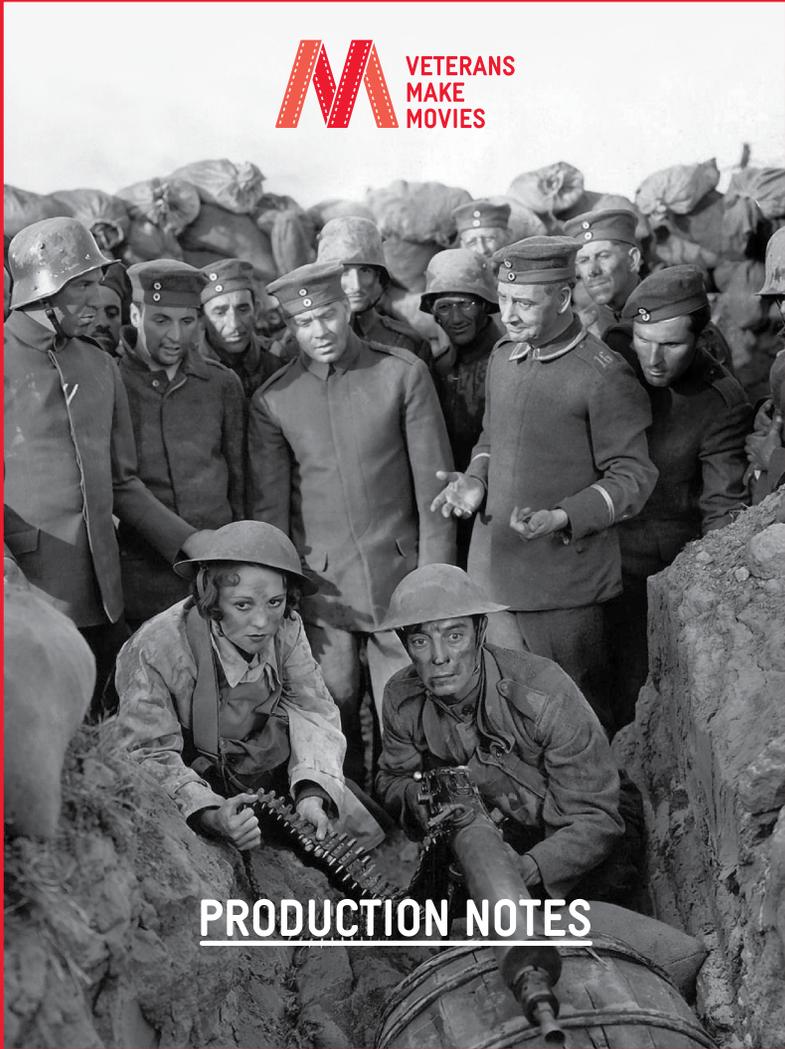
	10 min.	Review: As a class, we'll watch each group's dailies from the shoot. <i>How does it sound?</i>
	10 min.	Lesson: Slide on "Foley"
	10 min.	Practice: In pairs, gather wild sounds as such as footsteps, doors, and one other sound the class has to identify.
	10 min.	Review: Listen to the recorded sounds and try to identify the sounds.
	5 min.	Reflect: Closing Ritual
Homework: Complete "Production Log" and <i>Shoot!</i>		
Week 6: Editing to a Rough Cut		
Students learn the mechanics of editing as they create a rough cut.		
Outcomes: Communicates personal narrative, ideas, and experiences through films Uses filmmaking strategies to communicate ideas		
Aim: An editor begins by organizing and viewing footage in order to create the first rough cut.		
Master Work: Same footage edited multiple ways.		
Materials: Cameras, Computers, USB with Clips and Film, Production Binders, Slate		
Learning Goals		Activities
-Create Community and Camaraderie	5 min.	Warm-Up: Opening Ritual
-Using works of other artists, students are asked to analyze and draw inspiration from those works.	90 min.	Inspiration: Students walk through the exhibits of "Charles White: A Retrospective" and "The Allure of Matter: Material Art from China"
-Learn the basics of assembling footage on a timeline and making simple	20 min.	Watch: <i>Echoes</i> by Sarah Wong Discussion: Sarah will talk about lessons she learned while making her film.

cuts (trim to selection and split clip)	25 min.	Lesson: Bill will introduce Premiere Editing Lesson and teach importing, using editing tools, trimming the assembly, and how to edit the footage into a rough cut.
-Learn the mechanics of working with the zoom	10 min.	Watch: Student dailies
	25 min.	Edit: Students work on editing their films
-Foster Community and Camaraderie	5 min.	Reflect: <i>Closing Ritual</i>
Optional Homework: Film additional footage.		
Week 7: Editing to a Fine Cut Students make artistic editing choices to edit a fine cut.		
Outcomes: Communicates personal narrative, ideas, and experiences through films Uses filmmaking strategies to communicate ideas		
Aim: An editor makes artistic choices guided by rhythm, eye-trace, movement, and continuity.		
Master Work: Sequence from <i>Godfather II</i>		
Materials: Cameras, Computers, USB with Clips and Film, Production Binders, Slate		
Learning Goals		Activities
-Foster Community and Camaraderie	5 min.	Warm-up: <i>Opening Ritual</i>
-Understand the aesthetics of editing rhythm, eye trace, movement, and continuity	20 min.	Watch: Watch Dailies and rough cuts
-Learn more precise tools for editing such as precision editor and clip trimmer	20 min.	Lesson: Slide "Changing Perceptions" <i>How do the two edits change the meaning of the sequence?</i>
-Apply technical skills to make artistic choices	45 min.	Practice: Students make personal artistic choices as they edit towards a fine cut
Break: 10 Minutes		

	10 min.	Lesson: Slide “Foley” <i>How can sound affect the overview film?</i>
-Deepen and Enrich the Story	70 min.	Practice: Continue editing towards a fine cut.
-Foster Community and Camaraderie	10 min.	Reflect: Closing Ritual, Consider pick-ups <i>What shots might you still need or want?</i>
Optional Homework: Completion of “Editing Log” is optional.		
Week 8: Adding sound and title Students use the expressive and practical quality of sound and title to complete their films.		
Outcomes: Communicates personal narrative, ideas, and experiences through films Uses filmmaking strategies to communicate ideas		
Aim: Students use the expressive and practical quality of sound and titles to complete their films.		
Master Work: Robert Altman <i>MASH</i> or other film TBD		
Materials: Cameras, Computers, USB with Clips and Film, Production Binders, Slate		
Learning Goal		Activity
-Foster Community and Camaraderie	5 min.	Warm-up: <i>Opening Ritual</i>
-Understand the way sound communicates information and expresses emotion. -Learn the tools of sound design: diegetic and non-diegetic sound , foley , production sound , and sound effects	10 Min 10 min. 5 min.	Watch: Example of Sound in <i>MASH</i> or Other Film TBD How does sound influence our experience of a film? How can you use sound to communicate information and express emotion? Learn: Diegetic vs. non-Diegetic Sound (Refer back to opening clip for an example) Production Sound vs. Sound Effects vs. Foley Listen to different examples of door slams. Create: Make artistic choices about what types of sound to use in their films. Do you want to use music?

		Make a list of needed sound effects.
-Learn how to add sound and music in iMovie	40 min.	Edit: Work with iMovie's sound effect library to add sound and music to films Use www.freesound.org for any sound effects that aren't in iMovie. Do you need to record any Foley?
Break: 10 min.		
-Understand the ways title cards can establish the tone of the film	15 min.	View: Title card flash. Using art from LACMA's collection, students shout out quick reactions. What emotion or tone does this title card express? (Possibly discuss further or skip) Create: Filmmakers brainstorm the look and tone of credits for their films. What is the best way to communicate the title of your film?
-Learn the mechanics of creating titles in iMovie	15 min.	Edit: Add titles and credits in iMovie Make artistic choices about the look and tone of credits
-Reflect on a film's title	10 min.	Create: Titles the film
-Incorporate feedback to finish the film	30 min.	Share: Working in three large groups (5-6), students share films. Students reflect on each other's work using See/Wonder/Think.
-Recognize the moment when a film is finished	20 min.	Edit: Students respond to feedback by continuing to edit their film.
-Students strategize the final steps needed to complete their films.	15 min.	Next Steps: Students reflect on what they need to do to complete their films. Attend open editing lab? Check out Zoom and Record Foley? Check our Camera and Film Additional Footage? Talk about Upcoming Screening. Anticipate the Talk Back Questions Share your film online: Release Form Continue your Filmmaking Practice: Handout
-Foster Community and Camaraderie	5 min.	Reflect: <i>Closing Ritual</i>
Optional Homework: Filmmakers attend open editing lab to complete films. Filmmakers reflect on the process in preparation for the screening and talkback.		

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PRODUCTION NOTES



PRE-PRODUCTION

*"Scriptwriting is the toughest part of the whole racket...
the least understood and the least noticed."*

Frank Capra
U.S. Army Signal Corps, WWII

Image: It's a Wonderful Life, 1946.



CHARACTER/SUBJECT, SETTING, AND FILM TYPE

Image: Max Yavno, *Harlem*, circa 1940, printed circa 1940, The Marjorie and Leonard Vernon Collection, gift of The Annenberg Foundation, acquired from Carol Vernon and Robert Turbin, © 1998 Center for Creative Photography, The University of Arizona Foundation.

REFLECTION

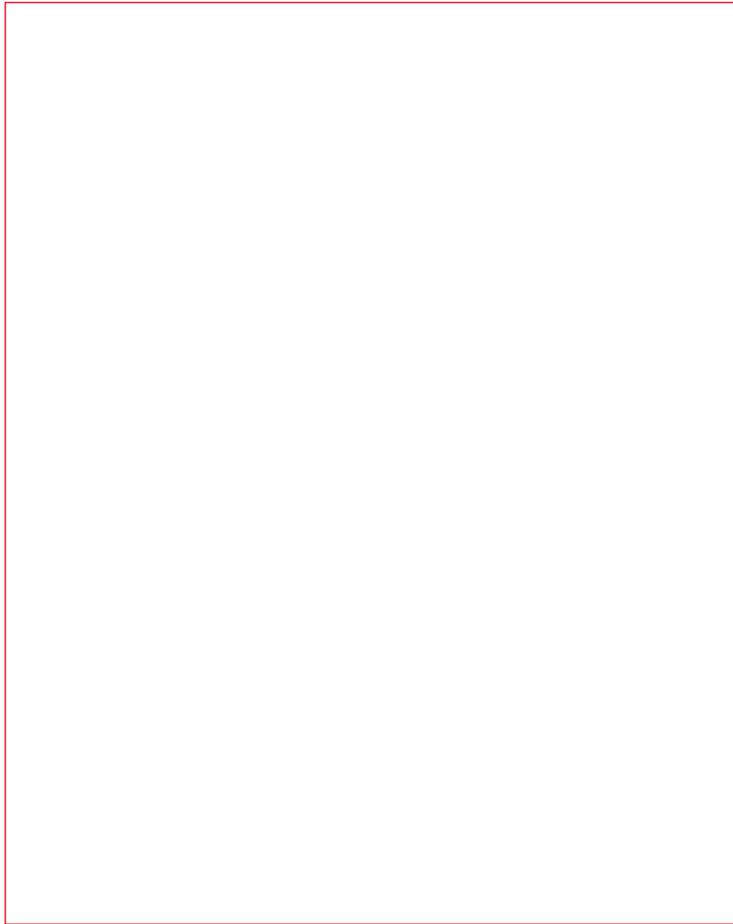
Describe your transition back to civilian life.

How might you represent an aspect of your transition visually?

STORY IDEAS

Create three story ideas.

Create a visual story for one of them using 3-5 images.

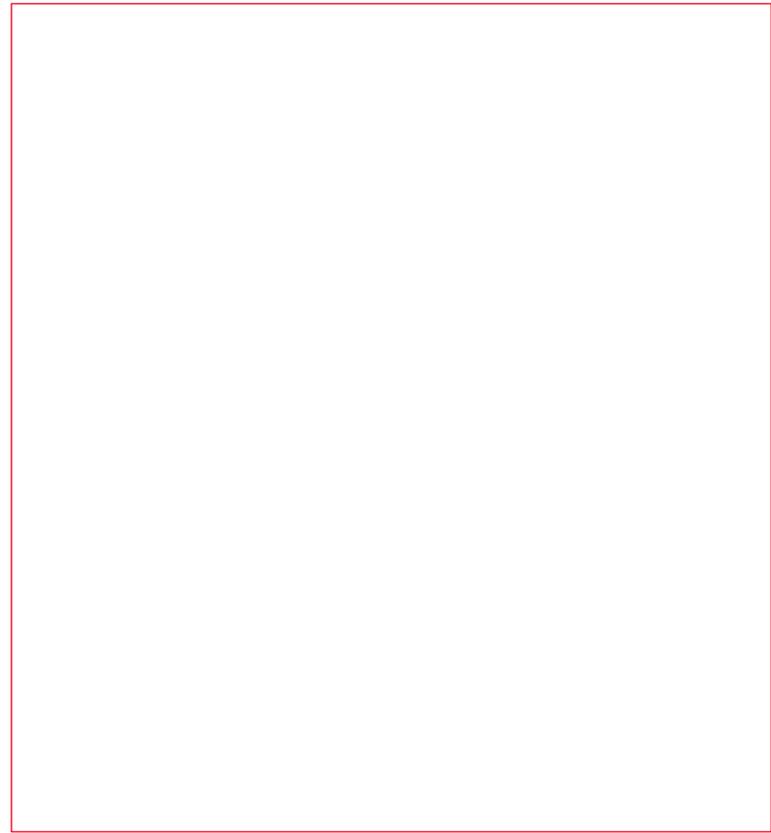


5

CHARACTER/SUBJECT

Describe your character or subject.

What/whose story would you like to tell? Why?
What is your protagonist's goal or want?
What obstacles does your protagonist encounter? Is there a main antagonist?
Does your protagonist overcome the obstacles in their path?
What do you want the audience to know about your character/subject?
What visual information will express this?



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SETTING

What is the setting of your film?

What do you want the audience to know about your setting?
What visual information will express this?

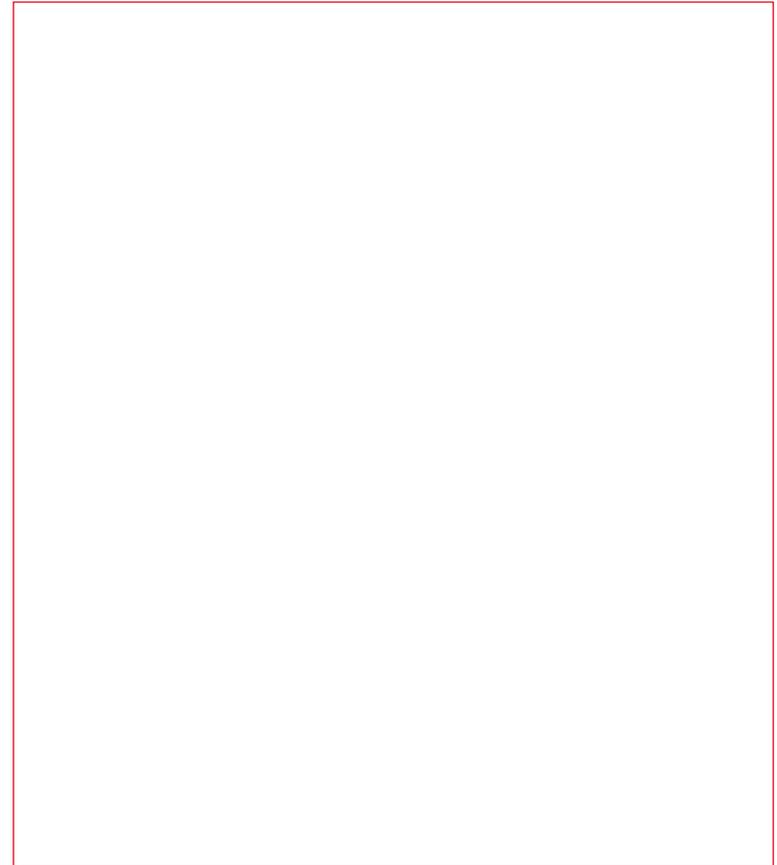


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FILM TYPE

Describe your filming strategy and the form you want to work in.

Are you making a narrative, documentary, essay film, or hybrid?
Will you need found footage?
Are you conducting interviews? Will you be working with actors?
Do your choices reflect the point of view of your film?



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PROJECT DESCRIPTION

Using your previous notes describing character/subject, setting, and film type, create a project description for your short film.



VISUAL STYLE

"I look at film as closer to a painting or a piece of music."

Robert Altman
United States Army Air Force, World War II

Image: Nashville, 1975.

VISUAL STYLE

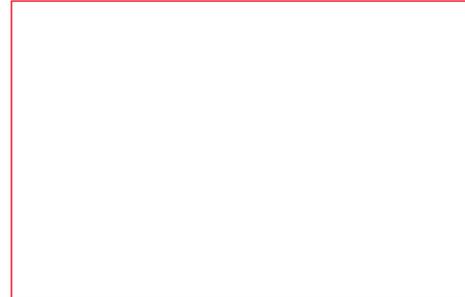
Describe the theme of your film.

What is the tone? What is the mood? What composition techniques are you emphasizing?
What key words are at the heart of your film?
What emotions are you exploring?
What questions does your film ask?



VISUAL REFERENCES

What three images communicate the essence of the film you will create in this class?



SCRIPT

Write out the story of your film in one page.

Highlight action and dialogue.

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LOGISTICS

"I like to have Gene in my pictures because then I know it's a Mel Brooks picture and I only like to work on the best pictures."

Mel Brooks
US Army 1104 Engineer Combat Battalion,
78th Infantry Division, on casting Gene Wilder

Image: *The Producers*, 1967.

PRODUCTION CALENDAR

Deadlines and dates for pre-production, production, and post-production

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
5							
6							
7							
8							

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PRODUCTION

"Making a movie is like chipping away at a stone. You take a piece off here, you take a piece off there and when you're finished, you have a sculpture. You know that there's something in there, but you're not sure exactly what it is until you find it."

Robert Altman
U.S. Air Force, World War II

Image: Mash, 1970.

ARTWORK INSPIRATION

Choose an artwork from LACMA's collection.

In what ways does the work speak to you?
In what ways might it reflect or expand your thinking on the film you will create in this class?

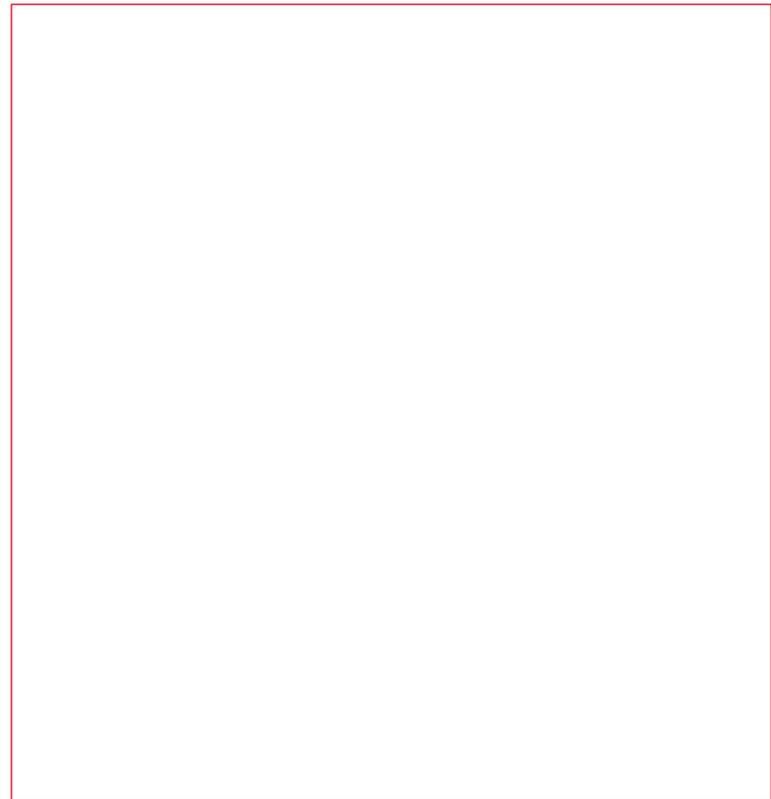


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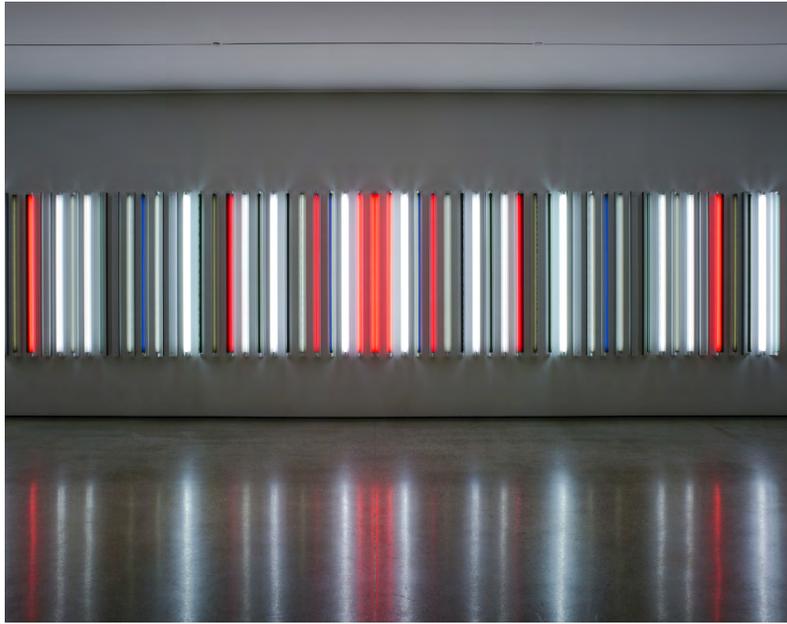
PRODUCTION LOG

Describe your shoot.

Did you film everything you wanted to film?
How is your film evolving?
Does your footage match your expectations?
What surprises you? What concerns you?
What do you need to let go of? What do you need to embrace?
How does your vision for your film need to evolve and adapt to match the people, props, and locations that you have access to?



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POST-PRODUCTION

"Every time you do something, make something, it's final in a way, but it's not. It immediately raises a great set of questions. And if you become a question addict, which I am, you immediately have something you need to pursue."

Robert Irwin
U.S. Army, 1946–1947

Image: Robert Irwin, *Miracle Mile*, 2013. Los Angeles County Museum of Art, gift of Hyundai Motor as part of The Hyundai Project: Art + Technology at LACMA in honor of the museum's 50th anniversary. © Robert Irwin/Artists Rights Society (ARS), New York, photo © Museum Associates/LACMA

POST SOUND

What information, emotion, or tone will sound/voice communicate?

What are the sounds of my location that I want to include?

What are the sounds of my location that I want to minimize?

What sound effects will I want to add in post-production?

Do I want to incorporate music?

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To contact the Education Department regarding *Veterans Make Movies* or other education programs at LACMA, email educate@lacma.org or call 323-857-6093.

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LACMA

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VETERANS MAKE MOVIES.



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MOVIES**

IMPACT STUDY