

NEH Application Cover Sheet

America's Media Makers Grants

PROJECT DIRECTOR

JulieHera DeStefano
Director/Producer

(b) (6)

E-mail: (b) (6)

Phone(W): 917-692-3036

Phone(H):

Fax:

Field of Expertise: Arts: History and Criticism - Theater

INSTITUTION

Pittsburgh Film-makers, Inc.
Pittsburgh, PA UNITED STATES

APPLICATION INFORMATION

Title: *Journey to Normal: Women of War Come Home*

Grant Period: From 5/2012 to 10/2012

Field of Project: Communications - Media

Description of Project: Starting within the austerity of a combat-zone deployment to Afghanistan, *Journey to Normal: Women of War Come Home* is a feature-length documentary that follows a group of brave female veterans as they rejoin their families and discover what it takes to truly come home.

Related components include: a collection of Archival Interviews filmed with 75 female service members while in Afghanistan housed within the project's searchable database, that will be made available for medical and historical research, and to the general public; and a dynamic web portal positioned as a "call to action" that will provide a forum for further exploration of the humanities themes expressed in the film, and foster a "virtual community" for veterans, their families, and the general public to interact in support of one another.

BUDGET

Outright Request	\$0.00	Cost Sharing	\$247,785.00
Matching Request	\$75,000.00	Total Budget	\$322,785.00
Total NEH	\$75,000.00		

GRANT ADMINISTRATOR

Jasdeep Khaira
Director of Artist Services, PFM
477 Melwood Avenue
Pittsburgh, PA 15213-1135
UNITED STATES

E-mail: jasdeep@pittsburgharts.org

Phone(W): 412-681-5449 x246

Fax:

Table of Contents

Narrative (narrative.pdf attachment 2)	1-25
Program Description	1
Content and Creative Approach	2
Audience	9
Format	11
Rights and Permissions	12
Distribution Plan	12
Humanities Advisors	14
Media Team	15
Progress	16
Work Plan	18
Fundraising Plan	20
Organization Profile	21
Bibliography	21
Collections of Materials To Be Used	25
Treatment (script.pdf attachment 3).....	1-6
Documentation (documentation.pdf attachment 4).....	1-31
Resumes of Media Team Members	1-7
Resumes of Humanities Advisors	8-20
Letters of Commitment	21-31
Images (Not applicable)	

Description of Sample (sample.pdf attachment 6)	1
Budget Form (budget.pdf attachment 7).....	1-4

Project Narrative

A. Program Description

We are requesting development support from the National Endowment for the Humanities so we may bring JulieHera DeStefano's feature-length documentary *Journey to Normal: Women of War Come Home* to life. This important work will explore the specific challenges female service members face as they rejoin society after deployment to the combat-zone. We will follow these women and their families as they return to their everyday lives, try to reclaim their personal connections, and attempt to rebuild a life that incorporates the person they have become. The resulting documentary will be the visual record of that journey and – in the women's own words – of what they feel the rest of us can do to help them truly come home.

The goals of *Journey to Normal* are multilayered, each linked to the next. The stories of these women naturally translate to documentary cinema; therefore, DeStefano will work a portion of her footage shot in Afghanistan during her 3 ½ month embed, together with footage captured in the States into a single film meant for broad distribution and viewership. The raw footage of these interviews represents a significant resource for academicians, researchers, and members of the mental health community as a data base for research on female veterans and the aftereffects of a combat deployment, and the project seeks to use this information to advance understanding of and response to female veterans. DeStefano has been working with military personnel, Veterans Affairs professionals, and the University of Pittsburgh Medical Center, in order to explore the potential application of this body of work in mental health research and practical therapeutic responses.

We are requesting development support in the amount of \$75,000 as part of an anticipated total budget of \$322,785. This America's Media Maker's: Development Grant will allow us to script the feature-length documentary *Journey to Normal: Women of War Come Home* and develop a prototype of an interactive web portal where veterans can connect with each other and with veterans' services and can share their personal stories with all of us.

As a result of DeStefano's time in Afghanistan, we have filmed interviews with 75 female US service members discussing their deployment experience, their perceptions of how their families back home have adjusted to their absence, and their thoughts and concerns about what it will be like when they return home. To the best of our knowledge, this constitutes the largest collection of interviews of this kind conducted and recorded with women in the combat zone. Although this Archival Interview Collection will be housed in a searchable database with free public access on our web portal, we will begin editing this collection prior to commencement of the specified grant period, and are therefore not seeking funding for editing these interviews as part of this award.

Ultimately *Journey to Normal* endeavors to inspire new supportive actions for women of the military and their families. DeStefano seeks to realize the project's primary goal – to

assist veterans through a national perspective and approach, and to tell their compelling story of service.

B. Content and Creative Approach

Significance to the Humanities

Journey to Normal: Women of War Come Home will be of particular importance to humanities studies in several disciplines. As a longitudinal sociological study, the film examines the impact of cultural expectations and psychosocial dynamics on the reintegration of female veterans into family and civilian life, and discusses the effects of the cultural gap that divides the civilian and military communities in the United States. From an historical perspective, the film documents a pivotal change in the role of women in our society. Real-time narratives by the participants in this event can be captured only for a brief period before the opportunity to seize them has past. We have the opportunity to capture this pivotal moment as it unfolds.

"There is no 'female' or 'male' - there is 'soldier'....we are all soldiers. We all bleed green."

- Captain Jill Glasenapp, 101st Airborne Division

The nature of the United States military has changed. Women have had a presence in the military for some time, but their numbers have now reached unprecedented levels, 15% of the total force or roughly one in seven service personnel. As their numbers have climbed, their roles have expanded well beyond the limited range of assignments available to women previously, and the composition of the US Armed Services has evolved to reflect a changing society. Simultaneously with this evolution of the US military personnel, the nature of armed conflict has fundamentally changed throughout the world. Gone are the days when one could easily define a "combat zone," and gone with them are easy definitions of what it means to serve "in combat." The combination of a changing US military and a changing nature of war has given rise to a situation in which more women serve in military theaters of operation, exposed to and engaged in the dangers of combat to a greater degree than ever before. America of the 21st century has women service personnel who truly are *combat veterans*, and they number in the hundreds of thousands.

Journey to Normal: Women of War Come Home recounts the unprecedented story of these women and their families. It begins in the midst of overseas military service, and filmmaker JulieHera DeStefano places the narrative in the hands of the film's true storytellers, the women themselves. In the process she pursues multiple objectives within a single film project – an archive of their narratives, a documentary film to tell their story, and a plan to use their stories to inform and inspire response to the needs of these military women when they become veterans.

The women of *Journey to Normal* tell of military service as one of our society's great equalizers, of how the uniform turns Americans of all backgrounds – men or women, rich

or poor, Pennsylvanian or Oklahoman – into a single force that “all bleeds green” as Captain Glasenapp reminds us. Glasenapp’s observation furthermore points us to the stark reality of how this changing military has leveled the playing field in terms of dangers faced. The theaters of Afghanistan and Iraq have no clearly marked front, no line easily drawn on a map as in previous wars. As this line blurs in a war fought against IEDs and rapidly moving guerilla forces, so too does the line blur between “combat” and “non-combat” duty. This fact has been recognized at the highest levels of command, and no less an authority than Joint Chiefs Chairman Admiral Mike Mullen has said in a speech from November 2010, “I know what the law says and I know what it requires, but I’d be hard pressed to say that any woman who serves in Afghanistan today or who’s served in Iraq over the last few years did so without facing the same risks of their male counterparts.” With this truth in mind, *Journey to Normal* presents a collection of true *soldiers*, ordinary Americans facing extraordinary calls of duty.

“The biggest thing to hit me was to see someone that you see on a daily basis reduced to a Ziploc bag of human remains sitting in the back of your truck. That was, I think, the biggest eye opener of my entire life.”

-- Corporal Samantha Villarreal

Many of the experiences described by the soldiers of *Journey to Normal* might have happened to either a woman or a man, as in the case of Corporal Villarreal’s painful reflection on the horror of war. War affects all who witness it, regardless of what identity that they carry into that moment. One cannot say that the subjects of *Journey to Normal* are soldiers first and women second, or vice-versa. Yet DeStefano presses the question of how such experiences – as might happen to any soldier, airman, or Marine – impact specifically women who serve in those roles, posing questions unique to these women but without preconceived notions of outcomes.

Today’s military women have had forebears who have risen up to as high as three-star generals, but they do not have a tradition of role models who have faced quite what now confronts them daily. So we come to one of the core questions of *Journey to Normal*: Does serving in the combat zone affect women differently from men? The question has substantial implications as our nation manages its military forces, for it concerns 200,000 individuals in our national service. We as a society should contemplate the issue in order to serve those who have volunteered for such duty.

“I had prepared my (5 year old) daughter a little bit before I left but she didn't quite understand, of course, what that means for Mom to be gone for so long. Then my (2 year old) son just...thinks that I live in the computer. Or on the phone.”

-- Major Christa Riley, USAF

A second question, perhaps even more important in the long run, further motivates the creation of *Journey to Normal*: How do women combat veterans adapt to civilian life? The challenges faced during a veteran’s reintegration into civilian society are well known. What are the implications when that veteran’s stateside roles include those of mother, sister, wife, and daughter? This question intersects with some other evolving

realities of contemporary American society. The traditional family of past wars had a father and husband leaving for overseas, while a mother and wife held the household intact back home. This is not to say that war has not had an effect on women's roles in America. To be sure, Rosie the Riveter filled gaps in the labor market, and many courageous women have served in past wars. Yet we are now dealing with a fundamentally different order of magnitude and a different sociology.

While the combat environment may be the great leveler and equalizer, with all soldiers bleeding the same green, they return as individuals. Each has their own family dynamic, their own community called "home," and their own scars, whether physical or mental. Like so many veterans before them, those returning from Iraq and Afghanistan re-enter hometowns and families after months and years spent overseas. These dynamics are not new. Yet what happens when we apply those dynamics to single mothers or two-income households, common scenarios in our day? What happens when a woman tries to also be a mother from across the world, and comes back to her children not at the end of the day but at the end of a deployment? Such is the case for Major Riley, speaking above. A mother of two young children, she finds herself parenting by Skype and Googlechat. Then after months of virtual motherhood, she returns to its reality. She and so many others like her attempt to make their way back to the "normal" life that they knew, and indeed this return prompts the title of DeStefano's film. After enduring the rigors of combat and the extremity of war, these women must now board a plane to make the *journey to normal*.

"Our whole life just basically stops for a year and everybody else's continues, and a lot can happen in a week, let alone a year."

-- Sergeant First Class Lecreacia Brown, 101st Sustainment Brigade

Part of what these women want is just that, a return to "normal." Yet war is anything but normal, and its aftereffects can stand in the way of an individual trying to reclaim normal. For these women, the normalcy of home has become a fixed point in time, and yet home changes while they are away. As Sergeant Brown observes, the veteran's participation in community and family life stops at the moment of departure, but it goes on apace for family and friends who remain behind. This situation results in mothers who can no longer recognize their children upon their return, such as Corporal Villarreal, who was admiring a child, "and when they released us I found out that's my daughter."

Journey to Normal asks the necessary questions in this dynamic, and it follows both the women upon their return *and* their families in order to search for answers. Since this journey is bidirectional, it becomes necessary to examine both sides of the reintegration process. The title speaks to an irony since their literal journey, the physical return to their families, does not really return them to normal. Indeed the actual journey home is but a preamble to the greater journey, which is a psychological and emotional one. The journey is ultimately one of the mind and not merely a flight on a C-17, and entire families and communities walk it, as they travel with these women finding their way back into the life that they left behind.

Unfortunately, for those bearing the aches and traumas of war, the greater journey is not necessarily an easy one once the flush of joyous reunion has passed.

"The only thing that bothers me now is...we are getting ready to go back home, so of course now I wonder, am I going to go through this depression again?"

-- Staff Sergeant Judi Reeves, 344th CSH [need acronym]

A soldier such as Judi Reeves carries all the aftershocks of combat service, as do all her compatriots, women and men. Women do not officially serve in infantry roles; therefore their casualty rates are less than those of men. Yet the women of the US military service return with many of the physical scars of the wounded and with the emotional scars of PTSD. Finally, some are returning as casualties of war, to families who receive them in mourning. As of May 31, 2011, 110 women have died during US military action in Iraq, and 624 have been wounded in action; in Afghanistan 30 women have died, and 152 have been wounded in action. *Journey to Normal* explores the implications of the women's return home – whether at the end of their scheduled tour, after medical discharge, or upon the end of their lives.

"With our military as active as it has been, given the fact that we have been at war for the longest time in history, I wonder what are the long term effects on our children?"

-- Major Christine Mau

The presence of women in the military indicates that we as a society have long since accepted a woman's ability to handle the rigors of military service, and their presence in conflict zones speaks to a similar acceptance: Clearly women *can* handle these rigors. Yet a number of questions still lie before us, questions of how their experience is fundamentally distinct and of what it implies for both individual psychology and collective sociology. Major Mau points to one of these questions, for many of these women are mothers, and they speak from the mother's perspective so often when talking about their hopes and their anxieties. Though a woman can handle the demands of war, *Journey to Normal* keeps in mind that these soldiers bring to their roles a distinct set of psychological dimensions. Our nation faces a collective obligation to the individuals who have chosen national service. It lies in our hands to provide the appropriate tools and resources for reintegration into civilian society, and in order to do that, we must meet them where they are, and meet them for who they are.

Bridging Cultures

"We will find that we don't know the American people and the American people don't know us."

- Adm. Mike Mullen, Chairman of the Joint Chiefs of Staff

Through her on-site interviews with over 100 women deployed in Afghanistan and conversations with veterans of both sexes in the States, DeStefano became increasingly aware that a major source of difficulty for returning veterans is the divide that exists between military and civilian cultures in this country. As Adm. Mullen points out, fewer

Americans serve in the military and they come from fewer, primarily rural, areas of the country. As a result, most Americans know “precious little” about the military, a disconnection that he sees as very dangerous for the future of the country.

On an individual level, this disconnection presents a formidable obstacle for many returning veterans, whose service experience has radically changed their perceptions and expectations. From the minute that a soldier enters basic training, he or she is immersed in a strictly formalized culture that dictates a radically different set of values and expectations from those of the civilian culture that formed the soldier’s previous experience. Identity is no longer based primarily on a perception of oneself as an individual, but on being part of a larger unit. Values such as duty and responsibility are redefined and reprioritized. Roles and expectations are explicitly stated, and there is a clear sense of purpose not generally present in civilian life. Finally, in stark contrast to civilian culture, gender plays little or no part in these roles, expectations, or sense of purpose. Combat training is based on this military culture, and survival requires that a soldier adhere without exception to its rules and values.

This military-civilian cultural divide exacerbates many veterans’ sense of isolation and difficulty in re-connecting to their families, friends, and home communities. In some cases, even a veteran’s attempt to talk about his/her deployment experience and difficulties in readjusting to civilian life is hampered by a lack of common vocabulary and experience to express these things in a way in which civilians will understand. Although spouses may sense this cultural gap, they are often unaware of the extent to which it influences the behavior of the returning veteran or expect the veteran to immediately drop military cultural values and reassume the norms and expectations of civilian culture. Unfortunately, since the veteran’s very sense of self is now based on military cultural values, this is not an easy task, and some veterans may feel that they will lose an integral part of their self-worth in doing so.

In any attempt to a bridge cultural divide, both parties must have an understanding of the other’s values and expectations. Although most veterans have had first-hand knowledge of civilian culture for at least part of their lives, they do not necessarily understand how that civilian culture has influenced their families’ and communities’ experience of their deployment and expectations of them as returning veterans. This may be especially true in the case of families of soldiers from the Reserves and National Guard, many of whom may be the only ones in their families or communities who is/has been deployed. Stage 1 in the development of *Journey to Normal* focused on the military perspective of the soldier/returning veteran. With the help of our Humanities Advisors, Stage 2 will pay equal attention to how their families experience deployment, the difficulties they feel in relinquishing roles that they have taken over in the veterans’ absence, their expectations of the returning veteran, and their perceptions of the gap between civilian and military cultures.

We are pleased to see that the National Endowment for the Humanities places strong emphasis on addressing these issues through numerous Bridging Cultures initiatives. We believe that one of the most fundamental contributions *Journey to Normal* will make in

facilitating veterans' reintegration into civilian society will be to bring the military-civilian cultural divide to light and to establish a common framework, vocabulary, and understanding that allows veterans and their families, friends, and communities to communicate more effectively.

The Journey Begins

The feature-length documentary, *Journey to Normal* begins in Afghanistan, with combat zone introductions to the women we will follow on their journey home. We move from the austerity of the deployed environment to the lush abundance of the American way of life. Each storyline unfolds as we witness family reunions, meet their parents, husbands, children, and learn firsthand from the women themselves, in their own voices, what the process of reintegration is like. Since the veteran is rejoining a family that is not a static unit, but a collection of individuals with their own hopes, expectations, and anxieties about the veteran's return, the film will focus equally on the family's experiences as they deal with integrating their own expectations around the veteran's return with the reality of having her home again.

As we visit with them periodically over the course of the first year home we will invite the audience into their lives to witness their *journey to normal*. Individual women's stories will be structured chronologically and will run in parallel to each other throughout the course of the film. *Journey to Normal* will marry sociological study/story with beautiful dramatic filmmaking to create a cinematic environment worthy of their experiences. Until we complete this year-long journey, we do not yet know how our stories will end. The tension of "what happens next?" will be as palpable here as it is in the everyday lives of soldiers returning from the combat zone – if they are all fortunate enough to return.

Resources Available for the Film

From December 20, 2010, through April 3, 2011, producer Julie De Stefano traveled throughout US military bases in Afghanistan – including Bagram, FOB Gardez, FOB Salerno, FOB Shank, FOB Lightning, COP Herrera, and Camp Clark – meeting with and interviewing over 100 female service members about their deployment experience, their perceptions of how their families were coping during their absence, and their expectations and concerns about what life would be like when they returned home. The response of female military members stationed in Afghanistan was overwhelming, with women literally lining up to be part of the project. A total of 75 of these interviews were filmed constituting, to our knowledge, the largest archival collection of on-site interviews with female military in a combat arena.

We plan to use the footage shot in Afghanistan in several ways. Each of the interviews will be lightly edited and included as part of our Archival Interview Collection. We intend to provide free public access to this collection through a number of channels, including an online database housed on our project website, as well as in appropriate federal, state and local libraries or online collections.

The feature-length documentary will include portions of the Afghanistan footage woven together with follow-up interviews and b-roll filmed in the States, as well as clips provided by various military Public Affairs units, as needed. We will also incorporate still photography, some professionally created for the project as well as family snapshots, and will utilize graphics, news media coverage, and Skype footage if and when appropriate.

We will *not* use any form of reenactments. We believe that in a film of this nature, they would pale in comparison to the power of the women's actual experiences.

Related Projects

Journey to Normal: Women of War Come Home will be the first feature-length documentary film of its kind to focus in-depth on the female veteran experience, starting with introductions in the combat zone, capturing their arrival home on US soil, and following these women and their families throughout the first year of the reintegration process.

Other projects in existence focus on one aspect or another of the war experience, but none explore the specific themes expressed in *Journey to Normal*.

- *When Janey Comes Marching Home, Portraits of Women Combat Veterans* – gallery show, book and documentary film (currently in pre-production): This project is comprised of photographs and brief narratives providing a portrait of women at war. Browder and Pflaeging focus on the female experience in combat and accounts related to being female in uniform. - By Laura Browder and Sascha Pflaeging . Exhibition premiere Visual Arts Center of Richmond, September 2008, Four subsequent exhibitions through 2011. Book - University of North Carolina Press, 2010.
- *Coming Home* – This is a Lifetime series focused on the moment of reunion with a returning family member. Lifetime Network, 2011.
- *Surprise Homecoming with Billy Ray Cyrus* – Hosted by Billy Ray Cyrus, this TLC series also focuses on surprising a military family with a service member's return. TLC, 2011.
- *The Girls Come Marching Home* – book. A sequel to *Band of Sisters*, the book focuses on the experiences of women serving under fire in Iraq and a narrow focus their experiences returning home. Kirsten A. Holmstedt, Stackpole Books, July 2009.

We do not see films like *Restrepo* and *Lioness* as similar to *Journey to Normal* because they focus primarily on combat operations in Iraq and Afghanistan and their stories essentially end there. There are also several programs and films that focus on the return of veterans with physical injuries and PTSD, but most focus primarily on the male experience and often portray our veterans as victims.

In contrast, *The Journey to Normal* team is committed to serving as a vehicle for female veterans to tell us, in their own words, what they want and need their families and communities to know – whether it is what they experienced while on active duty, what difficulties and/or successes they are having adjusting to life at home, or their thoughts on how their communities might best help them to move forward. In doing so, we will present the full range of their stories – both good and bad, but always truthfully.

C. Audience

Society's interest in military stories is well documented throughout history. Our intent is to film and construct the documentary, *Journey to Normal*, as a dramatic, narrative feature that will attract a large, multi-faceted audience, including demographics well beyond traditional documentary viewers.

Veterans of the Iraqi/Afghanistan Conflict and Their Families

The documentary will be directly relevant to veterans of the Iraqi/Afghanistan conflict and their families. One of the aims of the film is to facilitate a greater sense of shared experience among female veterans by encouraging a recognition and better understanding of themselves through each other's personal stories. As DeStefano discovered in interviewing military personnel in Afghanistan, the opportunity to talk about their deployment experiences and their anxieties about returning home, particularly with others who share these experiences and emotions, is in itself therapeutic. Also, hearing another service person broach topics that veterans have had difficulties discussing often helps to open communication between these veterans and their families; thus, we anticipate that many veterans and their families will perceive the documentary as a tool for re-connecting with each other. In addition, family members – particularly those in communities having few people who have been deployed – will welcome the chance to compare their experience with other families in a similar position, and will find that the film helps to alleviate some of the isolation they often feel. For these reasons, local veterans' organizations have already expressed an interest in showing the documentary in their home towns.

General Public

Over the years, the general American public has shown a strong and continuing fascination with the experience of our women during wartime, whether as nurses and soldiers at the front or as wives and mothers at home. Evidence of this interest on a fictional level can be found in the popularity of the novel, *Cold Mountain*; the movies, *A League of Their Own* and *Pearl Harbor*; and the television series, *Army Wives* and the earlier *China Beach* and *MASH*. Other movies, such as *The English Patient*, *In Love and War*, and *Sophie Scholl*, featuring the experience of European women as resistance fighters, nurses, undercover couriers, and civilians, have met with enthusiastic critical and audience response in the US as well.

With the expected troop drawdown, the national focus has shifted to programs focusing on homecoming, such as Billy Ray Cyrus's *Surprise Homecoming* television show, *Coming Home* on Lifetime, and numerous You Tube shorts of military parents being reunited with their children. Although these homecoming programs avoid the pitfalls of many reality shows – including exploitation of the participants, manipulation of the audience, and the presentation of anything but “reality” – they capture only a brief moment in time, and are not focused on the female experience. *Journey to Normal* will attract the many reality show fans interested in seeing an in-depth depiction of what returning female veterans and their families actually experience after the happy reunion.

Traditional Documentary Viewers

Documentaries attract viewers who are interested in learning more about the world in general and who are seeking a more in-depth discussion of important issues than can be gained through other media channels. *Journey to Normal* offers all of the elements that these viewers look for in a documentary – an insight into another culture, an inside look at a pivotal transitional time in our country's history from the point of view of the participants, and discussion of important issues that confront many Americans and indirectly impact all of us.

Mental Health Providers, Government Policy Makers, and Others in a Position to Effect Change

Our discussions with mental health providers, including the University of Pittsburgh Medical Center (UPMC), with whom we have an emerging collaboration, and government policy makers, including those associated with the Veterans Administration, indicate that these groups are especially interested in the opportunity to hear from female veterans themselves about the psychological and emotional obstacles they face on returning home, and will view the insights provided by the women in *Journey to Normal* as a basis for developing more effective efforts to help both male and female veterans reassume their civilian lives.

Academicians/Researchers

Similar to the role played by the *WPA Slave Narratives*, the interviews comprising *Journey to Normal* will also serve as an invaluable resource for academicians and researchers in the fields of history, sociology, political science, psychology, and women's studies. In the past, the role played by women in our country's history, particularly its wars, has been overlooked and under-documented. First-person accounts left by women have traditionally been few and far between, making them especially important. As a pivotal transition point in our country's history, real-time narratives by the participants in this event can be captured only for a brief period before the opportunity to seize them has past. Thus, in recording personal accounts of the challenges faced by our first female combatants in readjusting to civilian life, we will be documenting a significant piece of American history.

D. Format

Feature-length Documentary Film

In order to achieve our ultimate goal of inspiring communities to action on behalf of our veterans, we must first successfully reach a broad and diverse audience – including those viewers who aren't typically drawn to the documentary format. Dramatic studio features have greater box office draw than many other film formats, including documentary. We are also in an era of television entertainment where home audiences are attuned to real-life drama – as far back as 2001, the Academy of Television Arts & Sciences began to acknowledge the popularity of the reality TV genre by creating new Emmy award categories. By presenting *Journey to Normal's* humanities themes within the context of a technically sound, dramatic documentary that addresses the real-life journeys of these heroic women and their families, we blend the best elements of popular film and television genres, thereby drawing a new audience to the documentary format. There will be no dramatizations or reenactments – these are real people, with extraordinary stories to tell and any element of “docu-drama” would pale in comparison to the straight-forward telling of the truth by the women themselves.

Journey to Normal is taking advantage of HD digital technology for all phases of filming. This fits well with our plan to develop a complimentary website that will house our related Archival Interviews filmed with 75 women during their deployments to Afghanistan, and also act as an interactive online community where veterans can connect with each other and with veterans' services, and also share their personal stories with us.

Archival Interview Collection

We received a very favorable response to our project from the women deployed to Afghanistan and were therefore able to interview many more veterans than we had originally anticipated. These interviews present a specific snapshot of an important turning point in our history. In order to honor the participation of these women and create an archive for academicians, researchers, historians, and the general public, we will lightly edit these interviews and provide free public access to them on our web portal in a database with search capabilities.

Project Web Portal, Database and Social Media Outreach

In a world where the internet is such a focal point of everyday communication, the *Journey to Normal* web portal offers further opportunity to reach additional segments of the American public. Here we will house our Archival Interviews and create a virtual community where we can engage the public in further discussion about the themes and ideas presented in *Journey to Normal*. This portal can house statistics, link to appropriate organizations that are already successfully helping veterans, and add new initiatives as they are created. We also envision an area where, through a submission process, we invite veterans to share their stories and add them to our public collection. In addition,

we will develop a social media presence in order to create outreach synergy. But most importantly, this portal gives us the ability to connect veterans, their families, and communities, and engage them in support of one another.

E. Rights and Permissions

Domino Effect Films, LLC controls all rights to the material in the interviews with female veterans and their families and has obtained permission from them to use this material in whole or in part in the documentary and the archival collection. We also received clearance and permission from ISAF (Internal Security Assistance Force) and the Army and Air Force, as well as individual military public affairs departments, to interview other military personnel in Afghanistan and to use this information in the making of the documentary and compiling the archival collection. In addition, permission has been obtained from the appropriate military units to use stills and video clips shot in Afghanistan and on military bases within the United States.

F. Distribution Plan

Because our goal is to reach a broad audience across diverse socioeconomic backgrounds, our approach requires a balance of both “conventional” and “inventive” approaches. We will reach audiences through three separate yet related segments of *Journey to Normal*: the feature-length documentary, the archival compilation of filmed “combat zone” interviews, and an interactive website including user-generated content.

Feature-length Documentary

We will seek both theatrical release and television broadcast for the completed feature-length documentary film, as well as appropriate festival, government, and community screenings. We will focus on screening within the arts community, military and veteran communities, and the civilian community at large. And, where appropriate, we will also provide talkback forums to facilitate audience interaction with the creative team, our advisors, and the veterans themselves.

We have already begun exploring the possibility of a PBS broadcast through a local affiliate, and have generous offers from the Army Office of Chief of Public Affairs to facilitate screenings at the Pentagon and appropriate military bases nationwide. We also have offers of introduction to several independent producers and HBO through our personal contacts.

In addition, we will pursue pay-per-view distribution through Amazon, Netflix and similar PPV outlets, and produce a DVD for rental and sale.

Archival Interview Collection

The interviews conducted and filmed in Afghanistan constitute, to the best of our knowledge, the largest collection of interviews with female US service members filmed in the combat zone. In addition to the general civilian and military population, we believe they will be of particular interest to academicians and researchers, as well as mental health providers, government policy makers, and others in a position to effect change.

We intend to provide free public access to this Archival Interview Collection through a number of channels, including an online database with search capability housed on our project web portal, as well as in appropriate federal, state, and local libraries or online collections. We will use a targeted email campaign to distribute an Announcement of Availability to the heads of relevant departments of study at major universities, schools, and like institutions and organizations to publicize this access.

Project Web Portal, Database and Social Media Outreach

Because much of our intended audience and many of our military families are well versed in digital and social media, our project web portal and database are key elements through which we will attract and serve this audience segment. We intend to position this as a “call to action” internet portal, similar in effect to the successful *Waiting for Superman* web portal. The project site will house the database of “combat zone” Archival Interviews, and provide a forum for veterans to connect with one another and the civilian community, as well as information regarding theatrical, broadcast, festival, and community releases/screenings of the feature-length documentary. It will also link users to the project’s social media outreach.

As focus shifts away from the release of the feature-length documentary, the portal will grow to include user-generated content in which veterans are invited to share their stories through a submission and review process. By creating the web portal to be an organic, perpetual forum, we will allow room for growth where we can continue to explore humanities themes related to the project, provide links to appropriate articles and studies, and generate discussion and exploration of new ideas regarding the reintegration process and veteran care.

Future Media Partnerships

Although we will continue to investigate additional media partnerships for possible distribution, we remain committed to our vision of serving as a vehicle for these women’s voices and the stories they want to have told. This requires that any relationships we have with other media outlets not be agenda driven or biased toward a specific aspect of the story.

G. Humanities Scholars

We have assembled a group of humanities scholars with the unique qualifications necessary to guide and advise us in positioning our veterans' stories in a larger context that examines the experience of these women and their families from a historical, cultural, and sociological perspective. Together, our scholars bring expertise in the fields of medicine, law, psychology, sociology, social work, literature and language, political theory, film, and aesthetics and critical judgment. Individually, they contribute the following strengths, as can be seen in greater detail in their attached resumes.

Barbara E. Barnes, MD, MS: Dr. Barnes brings a background in psychology, medicine, and health administration to the project. She is involved in a range of health-related academic and professional activities, including continuing professional education for the Schools of the Health Sciences at the University of Pittsburgh and CME, nursing, and pharmacy education for all UPMC locations. She also oversees the University of Pittsburgh Health Scholars Academy, is the author of numerous articles and book chapters, and is a reviewer for several professional journals. In addition, Dr. Barnes has worked with the military on several initiatives, including a diabetes campaign focusing on veterans. Her particular combination of academic and practical experience in the delivery of medical and psychological services within the US healthcare system continues to be instrumental in our understanding of the difficulties veterans face in accessing needed services.

Ralph T. De Stefano, JD: Mr. De Stefano provides a different perspective on humanities issues as they pertain to healthcare that arises from a combination of his legal and healthcare expertise. His 32-years as a practicing lawyer with an emphasis on healthcare, labor, and employment law, coupled with an extensive involvement in the healthcare system of Pittsburgh, Pennsylvania, including his role as current President and CEO of the Passavant Hospital, give him an understanding of the community perspective on healthcare services and delivery that is critical in our understanding of the civilian view of veterans and the medical and psychosocial needs of veterans and their families.

Karen Gravelle, PhD (Psychology), MSW: Ms. Gravelle contributes a combined academic background in teaching developmental psychology and the psychology of women with extensive practical experience in providing psychotherapy to drug addicts and the morbidly obese and serving as a field instructor for students obtaining a Masters in Social Work. Using her background as a social worker and psychologist, she has written numerous books exploring the effect of psychological developmental stage on the ability of teenagers to cope with cancer, bereavement, adoption, and fatherhood, and to describe the impact of culture on the lives of middle-grade children from Cajun, Native American, and Appalachian communities. Her skills in weaving first-person interview material into a discussion of psychosocial, economic, and cultural factors has been very useful in formulating the approach taken in *Journey to Normal*.

Lt. Col. Thomas J. Stokes, MWS, CSW, LCSW: In his position as the Officer in Charge of the Combat Stress Clinic at Forward Operating Base Gardez, Afghanistan,

from May 2010 to April 2011, Lt. Col. Stokes contributes to the project a professional, first-hand experience of the deployment stresses faced by all military personnel serving in Afghanistan and the pressures confronting service women in particular. Lt. Col. Stokes has not only been in charge of providing mental health services to those deployed in Afghanistan, but has worked in a civilian capacity providing behavioral and other services for children and families in Allegheny County, PA, and for the Veterans Administration in aiding veterans involved in the criminal justice system. Thus, he is uniquely positioned to serve as a bridge in helping to articulate the gaps existing between civilian and military cultures in the United States and in understanding the psychosocial dynamics involved in reintegrating returning veterans into the family structure.

Andrew Swensen, PhD (Fine arts), MA: Mr. Swensen has held faculty positions at Brandeis University, Hamilton College, Wellesley College, and Western Michigan University where he taught courses in comparative literature, cultural studies, religious studies, the history of ideas, and Russian literature. Currently, he is an adjunct faculty member at the Heinz College of Carnegie Mellon University and the College of Fine Art, teaching aesthetics and critical judgment. In addition to contributing his wide background in the humanities to the making of *Journey to Normal*, Mr. Swensen's recent experience as Director of Pittsburgh Filmmakers enhances our team's ability to communicate relevant humanities concepts through film, and his current experience as a consultant to and Board Member of numerous cultural institutions is proving invaluable in negotiating the practical problems of fundraising and audience development.

H. Media Team

JulieHera DeStefano – Producer/Director: JulieHera DeStefano conceived the idea for *Journey to Normal* in the spring of 2009, and has since invested considerable professional effort and personal capital solely on its continued development. A graduate of Carnegie Mellon University (BFA), DeStefano has experience both in front of the camera and behind the scenes. She served as the Managing Director and Producer of an award-winning off-Broadway theater company and as the Business Manager of a New York-based film and photography studio whose clients included various celebrities and media organizations. In addition to her professional experience, DeStefano has the drive and passion to produce a successful and meaningful project, and is willing to commit herself fully to the process of supporting our veterans – including the risks assumed while traveling throughout Afghanistan with the US Military.

Andrew C. Batista – Cinematographer: Andrew C. Batista is an award-winning Cinematographer and Producer based in the Pittsburgh region with a strong interest in veteran's issues. His latest documentary (currently in post-production) follows members of the original Band of Brothers as they return to Walter Reed Army Medical Center to visit with current wounded warriors and reflect back on their own experiences serving in the military. A Pittsburgh Filmmakers graduate and grant recipient, Batista has an innate understanding of how to convey a human story within the context of a beautiful film. His *Piano Story* is a perfect example of the lush texture and attention to camera direction we

seek for the stateside component of *Journey to Normal*. Batista is a Summa Cum Laude graduate of the University of Pittsburgh.

Scott Anderson – Composer: A two-time Emmy Award-winner, the first in 2006 for his work composing the score for the documentary "*From Pittsburgh to Poland: Lessons from The Holocaust*" and the second in 2007 for his work as music director and co-producer of "*Live From Studio A: American Standards*," Anderson brings to his role as composer of the sound track for *Journey to Normal* a combination of musical talent and the ability to match music to cinematic story. In addition to his talents as a composer, music director, and producer, Anderson demonstrates a remarkable diversity as a musician, having played keyboard for nationally known rock and roll groups including the Temptations, the Drifters, Bo Diddley, the Coasters, Ronnie Specter, and the Vogues; jazz artists such as Claudio Roditi, Jerry Niewood and Marvin Stamm; and numerous local Big Bands. Anderson is a graduate of the Duquesne University School of Music.

John McDermott – Executive Producer, Domino Effect Films: As Executive Producer, Mc Dermott's role in the project is two-fold: to be a directing and artistic sounding board for DeStefano and her crew, and to be a technical and content advisor for her internet, social media, and multi-media approach. Currently, he is a Director and Head of US Enterprise Risk Technology within the Capital Markets Division of the Royal Bank of Canada in New York, with a 20-year career working on Wall Street. He is also a past Artistic Director and actor with Lightning Strikes Theatre Company, an award-winning off-Broadway company, and holds a BFA from Brock University in Canada. Based on his unique combination of talents, skills, experience, and perspective, McDermott is equally positioned to help in developing the artistic vision of the documentary film as he is in providing the technical assistance necessary to establish the internet and social media components of the project.

Select Members of Army and Air Force Public Affairs (PAOs): During the International Security Assistance Force (ISAF) clearance process and while in Afghanistan, DeStefano established strong working relationships with various members of the military Public Affairs units, many of whom have offered continued support as we shift focus home to the United States. Concrete contributions include still photography, archival video footage of military installations and operations as well as future marketing and publicity support and personal introductions to possible media partners.

I. Progress

Work on *Journey to Normal* is being carried out in three stages, the first two of which comprise the research portion of the project.

Stage 1: On-site Interviews with Female Soldiers During Their Deployment in Afghanistan

Stage 1 was completed in April, 2011

As mentioned earlier, Producer JulieHera DeStefano received clearance from ISAF and Army and Air Force Offices of Chief of Public Affairs to travel throughout US military bases in Afghanistan from December 20, 2010, through April 3, 2011, meeting with and interviewing over 100 female service members about their deployment experience, their perceptions of how their families were coping during their absence, and their expectations and concerns about what life would be like when they returned home. In addition to numerous notes that documented these interviews, 75 were filmed. These interviews provided us with information from a large cross-section of American women serving in a combat zone and have formed the basis of our understanding of the experience they will be bringing home with them.

Stage 2: Interviewing Returning Veterans and Their Families as the Veterans Resume Civilian Life

Stage 2 is currently in progress and will continue through the Fall of 2012.

We are now in the process of narrowing down the original group of veterans interviewed to 5-8 women and their families whose stories we intend to follow for a period of up to one year after their return. In determining the composition of this smaller group, we are seeking those who provide a true cross-section of post-deployment experience, as well as representatives of different ethnic groups and regional backgrounds. The grant period will be used to document interviews with these women and their families and, in collaboration with our humanities scholars and project advisors, to contextualize our findings in terms of sociology, medicine, etc. In the same timeframe, we will also continue to maintain contact via email, phone, Skype, and Googlechat with all female veterans from the larger group who wish to continue to be part of the project. Their input will help to inform our questions and allow us to place the experience of our 5-8 focus veterans in a larger context.

We have also begun work with a web designer and database developer/administrator to design our web portal and online Afghanistan Archival Interview Collection, and we have recruited a cinematographer and composer to join our creative team (see attached resumes).

Institutional Partners

As part of our continuing effort to build interest in the documentary, we have established relationships with several institutional partners.

- We have an emerging collaboration with UPMC, a large academic healthcare system with national reach. We are working together to explore funding opportunities to address veterans' issues.
- Pittsburgh Filmmakers has accepted our project as part of their Financial Conduiting Program, through which we are submitting this grant request.
- We have received exceptional support from the Department of Defense, The International Security Assistance Force, The Army, the Air Force, and the Marines. Department of Defense provided all clearances and all

accommodations, meals, and in-theater transportation for DeStefano's 3 ½ month embed in Afghanistan, including extensive travel within the region.

- Through our relationship with Pittsburgh Women in Film and Media, we were contacted by the media department at the Pittsburgh Technical Institute whose student production unit is working with us to produce a promotional video as part of their class project.
- Our local Federal Congressional Representative, Jason Altmire, has offered his continued support (see attached letter).
- We have established relationships with the Department of Veterans Affairs in Washington DC and have been granted access to conduct future interview as necessary.
- We have personal relationships with the Wounded Warrior Project, PA Hero Walk, Veterans Leadership Program of Western Pennsylvania, as well as local Veterans of Foreign Wars and American Legion posts – all of whom have expressed their enthusiasm for the project.

Stage 3: Production and Editing of the Final Documentary

Stage 3 is slated to begin Fall 2012

During Stage 3 we will finalize the storyline based on research conducted during the development phase, and assemble and edit the final documentary. Additionally, we will submit to various film festivals and conduct screenings as appropriate, and will seek national distribution through theatrical release and television broadcast.

J. Work Plan

Prior to commencement of the NEH grant period, the Afghanistan Archival Interviews will be transcribed in order to facilitate work during the actual grant period, therefore we are not seeking funding for these transcriptions as part of this request.

Mar/Apr 2012: (prior to start of Grant Period):

Transcripts of Afghanistan Archival Interviews sent to individual female participants for their review and sign off. Final approvals required by May 2012.

Meeting with Director JulieHera DeStefano and Editor to review plan for light edit on the Archival Afghanistan Interviews for inclusion in the Archival Interview Collection. Edit commences – to be completed July 2012.

May 2012: Grant Period begins.

Meeting of Scholars Team Dr. Barbara Barnes, LTC Thomas Stokes, Karen Gravelle, Ralph DeStefano and Andrew Swensen with Director

JulieHera DeStefano. Agenda to include distribution of Archival Interview transcripts, review of selected interview footage, and brainstorming session to consider humanities themes which require additional focus and development.

Continued on-site follow up interviews with selected female veterans and their families in their home communities and development of individual story lines.

June 2012: Meeting with Web Design and Development Team, RJ Thompson and Zola Design, Creative Team Lead John McDermott, Database Developer and Administrator Paul Pruchnik and Director Julie DeStefano to discuss creative concepts and technical requirements for database and web portal. Work commences.

Continued on-site follow up interviews with selected female veterans and their families in their home communities and development of individual story lines.

Individual phone/email consultation with Scholars and Advisors as needed.

July 2012: Meeting with Web Design and Development Team (as listed above) to review design plan. Edited Archival Interview files delivered to Development Team.

Continued on-site follow up interviews with selected female veterans and their families in their home communities and development of individual story lines.

Individual phone/email consultation with Scholars and Advisors as needed.

Aug. 2012: Meeting with Web Design and Development Team to review database population. Work commences on revisions and modifications.

Continued on-site follow up interviews with selected female veterans and their families in their home communities and development of individual story lines.

Meet with Scholars Team to review findings of veteran and family interviews. Identify recurring themes and approach for feature-length documentary. Suggestions for finalization of script. Review intended web portal content to refine humanities content.

Sept. 2012: Meeting with Web Design and Development Team to create test plan and test cases for GUI interfaces. Testing commences.

Conduct any necessary final interviews with veterans and their families in their home communities to provide storyline closure. Transcription of final interviews completed. Finalization of script commences.

Oct. 2012: Meeting with Web Design and Development Team to discuss final revisions, and determine web portal go live date.

Final script delivered.

K. Fundraising Plan

One of the main goals of *Journey to Normal* is to encourage and inspire community interest and involvement in support of veteran's issues; therefore we are seeking funding from a variety of sources including government, corporations, foundations, charitable trusts, and private donors.

We have established excellent relationships in the Western Pennsylvania region, which has one of the largest veteran populations in the country.

- We are currently have an emerging collaboration with the University of Pittsburgh Medical Center (UPMC). Together we are working to explore funding opportunities to address veteran's issues.
- Additionally the Hillman and Pittsburgh Foundations have expressed interest in the project, as well as numerous private donors.
- We have a number of private donors who will participate as part of our NEH cost share.
- The Department of Defense and ISAF have contributed significantly to our project by approving and providing accommodations, meals and travel throughout the region for DeStefano's 3 ½ month embed in Afghanistan.
- Funding proposals will be submitted to interested parties in the fall of 2011.

L. Organization Profile

Pittsburgh Filmmakers

Pittsburgh Filmmakers (est. 1971) is a nonprofit corporation designed to encourage the creation and understanding of media for noncommercial artistic and literary purposes. To this end, Filmmakers offers a curriculum of courses in film, video, and photography to university and independent students in the Pittsburgh region. Filmmakers also exhibits the work of prominent photographers and filmmakers in its two galleries, Melwood Screening Room, Regent Square Theater and Harris Theater. A key component of Filmmakers' mission is to provide equipment access and funding for independent media artists.

In January 2006, Pittsburgh Filmmakers merged with Pittsburgh Center for the Arts.

Pittsburgh Filmmakers/Pittsburgh Center for the Arts(PF/PCA) is dedicated to nurturing and encouraging artists, and the advancement of artistic excellence in all forms of visual art, from existing disciplines to those yet to be imagined. The artistic exchange, the sharing of thoughtful experiences with others, is at the core of our cultural philosophy. We believe that cultivating a fertile environment for artistic exploration and expression is essential to the community's growth. It is crucial that art (making it and showing it) is accessible, especially in time of conflict and fear. The creation of art is inextricably linked to free thought; and should never be limited by fear or the pragmatic demands of the open market. Art inspires community, at every level, to advance cultural dialogue. PF/PCA provides opportunities for this sort of dialogue by focusing on both content, and space, creating environments that encourage an open exchange of images and ideas.

Domino Effect Films, LLC

Founded in 2008 by a team of artists who aspire to grow small gems of ideas into impactful big screen projects, Domino Effect Films' mission is to translate the moving, human story into moving motion pictures. Together, we bring over 50 years of combined experience in front of the camera and behind the scenes.

The Domino Effect begins with one single idea that starts a chain reaction. Ideas that reveal. Ideas that inspire. Ideas that connect – one after the other, after the other. In this regard, *Journey to Normal* fits the description of a domino effect perfectly.

M. Bibliography

Journal Articles

Boscarino JA, Larson S, Ladd I, et al. Mental health experiences and needs among primary care providers treating OEF/OIF veterans: preliminary findings from the Geisinger Veterans Initiative. *Int J Emerg Ment Health*. 2010;12:161-170.

Brown WB. Another Emerging “Storm”: Iraq and Afghanistan veterans with PTSD in the criminal justice system. *Justice Policy Journal*. 2008, Volume 5 (2).

Byrne CA, Riggs DS. The cycle of trauma: relationship aggression in male Vietnam veterans with symptoms of post traumatic stress disorder. *Violence and Victims*. 1996;11:213-225.

Dichter ME, Cerulli C, Bossarte RM. Intimate partner violence victimization among women veterans and associated heart health risks. *Womens Health Issues*. 2011;21(4 Suppl):S190-S194.

Dutra L, Grubbs K, Greene C, et al. Women at war: implications for mental health. *J Trauma Dissociation*. 2011;12:25-37.

Erbes CR, Meis LA, Polusny MA, Compton JS. Couple adjustment and posttraumatic stress disorder symptoms in National Guard veterans of the Iraq war. *J Fam Psychol*. 2011 May 30. [Epub ahead of print]

Friedman MJ. Acknowledging the psychiatric cost of war. *N Engl J Med*. 2004;351:75-77.

Hamilton AB, Poza I, Washington DL. "Homelessness and Trauma Go Hand-in-Hand": Pathways to Homelessness among Women Veterans. *Womens Health Issues*. 2011;21(4 Suppl):S203-209.

Haskell SG, Mattocks K, Joseph L, Goulet JL, et al. The burden of illness in the first year home: do male and female VA users differ in health conditions and healthcare utilization. *Womens Health Issues*. 2011; 21: 92–97.

Iverson KM, Hendricks AM, Kimerling R, et al. Psychiatric diagnoses and neurobehavioral symptom severity among OEF/OIF VA patients with deployment-related traumatic brain injury: a gender comparison. *Womens Health Issues*. 2011;21(4 Suppl):S210-S217.

Jankosky CJ, Hooper TI, Granado NS, et al. Headache disorders in the millennium cohort: epidemiology and relations with combat deployment. *Headache*. 2011;51:1098-1111.

Kaplan MS, Huguet H, McFarland H, Newsom JT. Suicide among male veterans: a prospective population-based study. *Journal of Epidemiology and Community Health*. 2007; 61: 619-624.

Mengeling MA, Sadler AG, Torner J, Booth BM. Evolving comprehensive VA women's health care: patient characteristics, needs, and preferences. *Womens Health Issues*. 2011;21(4 Suppl):S120-129.

Nunnink SE, Goldwaser G, Heppner PS, et al. Female veterans of the OEF/OIF conflict: concordance of PTSD symptoms and substance misuse. *Addict Behav.* 2010;35:655-659.

Schwarz EB, Longo LS, Zhao X, et al. Provision of potentially teratogenic medications to female veterans of childbearing age. *Med Care.* 2010;48:834-842.

Smith BN, Shipherd JC, Schuster JL, et al. Posttraumatic stress symptomatology as a mediator of the association between military sexual trauma and post-deployment physical health in women. *J Trauma Dissociation.* 2011;12:275-289.

Sternke LM. Measurement of military combat exposure among women: analysis and implications. *Womens Health Issues.* 2011;21(4 Suppl):S160-168.

Street AE, Vogt D, Dutra L. A new generation of women veterans: stressors faced by women deployed to Iraq and Afghanistan. *Clin Psychol Rev.* 2009;29:685-694.

Vogt D, Smith B, Elwy R, et al. Predeployment, deployment, and postdeployment risk factors for posttraumatic stress symptomatology in female and male OEF/OIF veterans. *J Abnorm Psychol.* 2011 Jun 27. [Epub ahead of print]

Vogt D, Vaughn R, Glickman ME, et al. Gender differences in combat-related stressors and their association with postdeployment mental health in a nationally representative sample of U.S. OEF/OIF veterans. *J Abnorm Psychol.* 2011 May 30. [Epub ahead of print]

Washington DL, et al. Tailoring VA Primary Care to Women Veterans: Association with Patient-Rated Quality and Satisfaction. *Womens Health Issues.* 2011;21(4 Suppl):S112-129.

Books

Browder L, Pflaeging S. *When Janey Comes Marching Home: Portraits of Women Combat Veterans.* University of North Carolina Press. Chapel Hill, NC: May 2010.

Holmstedt K. *The Girls Come Marching Home: Stories of Women Warriors Returning from the War in Iraq.* Stackpole Press. Mechanicsburg, PA. 2009.

Conferences

Adm. Mike Mullen, Chairman of the Joint Chiefs of Staff. Conference on Military Professionalism. National Defense University, Washington, DC. January, 2011

Government Sources

National Legislative Service: 1. FY2010 VA Budget Released. *VFW Washington Weekly,* Feb. 27, 2009.

United States Census Bureau. *Resident Population Data: Population Change.* December 23, 2010.

US Department of Veterans Affairs. *Fifth Annual Report of the Department of Veterans Affairs Undersecretary for Health Special Committee on Post-Traumatic Stress Disorder*. 2007.

US House of Representatives Veterans Affairs Committee. Press release. July 18, 2007.

Mental Health Advisory Team (MHAT) IV. *Operation Iraqi Freedom: Final Report*. Office of the Surgeon Multinational Force – Iraq and Office of the Surgeon General, US Army Medical Command 2006.

Sixteenth Annual Progress Report: Community Homelessness Assessment, Local Education and Networking Group (CHALENG) for Veterans (FY 2009). Services for Homeless Veterans Assessment and Coordination. March 17, 2010.

US Department of Defense. Department of Defense Task Force on Mental Health. 2007. Veterans Leadership Program of Western Pennsylvania. At: http://www.vlpwpa.org/content.agent?page_name=ABOUT+US Accessed 8/26/2009.

US Department of Veterans Affairs. Homeless Veterans: Overview of Homelessness. 2008. <http://www1.va.gov/homeless/page.cfm?pg=1> Accessed 8/26/2009

Conway JT, General, Commandant of the Marine Corps. *Mental Health Advisory Team (MHAT) IV Brief*. April 18, 2007.

Other

The American Legion Guide. *Women Veterans: Identifying Risks, Services, and Prevention*. Accessed August 11, 2011.

Savych B, Klerman JA, Loughran DS. *Veteran Unemployment as Measured in the Current Population Survey and the American Community Survey*. Rand Corporation. 2008.

Women in Military Service for America Memorial Foundation, Inc. *Statistics on Women in the Military*. 2008.

Korb LJ, Rundlet P, Bergmann M, et al. *Beyond the Call of Duty*. Center for American Progress. March 6, 2007.

News Media

Hefling K. *Female GIs Struggle with Higher Rates of Divorce*. Associated Press. March 8, 2011.

Roberts J. *Female Veterans Facing a New Battle – Higher Unemployment Than Civilians*. Fox News. May 26, 2011.

Mitchell R. *For Women Veterans, Battles Go On at Home*. CBS. February 22, 2011.

Fiore F. *Female Veteran Fights an Invisible Injury*. Los Angeles Times. April 9, 2011.

Waters R. *Iraq War's Mental Impact Grows Months After Return*. Bloomberg News. November 14, 2007.

Norris M. *Reported Cases of Sexual Assault in Military Rise*. National Public Radio. October 4, 2007.

Bumiller E. *Pentagon Report Places Blame for Suicides*. New York Times, July 29, 2010.

Hillard G. *Scars of War Run Deep for Many Female Vets*. National Public Radio. October 4, 2007.

Associated Press. *New Study Shows 18 Percent of Veterans Unemployed*. February. 2007.

N. Collections of Materials to Be Used for Journey to Normal

The primary source material for *Journey to Normal* will be the filmed interviews of female veterans of the Iraqi/Afghanistan conflict and their families. Additional material will be derived from interviews conducted with other military personnel, including military mental health specialists, and still photographs and video clips provided by the appropriate Army/Air Force Public Affairs Offices, which they have agreed that we may use.

Treatment:

***Journey to Normal:
Women of War Come Home***

by

JulieHera DeStefano and Karen Gravelle

Contact:

JulieHera DeStefano

(b)

(6)

The Writers Guild of America, East, Inc.

Registration Number: (b) (6)

Treatment
Journey to Normal: Women of War Come Home

(b) (4)



(b) (4)



(b) (4)



(b) (4)

Related Elements

Important auxiliary products will include:

- A searchable project database housing the Afghanistan Archival Interviews
- A web portal, created to be an organic perpetual forum where we can continue to develop humanities themes, where veterans can connect with each other and with veterans' services and can share their personal stories with all of us through an online submission and review process monitored by our web team

Voice and POV

From day one, the main goal of *Journey to Normal* has been to serve as a vehicle for the voices of these courageous women and their families; therefore, we bring no "agenda" to the process. We believe these stories belong to the women themselves and must be heard from their point of view in their own words and voices. As we address the humanities themes and compare and contrast them in relation to each storyline, we will consider using voice-over narration if it becomes the most effective tool to convey our findings.

(b) (4)

Call to Action

The feature length documentary and all associated projects/products will be designed as a Call to Action for our communities. From mental health professionals to family members

to educators to everyday citizens – we want to inspire our viewing audience to get involved and become part of effective solutions for our veterans. We believe the path to involvement begins with the first step of recognition. If our audience leaves thinking about their family members or neighbors or friends who have served, if they make the connection between the stories on the screen and their own lives, we have faith the change will come.

Scott Anderson

Composer

Hewlett Anderson

(b) (6)

scott@hewlettanderson.com

www.hewlettanderson.com

Scott Anderson is an *Emmy* Award-winning composer, music director, producer, and one of the Pittsburgh region's most sought-after keyboard players.

Scott received an *Emmy* award in 2006 for his work composing the score for the award-winning documentary "*From Pittsburgh to Poland: Lessons from The Holocaust*." In 2007 he won BOTH an *Emmy* and a *Telly* award for his work as music director and co-producer of "*Live From Studio A: American Standards*". Scott was also nominated for Emmy awards in 2003 and 2004 for his work as Music Director of **WQED's** "*Live From Studio A*" television show and again in 2010 for music contributed to the film "*In Service*", a joint production of **Pittsburgh Filmmakers** and **Bricolage**. He was the organist for the **Pittsburgh Penguins** and a member of the Penguin's house band, **The Blue Line Band**, for three years.

Scott's musical diversity is what propelled him to preferred status as a keyboard player for the region's top performers, including **Joe Negri, Maureen Budway, HB Bennett, Eric DeFade, Lisa Bleil, Pete Hewlett, Chizmo Charles, Billy Price, Kenny Blake, Benny Benack** and on and on. He can go from Jazz to Big Band to straight-ahead Rock & Roll without missing a beat.

His own current projects include playing keyboards, singing and writing songs for the **Hewlett-Anderson** band. He is also the Keyboardist and Music director for **Cityscape**.

And here's an interesting bit of pop culture trivia: Scott was the Keyboardist & Musical Director of **The Vogues** from 1989-1995!

He's played with a number of National artists including **The Temptations, The Drifters, Bo Diddley, The Coasters, Ronnie Specter, Lou Christie, Leslie Gore, The Shirelles, Little Anthony, Sam Moore (Sam & Dave), Peter Noone, Barbara Lewis, Frankie Ford, Len Barry, Bryan Hyland, Tommy Roe, The Crystals & Jay and the Americans**.

He's also played with some top National Jazz artists including **Claudio Roditi, Jerry Niewood and Marvin Stamm**.

As far as regional bands – Scott has played or recorded with **Modern Times, The Late Edition, The Sleaze, Up Front, Grapevine, Vibro Kings, Ice Cream Headache, The Balcony Big Band, Jazz for Juniors & The Benny Benack Band**.

Creative Team – *Journey to Normal: Women of War Come Home*

Scott is a graduate of the **Duquesne University School of Music.**

Creative Team – *Journey to Normal: Women of War Come Home*

- **ANDREW C. BATISTA** - (b) (6)

Mars, Pennsylvania

PROFESSIONAL SUMMARY

A result-driven individual who has demonstrated substantial accomplishments in a short period of time in the field of film and video production. Enjoys working with others, and strives to achieve high standards and goals with a strong desire to surpass expectations.

TECHNICAL SKILLS

Final Cut Pro Studio • After Effects • Photoshop • Motion • Microsoft Office • Panasonic AF-100, HVX-200, DVX 100, SDX-900 • Bolex (16mm) • Arri BL (16mm) • Still photography (35mm/DSLR)
Teleprompter Operator • Lighting for Film and Video

PROFESSIONAL EXPERIENCE

FREELANCE VIDEO PRODUCER & DIRECTOR 2009-Current
Clients Include: Heinz, StarKist, Alcoa, Red Bull Energy Drink, Carnegie Science Center, Source One Distributors, Association of Former Federal Narcotics Agents (AFFNA)

NEW PERSPECTIVE PRODUCTIONS – Residency Fall 2008- Spring 2009
Filmmaker in Residence: Produced “Piano Story” (Pittsburgh, PA)

RACING DREAMS August 2007
Documentary; Dir. Marshall Curry
Production Assistant (Beaver Falls, PA)

THE HAUNTING HOUR: DON'T THINK ABOUT IT Fall 2006
Feature Film; Dir. Alex Zamm
Behind the scenes cameraman (Pittsburgh, PA)

GRADUATION Summer 2005
Feature Film; Dir. Michael Mayer
Set-Production Assistant (Pittsburgh, PA)

COMPLETED SHORT FILMS (2004-2007)

“Life At Twenty” (2010) • “MR.AB” Series (2009-2010)” • “Piano Story” (2009)
“Yesterday” (2007) • “Feral” (2007) • “Loose Connection” (2006)

EDUCATION

UNIVERSITY OF PITTSBURGH – Pittsburgh, Pennsylvania Graduated Summa Cum Laude 2008
B.A. in Administration of Justice; Minor in History

PITTSBURGH FILMMAKERS – Pittsburgh, Pennsylvania 2004 - 2009
Certificate in Film Production

Creative Team – *Journey to Normal: Women of War Come Home*

- “Life At Twenty” awarded first place of 2010’s first competitive Film Kitchen.
- “Piano Story” was the “Official Selection” of the 2010 Heartland Film Festival (Indiana), 2010 Redemptive Film Festival (Virginia), and 2009 Big Easy International Film Festival (Louisiana).
- “Piano Story” awarded the “Redemptive Film Award” from the Redemptive Film Festival
- Recipient of Pittsburgh Filmmaker’s First Works Grant (Spring 2008)
- Loose Connection awarded *Best Narrative Short* in the Carnegie Mellon University 2008 STUFF Film Festival.
- “Loose Connection” was an “Official Selection” of the 2007 Three Rivers Film Festival
- Published Photographer in New York City’s *The Village Voice* and *URB Magazine*.

JulieHera DeStefano
AEA/SAG
Producer

(b) (6)

Production:

February 2008 – Present

Independent Producer

New York, NY

- Creation of various media projects ranging from short commercial video to feature length documentary
- Creator/Producer of *Journey to Normal: Women of War Come Home* – Domino Effect Films, LLC
 - Established relationships with appropriate Department of Defense contacts and secured a 3 ½ month embed with the US military in Afghanistan in order to interview women on deployment
 - Met with and interviewed over 100 women while in country and filmed 75 of these interviews
 - Concept development, research and development, fundraising, selection/hiring of all creative team members, recruitment of appropriate scholars, negotiation of contracts
- Promotional HD Video project, *Bride for a Day* – Cotton Bride, Inc.
- Promotional HD Video project, *Fireflies Collection Launch* – Cotton Bride, Inc
- Website Design & Documentation, *Traders Freedom Launch* – Investors Analysis, LLC

June 2003 – January 2008

Below 14th Street Films, Inc./Joseph Moran Photography, Inc.

New York, NY

Studio Manager/Line Producer

- Responsible for daily operation of a commercial film and photography studio as well as production of all large-scale projects
- Handled all contract negotiation, usage agreements, establishment of and adherence to all budgets, hiring of talent and production staff
- Arranged transportation for shoots locally and nationwide
- Relationship management of clients, staff, contractors, and talent
- Analysis of current business to identify trends and revenue streams
- Clients included HBO, Time, CNN, Time Warner, and various celebrities

January 2000 – January 2007

Lightning Strikes Theatre Company, Inc.

New York, NY

Managing Director/Member

- Responsible for all business operations of a Not-For-Profit theater company producing an average of 2 to 3 productions a year

Creative Team – *Journey to Normal: Women of War Come Home*

- Creation/management of operating and production budgets
- Oversaw fundraising efforts including establishment of Board of Directors, events, mailing campaigns, grant preparation
- Creation and implementation of mission statement
- Worked closely with Artistic Director to establish artistic season, set artistic objectives, and quantify success
- Selection/hiring/management of actors, technical staff and administrative team
- Contract negotiation
- Maintenance of company records
- Transition for successful projects to Equity contract productions

Performance:

1990 – 2005

Actor/Commercial Print Model

Pittsburgh, PA – New York, NY

- Roles included feature films, independent films, regional theater, off-Broadway theater, civic light opera, industrial film, promotional spokesperson, and commercial print campaigns

Education:

B.F.A, Carnegie Mellon University, Pittsburgh, PA

Continuing Education Program in Arts Administration, New York University, New York, NY

References available upon request

John S. McDermott

(b) (6)

A large rectangular grey box redacting the contact information for John S. McDermott.

Experience

2008-Present

Executive Producer

Domino Effect Films, LLC,

- Executive Producer, *Journey to Normal: Women of War Come Home* – a feature-length documentary exploring the issues surrounding the reintegration of female veterans back into their families and communities after deployment

1990-2005

Artistic Director

Member

Lightning Strikes Theatre Company

- Award winning company produced 65 Off-Broadway productions during its fifteen year history

Training

The Neighborhood Playhouse

Brock University, B.F.A.

Employment History

Royal Bank of Canada,

December, 2011 – Present

Director, Head of U.S. Enterprise Risk Technology, Capital Markets Division

Bank of America - Merrill Lynch,

November, 2007 – November, 2011

Senior Business Analyst/Software Development Manager – Global Proprietary Trading Desk

Investors Analysis LLC,

January, 2003 – October, 2007

CEO, Quantitative Analytics Software & Portfolio Management and Risk Tools

CURRICULUM VITAE
University of Pittsburgh and UPMC

Name: Barbara E. Barnes, MD, MS

Birth Place:

(b) (6)

Home Address:

(b) (6)

Citizenship:

Home Phone:

Business Address: Office of Sponsored Programs and
Research Support
UPMC
US Steel Tower, Floor 58
600 Grant St.
Pittsburgh, PA 15219

E-Mail Address: barnesbe@upmc.edu

Business Phone: (412) 647-8212

Education, Licensure, and Certification:

B.S., Psychology: University of Maryland, College Park, MD.: 1969 (with General Honors and Honors in Psychology)

M.D.: Pennsylvania State University, Hershey, PA: 1973

M.S., Health Administration: Gannon University, Erie, PA: 1993

Post-Graduate Training:

PGY 1 and 2 Residency in Internal Medicine: The Bryn Mawr Hospital, Bryn Mawr, PA: 1973-1975

PGY 3 Residency in Internal Medicine: Harrisburg Hospital, Harrisburg, PA: 1975-1976

Licensure by the National Board of Medical Examiners/Pennsylvania Board of Medicine: 1974 to present

Certification by the American Board of Internal Medicine: 1976

Professional Experience:

1976- 1981: Private practice of internal medicine, Titusville, PA

1981-1987: Emergency department physician and Co-Director, Titusville Hospital, Titusville, PA

1987-1992: Emergency department physician, Saint Vincent Health Center, Erie, PA

1988-1990: Director of Regional Provider Relations, Saint Vincent Health Center, Erie, PA

Humanities Scholar – *Journey to Normal: Women of War Come Home*

1990-1993: VP, Provider Relations, Saint Vincent Health Center, Erie, PA

1993-1994: Sr. VP, Provider Relations, Saint Vincent Health Center, Erie, PA

1994-1997: Assistant Dean, Continuing Education, University of Pittsburgh

1994-2006: Assistant Vice Chancellor for Continuing Education, University of Pittsburgh

1997-Present: Associate Dean for Continuing Education, University of Pittsburgh

2004-2009: VP, Contracts, Grants, Intellectual Property, UPMC

2008-Present: Associate Vice Chancellor for Continuing Education and Industry Relationships, University of Pittsburgh

2009-Present: VP, Sponsored Programs, Research Support, and CME, UPMC

Current Responsibilities:

Oversee continuing professional education for the six Schools of the Health Sciences at the University of Pittsburgh as well as CME, nursing, and pharmacy education for all UPMC locations.

In collaboration with the Vice Chancellor for Research Conduct and Compliance, oversee implementation of the industry relationships policy at the University of Pittsburgh Schools of the Health Sciences and UPMC

Oversee the University of Pittsburgh Health Scholars Academy

Oversee the University of Pittsburgh Office for Oversight of Anatomic Specimens

Oversee industry-initiated clinical trials, clinical trials billing compliance, and extramurally funded projects at UPMC. Principal investigator of the Department of Defense funded diabetes project. Led the community preparedness component of the Strategic Biodefense Initiative funded through the Pennsylvania Department of Military and Veterans Affairs/Pennsylvania National Guard.

Participate in numerous committees and special projects.

Professional Organizations:

Alliance for Continuing Medical Education: Previous member, Board of Directors

Accreditation Council for CME: Previous Chair of the Board of Directors and Accreditation Review Committee; current accreditation and recognition surveyor

American College of Physicians: Fellow

American Medical Association: Member, Section on Medical Schools

Association of American Medical Colleges: Chair, CME Section of the Group on Educational Affairs; Member, Group on Educational Affairs Steering Committee; Member, Council of Academic Societies

Humanities Scholar – *Journey to Normal: Women of War Come Home*

Pennsylvania Medical Society: Vice Chair, CME Commission; CME accreditation surveyor

Society for Academic CME: Prior President; Prior Chair, Research Endowment Council

Scholarly Activities:

Publication of numerous articles and book chapters.

Co-editor of “The Continuing Professional Development of Physicians”.

Reviewer for several professional journals.

Community Organizations:

Global Pittsburgh: Member, Board of Directors

Pine Creek Land Conservation Trust: Member, Board of Directors

World Affairs Council of Pittsburgh: Member, Board of Directors

RALPH T. DESTEFANO

(b) (6)

EDUCATION

- UNIVERSITY OF PITTSBURGH - SCHOOL OF LAW
J.D., 1959

Admitted to Practice Law on the following Courts:

- United States Supreme Court
 - United States Third Circuit Court of Appeals
 - United States District for Western District of Pennsylvania
 - Pennsylvania Supreme Court
 - Pennsylvania Superior Court
 - Pennsylvania Commonwealth Court
 - Allegheny Common Pleas Court
- CORNELL UNIVERSITY - SCHOOL OF HOTEL ADMINISTRATION
B.S. (with Distinction), 1955

MILITARY SERVICE

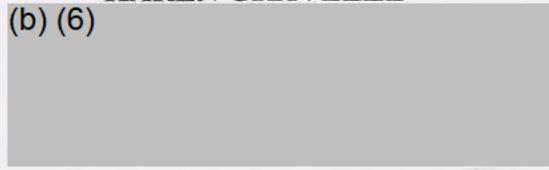
- U.S. ARMY
Quartermaster Corp
Food Service Command, Fort Lee, Virginia
1959 to 1960
1960 to 1965 – Inactive Reserve

PROFESSIONAL EXPERIENCE

- PASSAVANT HOSPITAL FOUNDATION, Pittsburgh, Pennsylvania
2009 to present; President and Chief Executive Officer
Responsible for the overall management of the Foundation, and accountable for the development and successful implementation of Foundation policies, plans and programs.
- UPMC HEALTH SYSTEM, Pittsburgh, Pennsylvania
1998 to 1999; Senior Vice President, Hospital Division
Responsible for the initial overall coordination and integration of services for thirteen Hospitals within the UPMC Health System.
- PASSAVANT HOSPITAL, Pittsburgh, Pennsylvania
1990 to 1998; President and Chief Executive Officer
Responsible for overall management of the multi-million dollar 292-bed community Hospital and two professional office buildings on campus. Additionally, responsible for the overall management of three Corporate subsidiaries of which include a 259-unit continuing care retirement community.
- HOUSTON HARBAUGH, P.C., Pittsburgh, Pennsylvania
1988 to 1990; Attorney - General corporate law firm with emphasis on health care law.
- THORP, REED & ARMSTRONG, Pittsburgh, Pennsylvania
1963 to 1988, Law Firm - 70 Attorneys - Corporate Law
Partner and Member of Firm Executive Committee
Chairman of Labor Law Department

KAREN GRAVELLE

(b) (6)



Profession: Writer/Editor/Photographer

Education: PhD Biopsychology/Animal Behavior
City University of New York

MSW Catholic University

BA University of Oregon
Major: Spanish

Employment:

Editor/Writer: 1982-Present

As the wide range of my publications indicates, one of my strengths as an editor and writer is my ability to communicate successfully with virtually any audience. I have published fiction for 7-year olds, interview books on emotionally painful subjects for teenagers, and technical medical articles – primarily in the areas of immunology, oncology, genetics, biotechnology, women’s health, and AIDS – for physicians. I have also scripted numerous health-related videos for the general public and healthcare professionals. My versatility is based on both my educational background and my strong interview skills. I am particularly good at translating difficult concepts into language accessible to the target group desired.

Freelance: January 1988 - Present

As a freelance writer, I have authored twenty books: twelve for children, seven for adolescents, and one for adults. I have also ghosted innumerable medical articles intended for the general public and/or medical journals, and I have written a variety of patient education and press materials for major pharmaceutical firms. In addition, I have scripted health-related videos intended for the general public, as well as instructional videos and webcasts for healthcare personnel.

Staff Positions:

Senior Science Editor January 1985 - May 1986
Fox Chase Cancer Center

Humanities Scholar – *Journey to Normal: Women of War Come Home*

Philadelphia, Pennsylvania

As Senior Science Editor, my primary function was to translate the complex biomedical and basic research conducted at Fox Chase into feature articles of interest to the general public.

Director of Public Information
Cancer Research Institute
New York, New York

May 1983 - December 1984

At CRI, my major responsibility was to inform and educate the general public through the organization's newsletter about immunological approaches to the diagnosis, treatment, and prevention of cancer.

Photographer: 1986-Present

As a photographer, my photographs have appeared in my own children's books, in the National Black Child Development Institute's calendars ('88,'89,'90), and in other publications.

Psychotherapist/Administrator

Renaissance Medical Group
New York, New York

May 1986 - February 1987

While at Renaissance, I developed and supervised the behavioral modification support program for obese patients and provided group and individual therapy for those struggling to deal with the emotional and social problems involved in achieving and maintaining weight loss.

Greenwich House Counseling Center
New York, New York

August 1970 - September 1975

At GHCC, a psychiatric clinic for drug abusers and their families, I provided individual and group therapy, designed and implemented a new treatment program, and served as a field instructor for MSW students from New York University.

Hospital for Special Surgery
New York, New York

June 1969 - April 1970

Medical social worker.

College Professor

Visiting Assistant Professor, Hunter College, 1982

Visiting Assistant Professor, Hamilton College, 1981

Adjunct Lecturer, Hunter College, 1978-1981

During this period, I taught a range of courses in psychology, including Introductory Psychology, Human Development, Animal Behavior, Psychology of Women, and Sex and Behavior.

Scholarly Publications

Simon CA, Gravelle K, Bissinger B, Eiss I, and Ruibal R. The role of chemoreception in the iguanid lizard, *Sceloporus jarrovi*. *Animal Behavior*, 1981, 29 (1), 46-54.

Gravelle K and Simon CA. Field observations on the use of the tongue-Jacobson's organ system in two iguanid lizards, *Sceloporus jarrovi* and *Anolis trinitatis*. *Copeia*, 1980, (2), 356-359.

Mirenda J, Eakins D, Gravelle K, and Topoff H. Predatory behavior and prey selection by army ants in a desert grassland habitat. *Behavioral Ecology and Sociobiology*, 1980, 7, 119-127.

References

Available upon request.

Thomas John Stokes

(b) (6)

Country of citizenship:
 Veterans' Preference:
 Highest Grade:
 Contact Current Employer:

(b) (6)

AVAILABILITY

DESIRED LOCATIONS

WORK EXPERIENCE

U.S. Department of Veteran's Affairs 6/2011 - Present
 Pittsburgh, PA US

Salary: (b) (6)
 Hours per week: 40

Social Worker, Veteran's Justice Outreach Program

Provide Case Management to Veterans who are involved with the Criminal Justice System.

Work members of the legal system, community representatives, and others, to develop and implement procedures related to the implementation and operation of Veteran's Treatment Courts.

conduct Outreach and In-Services to members of the community, the legal system, and others.

United States Army Reserves 12/1985 - Present
 Pittsburgh, PA US

Hours per week: Varied

LTC, Medical Service Corps

Function as Social Work Officer providing psychosocial services to Soldiers and Military Dependents.

Allegheny County Department of Human Services 4/1999 - 6/2011
 Pittsburgh, PA US

Salary: (b) (6)
 Hours per week: 40

Social Work Manager, Managed Care Unit

Manage the Unit responsible for ensuring the provision of Physical and Behavioral Health Care coverage for children and families.

Engage in assessment and consultation activities related to consumer Physical and Behavioral health Care Needs.

Develop policies and procedures related to the Physical and Behavioral needs of Children and Families.

Work with agency staff and consumers to ensure that medical and psychosocial needs of consumers are met.

Participate in multidisciplinary staff meetings with consumers in order to assess and engage consumers in relation to physical and behavioral health needs.

United States Army 5/2010 - 4/2011
FOB Gardez, Paktya Afghanistan

Hours per week: 84

OIC Combat Stress Clinic

Function as the OIC of a Combat Stress Clinic at FOB Gardez in the Paktya region of Afghanistan.

Duties include traveling to Combat Outposts in order to provide comprehensive behavioral health services to military personnel, civilians, and local nationals throughout the Paktya region.

Coordinate services as necessary with multiple entities including Commanders and various echelons of care to provide patient centered and seamless behavioral health services.

Provide direct care to soldiers, civilians, and local nationals using a variety of behavioral health treatment models. (Contact Supervisor: Yes, Supervisor's Name: COL Michael Kolodziej, Supervisor's Phone: DSN 481-8333)

Allegheny County Department of Human 6/1995 - 4/1999
Services
Pittsburgh US

Salary: (b) (6)

Hours per week: 40

Manager, Resource Coordinators

Managed the Department responsible for the planning, development and coordination of services for children and families. (Contact Supervisor: Yes, Supervisor's Name: Mary Young, Supervisor's Phone: (b) (6))

Allegheny County Department of Human 6/1989 - 6/1995
Services
Pittsburgh US

Salary: (b) (6)

Hours per week: 40

Social Work Supervisor

Trained and assisted caseworkers to perform their assigned duties and responsibilities.

Developed and implemented services for children and families. (Contact Supervisor: Yes, Supervisor's Name: Mary Young, Supervisor's Phone: (b) (6))

Allegheny County Department of Human 9/1985 - 6/1989
Services
Pittsburgh US

Salary: (b) (6)

Hours per week: 40

Social Worker 1

Monitored contracted Services and assessed quality of programs.

Provided liaison and coordination between the agency, service providers, and community resources.

Conducted training and policy interpretation.

Allegheny County Department of Human 6/1982 - 9/1985
Services
Pittsburgh US

Salary: (b) (6)

Hours per week: 40

Caseworker

Assessed functioning, developed treatment plans, and provided treatment to children and families.

Managed client case loads and coordinated referrals to community and professional resources.

Participated in and presented at court hearings.

EDUCATION

University of Pittsburgh
Pittsburgh, PA US
Certification - 4/1994

(b) (6)

a Pennsylvania

Department of Education Certification as a Home and School Visitor.

Community College of Allegheny County
Pittsburgh, PA US
Associate Degree - 4/1991

(b) (6)

Major: Nursing

(b) (6)

University of Pittsburgh
Pittsburgh, PA US
Master's Degree - 4/1985

(b) (6)

Major: Social Work

(b) (6)

California State University
California, PA, 15419 US
Bachelor's Degree - 4/1980

(b) (6)

Major: Social Work

(b) (6)

AFFILIATIONS

National Association of Social Workers Member

Academy of Certified Social Workers Member

Reserve Officers Association Member

University of Pittsburgh Field Instructor

Military Officers Association of America Member

American Board of examiners in Clinical Social Work Board Certified Diplomate in Clinical Social Work

REFERENCES

(b) (6)

ANDREW J. SWENSEN

(b) (6)

PROFESSIONAL EXPERIENCE

Consultant, Contract Service Provider

11/10-present

- Provide consulting service to nonprofit clientele in the areas of program management, organizational development, board development, and strategic planning
- Deliver professional services to nonprofit organizations on an as-needed basis, in the areas of audience development, program planning, constituency building, and external relations
- Current Client List: Pittsburgh Music Alliance, Silk Screen Asian Film Festival, Union Project, Denis Theatre Foundation

Of Counsel

501c3² Consulting

11/10-present

- Provide consulting service to nonprofit clientele in the areas of program management, organizational development, board development, and strategic planning
- Work with corporate clients to advise on matters of philanthropic giving and community engagement
- Current Client List: Visit Pittsburgh, Friendship Development Associates

Adjunct Faculty

Carnegie Mellon University

9/08-present

- Conduct course on Aesthetics and Critical Judgment for the Heinz College of graduate studies and the College of Fine Art

Director

Pittsburgh Filmmakers

3/05-11/10

- Oversaw education program with 1,500 enrollments per year and an exhibition program in three theaters with 50,000 patrons per year
- Supervised personnel and administration for a program unit having \$2 million in activity, 20 full-time employees, and approximately 20 part-time employees
- Supervised the largest film festival in Pittsburgh, and increased attendance by over 60% in three years
- Supervised finance department and financial operations, including drafting and administration of a \$3.6-4.0 million budget
- Administered facilities for a NASAD-accredited school of visual arts, three cinema theaters, and two galleries
- Cultivated and maintained relationships with external stakeholders, including 10 colleges and universities, other nonprofit organizations, and public institutions
- Maintained relations with individual and institutional funders, and created new funding opportunities
- Conceived and implemented strategic partnerships with area institutions in education, private industry, and the nonprofit community
- Served as staff liaison to board committees on finance and audit

Visiting Associate Professor, Adjunct Slippery Rock University

9/09-12/09

- Presented course on Film and Political Theory

Humanities Scholar – *Journey to Normal: Women of War Come Home*

Special Assistant to the President	The Pittsburgh Foundation	7/03-3/05
<ul style="list-style-type: none">• Served as chief of staff in a foundation with 36 employees and assets of \$540 million• Supervised administration and personnel of the Executive Office of the Foundation• Coordinated and facilitated functions of the full Board of Directors• Served as executive secretary and primary staff liaison to the full Board as well as to the Executive Committee and the Governance Committee of the Board• Managed and facilitated interdepartmental activities and collaborations of senior leadership team• Managed project timelines, workflows and deliverables of the Executive Office• Promoted the Foundation with external constituencies, and nurtured external relations		
Assistant Professor	Brandeis University	8/97-5/03
Assistant Professor	Hamilton College	8/96-8/97
Assistant Professor	Wellesley College	8/95-8/96
Assistant Professor	Western Michigan University	9/94-7/95

CURRENT BOARD AND COMMITTEE SERVICE

New Leadership Board of the Pittsburgh Symphony Orchestra
Steeltown Entertainment Project, Board of Directors
Renaissance and Baroque Society of Pittsburgh, Board of Directors
Denis Theatre Foundation, Board of Directors
Silkscreen Asian Festival, Board of Directors
Art and Technology Advisory Committee of the Pittsburgh Technology Council
Education and Outreach Committee of the Pittsburgh Symphony Orchestra

SELECTED COURSES COMPOSED AND TAUGHT

<i>Aesthetics and Critical Judgment</i>	Carnegie Mellon University
This course examines the question of how one judges a work of art.	
<i>Beauty, Art, and the Mystical Quest for God</i>	Brandeis University
A study of the mystical idea of God being seen through beauty, both natural and artistic.	
<i>The City: Metropolitan Glory and Urban Alienation</i>	Brandeis University
An examination of the glory and ignominy, honor and depravity born of the modern metropolis. Course materials include poetry, prose, the visual arts, and film of England, France, Germany, and Russia.	
<i>Nabokov</i>	Brandeis University
A concentrated study of one of the greatest twentieth-century novelists in both Russian and American literature. Readings consist primarily of his novels.	
<i>Night, Death and the Devil: The Fantastic and the Grotesque</i>	Brandeis University
A comparative course on the fantastic and the grotesque in literature, fine arts, music, and film. .	

Humanities Scholar – *Journey to Normal: Women of War Come Home*
University Seminar: Heaven, Hell and the Space In Between

Brandeis University

The course considers heavens and hells as theological concepts, as literary allegories, and as metaphors for the human condition.

SELECTED PUBLIC LECTURES AND PRESENTATIONS

"The Language of Cinema." Six-part lecture series. Monroeville Public Library, 2008.

"The Liberal Arts and the 21st Century Economy." Lecture delivered at Boston University, November 18, 2002.

"Horror: An Emotion and Its Literary Manifestations." Brandeis University, April 23, 2002.

"Literature and Mythos: Writing Terrorism." Brandeis University, February 11, 2002.

"Delight and the Demonic: The Paradox of Romantic Vampirism in English, German and Russian Literature." Holy Cross College, October 25, 2000.

"The King of Zembla, the King of Spain, and the Search for "Reality" in Nabokov's *Pale Fire*." Presented at the AATSEEL National Conference in Chicago, Illinois, on December 28, 1999.

"Kandinsky and the Crisis of Spirituality in Modernism." Hamilton College, May 4, 1998.

SELECTED PUBLICATIONS

"The Aesthetics of Technology." *TEQ*. February 2009.

"Theology and Religious Thought" and "Political Thought." *Encyclopedia of the Romantic Era*. London: Fitzroy Dearborn Publishers, 2004.

"The Anguish of God's Lonely Men, Dostoevsky's Underground Man and Martin Scorsese's Travis Bickle." *Renascence*, 53.4 (Summer 2001).

"Poets, Prophets, and the Romantic God. A Study of Viazemskii, Küchelbecker, and Pushkin." *Collected Essays in Honor of the Bicentennial of Alexander S. Pushkin's Birth*. Levingston, NY: The Edwin Mellen Press, 2000.

"The Romantic Quest for "New Form" and the Novel. A Study of V. F. Odoevskii's *Russian Nights*," *Romantic Russia*, 1 (1997).

"Vampirism in Gogol's Short Fiction," *Slavic and East European Journal*, 37.4 (Winter 1993).

EDUCATION

University of Wisconsin	Ph.D., Slavic Languages and Literatures	1995
University of Wisconsin	M.A., Slavic Languages and Literature	1990
University of Michigan	A.B., Russian	1987



Pittsburgh Filmmakers
477 Melwood Avenue
Pittsburgh, Pa 15213
p: 412-681-5449
f: 412-681-5503
www.pghfilmmakers.org

Pittsburgh Center for the Arts
6300 Fifth Avenue
Pittsburgh, Pa 15232
p: 412-361-0873
f: 412-361-8338
www.pittsburgharts.org

August 17, 2011

The National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

To Whom It May Concern:

I am writing this letter in regards to *Journey to Normal: Women of War Come Home*, a documentary by JulieHera DeStefano and Karen Gravelle. Pittsburgh Filmmakers/Pittsburgh Center for the Arts enthusiastically supports JulieHera and Karen's efforts in creating this film, which will explore the specific challenges female soldiers face as they rejoin society after active duty.

Pittsburgh Filmmakers was created in 1971 as a nonprofit equipment access center for independent filmmakers and photographers in western Pennsylvania. For over 35 years Pittsburgh Filmmakers has supported independent artists in the creation of their work. Any individual wanting to use Pittsburgh Filmmakers' equipment and facilities for the production of non-commercial work is welcome to join as an Access Member.

In January of 2006, we merged with the Pittsburgh Center for the Arts, which allowed us to create an access center at the Shadyside location. Individuals interested in using the printmaking and ceramics studios have access to equipment and facilities much like the structure in place at Pittsburgh Filmmakers.

Pittsburgh Filmmakers/Pittsburgh Center for the Arts is prepared to offer its full institutional support to JulieHera and Karen. We will provide them with the administrative resources of our Artist Services department, and these services will include – but are not limited to – acting as the conduiting agency for grant funding and for any other charitable support provided to finance the film. PF/PCA will receive the check and disburse funds to support the film. During the course of their project, we will be receiving updates on their progress to ensure the proper application of funds and the completion of follow-up reporting to funders. PF/PCA will receive a 5% administrative fee for this service, paid by the artists from project funds.

Sincerely,

Jasdeep Khaira
Director of Artist & Member Services
Pittsburgh Filmmakers & Pittsburgh Center for the Arts

JASON ALTMIRE
4TH DISTRICT, PENNSYLVANIA

COMMITTEE ON
SMALL BUSINESS
RANKING MEMBER, INVESTIGATIONS,
OVERSIGHT AND REGULATIONS

COMMITTEE ON
TRANSPORTATION AND
INFRASTRUCTURE



Congress of the United States
House of Representatives
Washington, DC 20515

332 CANNON BUILDING
WASHINGTON, DC 20515
(202) 225-2565
FAX: (202) 226-2274

DISTRICT OFFICES:

2110 McLEAN STREET
ALBUQUERQUE, PA 15001
(724) 378-0928
FAX: (724) 378-6171

2124 FREEPORT ROAD
NATRONA HEIGHTS, PA 15065
(724) 226-1304
FAX: (724) 226-1308

August 8, 2011

Tom Phelps, Director
Division of Public Programs
National Endowment for the Humanities
Room 426
1100 Pennsylvania Avenue, NW
Washington, DC 20506

To whom it may concern:

I am writing this letter in support of Pittsburgh Filmmakers and JuliaHera De Stefano's application for the National Endowment for the Humanities (NEH) grant entitled America's Media Makers: Development Grant. The applicant's documentary, Journey to Normal: Women of War Come Home documents the psychological, social, and physical obstacles of female veterans who return home from Afghanistan and the transition to civilian life and employment.

Only by thoroughly understanding the challenges confronting these women on returning home – and the ways in which these difficulties are similar to and different from those faced by their male counterparts – can we begin to provide the help they and their families need in moving forward.

I am pleased to lend my strong support to the Pittsburgh Filmmakers and JuliaHera De Stefano's application for a NEH grant and I hope your office will give its request full consideration. If you have any questions regarding this matter, please contact my District Director, Michelle Dorothy at michelle.dorothy@mail.house.gov or 724-378-0928. Thank you for your time and attention to this important issue.

Sincerely,

A handwritten signature in black ink that reads "Jason Altmire".

Jason Altmire
Member of Congress

JA:ajs

UPMC

*Sponsored Programs
and Research Support*

U. S. Steel Tower, Floor 58
600 Grant Street
Pittsburgh, PA 15219
412-647-8122
Fax: 412-647-6766
www.upmc.com

August 12, 2011

JulieHera DeStefano

Producer

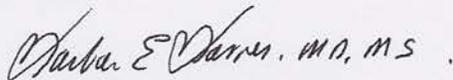
Journey to Normal: Women of War Come Home

Dear Ms. DeStefano,

I would like to take this opportunity to endorse your proposal to the National Endowment for the Humanities Media Makers Development grant. As you know, UPMC (a large academic health care system in western Pennsylvania) is very committed to addressing issues affecting our warriors. Unfortunately, we have learned that the complex physical, emotional, and social issues affecting our fighters involved in the current conflicts are not easily understood or addressed by conventional approaches. Your work involving filming of the personal stories of these individuals is a significant contribution to those of us who are trying to develop programs to help them adjust to life following deployment. In addition, by archiving these compelling vignettes, our country will have oral histories that will inform future generations about the impact of war.

I am truly honored to be able to work with you on this project as a humanities scholar advisor. In addition, we at UPMC look forward to your role as a collaborator in future initiatives to help state National Guard and military Reserve units assist our brave warriors in successfully overcoming the impact of the tremendous adversities they have faced on behalf of our country.

Sincerely,



Barbara E. Barnes, MD, MS

VP, Sponsored Programs, Research Support, and Continuing Education

Affiliated with the University of Pittsburgh

JulieHera DeStefano

(b) (6)

A large rectangular grey box redacting the contact information of JulieHera DeStefano.

Division of Public Programs
National Endowment for the Humanities
Room 426
1100 Pennsylvania Avenue, NW
Washington, DC 20506

August 10th, 2011

To Whom It May Concern:

Several years ago, I saw an episode of Oprah, where she was interviewing female war veterans who had served in Iraq. These women were talking about their experiences serving overseas and a bit about what it felt like to come home. One mother told a story that would alter the course of my life.

Her daughter had made a simple request for a peanut butter and jelly sandwich and this young mom was happy to oblige. She went into the kitchen to make the sandwich and realized she was not able to make the sandwich as she had so many times before because she had lost her arm. In that moment she understood that life had changed.

I got to thinking, if we typically look to women as the emotional leaders of our families and communities, how does service in the combat zone, with its lack of a definitive “front line” affect their return to their pre-deployment roles? How do you go back to being Mom? How do you rejoin a life already in progress? And how does your family adjust?

The next year was spent looking at statistics and studies, but there was little data regarding women in the military – and even less about their experiences transitioning home. What was even more surprising was the lack of evidence that anyone was asking veterans themselves what they thought might be helpful to them. I wanted to ask.

So I did. I started with asking the questions as I walked 342 miles across the state of Pennsylvania in 2010 as part of a fundraising effort for the Wounded Warrior Project. It was through this experience that I received an offer I felt compelled to accept – come to Afghanistan and ask your questions. I believe that when someone asks you to come and bear witness to their story that you must go. So I did. With my camera gear on my back and 40 lbs of ballistic gear, I travelled in and spent 3 ½ months embedded within Regional Command East talking with women from all over the US who are medics,

Commitment Letter – *Journey to Normal: Women of War Come Home*

gunners, nurses, HR specialists, mechanics, pilots, military police, intelligence officers, explosive ordinance experts, chaplains...the list goes on. These amazing and inspirational women are the girls next door who have chosen an extraordinary path of service, from which we all benefit. And they are making a simple request – let my voice be heard.

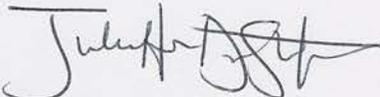
I have made promises to the over 100 women I had the honor of talking with and interviewing during my time in Afghanistan, to provide a vehicle for their voices – and I am a woman of my word. By producing *Journey to Normal: Women of War Come Home* I will make sure that their stories are told as they wish them to be. Beyond that I will make every effort possible to inspire our communities to action in support of our veterans and their families.

I was saddened by the number of service members who were surprised that anyone would come halfway around the world because she was interested in their personal story. Clearly, many military members feel underserved by the media. We must do better.

I come to this project with no political agenda – I simply wish to tell the extraordinary experiences of these everyday women and do my part to understand and support them in their transition home. With your help, I will do just that.

Thank you in advance for your time and assistance.

Best,



JulieHera DeStefano
Producer/Director
Journey to Normal: Women of War Come Home



PASSAVANT HOSPITAL FOUNDATION

Ralph T. DeStefano
President and CEO

August 10, 2011

Division of Public Programs
National Endowment for the Humanities
Room 426
1100 Pennsylvania Avenue, NW
Washington DC 20506

Dear Sir or Madame:

After a lifetime of work – thirty one years in the practice of labor law, ten years as President and CEO of a major hospital, three years as President and CEO of a health care foundation - if I have learned nothing else it is that the primary purpose in life is to be of service to others.

This project, *Journey to Normal: Woman of War Come Home*, will do that.

This will not be a reality television show. We will leave that to the Kardashians.

The primary purpose of our scholasticism is to find the answer to a question. With more women serving in the military than at any other time in our history (many in combat situations) the question we ask is “what is the effect of such service on the person and her family?” After a courageous woman has lived the life of a combat soldier and has been awakened from sleep by the sound of “incoming” mortar shells – who has missed her child’s third birthday – who is a single mother of three on her third deployment – what is normal? Is there a new normal? Can life ever be the same? What must Society do to help?

I have personal knowledge of the many hours of hard work, commitment, sacrifice and financial resources the leaders of this project have invested. I know the work which lies ahead. I know them to be equal to the task. I commit myself to assist in every way possible.

Very truly yours,

Ralph T. DeStefano

RTD:jw

Enclosures

9100 Babcock Boulevard
Pittsburgh, PA 15237
412.367.6640 Phone
412.367.6994 FAX

www.passavanthospitalfoundation.org

Karen Gravelle, PhD

(b) (6)



Re: *Journey to Normal*

To Whom It May Concern:

I have been involved in the development of *Journey to Normal* since Julie DeStefano first conceptualized the project in 2009. My initial interest arose from a dovetailing of the focus of the project with my own academic and professional interests – the intersection of culture, history, and the psychology of women. As an author of 20 books for children and adolescents, I have relied on my background as a psychologist and social scientist to explore the effect of psychological developmental stage on the ability of teenagers to cope with cancer, bereavement, adoption, and fatherhood, and to describe the impact of culture on the lives of middle-grade children from Cajun, Native American, and Appalachian communities. Therefore, Ms. DeStefano's project seemed an excellent fit with my own skills.

In addition, I am extremely enthusiastic about the opportunity to be involved in documenting a groundbreaking period in our country's history, our military establishment, and – most important – the lives of American women. I am sure that others have also dreamed of making a documentary that touches on these topics but have been unable to sustain the effort necessary to accomplish the task. Fortunately, Ms. DeStefano has the stamina and determination to lead this important film to completion. In the two years in which we have worked together on the project, I have witnessed her unflagging passion to tell the stories of these amazing women, as well as her ability to think out of the box in establishing contacts that further the project. It is because of Ms. DeStefano's commitment to the documentary that I have no hesitation in committing myself to the project as an advisor and in any other way that I might be useful.

Sincerely,



Commitment Letter – *Journey to Normal: Women of War Come Home*

John S. McDermott

(b) (6)

August 8, 2011

To Whom It May Concern:

I have known JulieHera DeStefano since 1999 when she auditioned and was hired for the Off-Broadway Theatre Company that I was the Artistic Director of at the time. She later became the Managing Director of Lightning Strikes Theatre Company (while also continuing to be an outstanding actor in the Company), and I am now proud to be working with her again on *Journey to Normal: Women of War Come Home*.

The chance to contribute to this project is one of the more exciting opportunities of my professional life. I find astonishing the dedication that Julie displayed in literally risking her life to travel through combat zones in Afghanistan interviewing the women of her film while they were at war. I have had the opportunity to see the raw footage of these interviews and find these women equally amazing. Their determination to do what they consider “have to do’s” for themselves, their families, and their country is inspiring. Just as thought provoking are the questions, concerns, and fears they express about what it will be like to begin the long journey home to their version of normal – and just what that “normal” will look like.

To my mind, how we as a nation help enable them – and their male counterparts – to make these adjustments after months and sometimes years of service to their country will truly be a measure of our nationhood. Hopefully, *Journey to Normal* will be an important step in repaying the debt owed to all our veterans. Therefore, I am thrilled to be a part of this effort, and fully committed to seeing it be all that it can be.

Sincerely,

A handwritten signature in black ink, appearing to read "John S. McDermott", with a large, stylized flourish at the end.

John S. McDermott

Commitment Letter – *Journey to Normal: Women of War Come Home*

LTC Thomas Stokes

(b) (6)

July 28th, 2011

To Whom It May Concern:

I was home on leave from service in Afghanistan in July 2010 when I noticed an article in a local Pittsburgh newspaper about a young filmmaker who was participating in the PA Hero Walk across Pennsylvania in order to learn more about the challenges female veterans face on returning home and to establish contacts for a planned documentary exploring these issues. As the Officer in Charge of the Combat Stress Clinic at Forward Operating Base Gardez, Afghanistan and the surrounding region, I have witnessed the special strengths that our female soldiers bring to the battlefield, as well as the specific challenges they face both while deployed and on the home front, and I knew Ms. DeStefano's project was one I wished to be involved in. I also felt it was important that she have some idea of the deployment experience these women are returning home from in order to understand the difficulties they face in resuming civilian life. Therefore, I managed to locate her through the newspaper article and invited her to visit my Forward Operating Base in Afghanistan.

Julie accepted this offer and spent 3½ months travelling with me throughout Regional Command East in Afghanistan, interviewing female service personnel, medics, and mental health providers. I made sure that her experience was indicative of what our service members face. Julie did not merely see the larger bases, I took her to some of the most austere regions of the country where she went out on mission and had the kind of deployment experience most members of the media do not choose to undergo.

Although Julie gained a great deal from her contacts with the women, it was clear that they also benefited from her interaction with them. Her ability to listen and to allow the women the space to talk about things that were important to them, in addition to her obvious passion in bringing their stories to light, resulted in conversations that were therapeutic in themselves. As word spread of the documentary project, female service personnel literally lined up to speak with her.

Julie's professionalism, willingness to commit her own financial resources to the project, desire to honor our female soldiers' service and sacrifices, and dedication to truly understanding the complex issues involved have confirmed my initial desire to be involved in the project. Ms.

Commitment Letter – *Journey to Normal: Women of War Come Home*

DeStefano can count on my assistance in any way and at any time that she needs it. I consider it a very special privilege to be part of such an important effort.

Sincerely,

LTC Thomas Stokes

Andrew J. Swensen

(b) (6)

August 1, 2011

To Whom It May Concern:

I am writing this letter to express my commitment to and support of JulieHera DeStefano's film and project, *Journey to Normal*. DeStefano's work is relevant and timely, and her treatment for a documentary film possesses both a compelling narrative and powerful visual experience. I heartily endorse her work and look forward to my continuing participation in it.

I anticipate that my role in *Journey to Normal* will vary with the stages of production. I have worked with other filmmakers and photographers who have documented the current wars in Iraq and Afghanistan. My role has largely been to support their artistic vision, to identify its relevance to contemporary society, to help them articulate that artistic vision to a larger public, and to provide advice and support as they construct a film or exhibition worthy of the powerful stories that they tell. Thus, I will offer perspective to DeStefano as she addresses more conceptual issues, such as narrowing her focus on the most compelling and socially relevant elements of her work. At the same time, I will also contribute to her more administrative considerations, such as how to handle questions of production, post-production, and ultimately film release.

DeStefano has an outstanding concept: to tell the tales of American women serving in combat situations, and to follow them as they return to their families in the United States. She has already gathered substantial raw footage and has completed the necessary pre-production to identify a narrow selection of women, who will serve as a microcosm for this larger story that has become part of our national dynamic. The project has all the initial elements that evolve into an outstanding final film. I look forward to my involvement in such a worthy project.

Respectfully,

Andrew J. Swensen

First Round Trailer (Rough Cut) - *Journey to Normal: Women of War Come Home*

The URL below links to a rough cut of a trailer we have recently assembled specifically for this NEH submission, as a working concept of the direction we believe the piece will take. The footage seen here was shot in Afghanistan by our Director/Producer, JulieHera DeStefano and edited here in New York by Control Alt Media.

It represents the beginning of our journey and allows you a tiny taste of what is to come.

(b) (4)

	A	B	C	D	E	F
1	NATIONAL ENDOWMENT FOR THE HUMANITIES					
3	"Journey to Normal: Women of War Come Home"			Applicant Institution: Pittsburgh Filmmakers Project Director: JulieHera DeStefano Project Grant Period: 5/1/2012 - 10/31/2012		
4	See online Budget Instructions (4-page PDF)					
5	Item	Computational Details/Notes	(Notes)	Total		Project Total
6						
7	1. Salaries & Wages					
8		ALL persons involved with JtN are hired on contract basis only				\$0
9	2. Fringe Benefits					
10		ALL persons involved with JtN are hired on contract basis only				\$0
11	3. Consultant Fees					
12	Scholars & Advisors					
13	Scholar - Karen Gravelle	flat fee		\$750		\$750
14	Scholar - Ralph DeStefano	flat fee		\$750		\$750
15	Scholar - Barbara Barnes	flat fee		\$750		\$750
16	Scholar - LTC Tom Stokes	flat fee		\$750		\$750
17						
18	Development Advisor/Scholar- Andrew Swensen	flat fee		\$5,000		\$5,000
19						
20	4. Travel					
21	Flights	8 locations x 3 visits x 4 passengers (RT from NYC or PIT. Destinations include: Watertown, NY; Louisville, KY; Nashville, TN; Anchorage, AK; Omaha, NE; Oklahoma City, OK; Raleigh, NC; Syracuse, NY)	average of \$314.57/RT	\$ 30,199		\$30,199
22	Equipment Baggage Fees	8 locations x 3 visits x 4 passengers	average of \$74.38 RT	\$ 7,140		\$7,140

	A	B	C	D	E	F
5	Item	Computational Details/Notes	(Notes)	Total		Project Total
23	Hotel	8 locations, x 3 visits, x 4 nights each, x 2 rooms	average of \$113.02/night	\$ 21,700		\$21,700
24	Food/Per Diems	70 shooting days, x 3 meals, x 4 people	average of \$54/day	\$ 15,120		\$15,120
25	Rental Cars	8 locations, x3 visits, 4 days each (1 midsize car, 4 passengers + gear)	average of \$76.56/day	\$ 7,350		\$7,350
26	Gas	25 tanks at \$3.80/gallon (16 gallon tank)		\$ 1,520		\$1,520
27						
28	5. Supplies & Materials					
29	Office Supplies	printing paper, ink, notebooks, pens		\$500		\$500
30	Mailing Materials	packet mailing, festival submissions, padded mailers, general mailing		\$500		\$500
31	External Hard drives	4 drives @ \$190/each		\$760		\$760
32	Printing	marketing/collateral materials		\$5,000		\$5,000
33	DVDs	500 - proposal submission, festival submission, interview copy to all participants, file transfers		\$125		\$125
34						
35						
36	6. Services					
37	Creative Team					
38	Director - JulieHera DeStefano	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
39	Assistant Director/Line Producer	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
40	Director of Photography - Andrew Batista	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
41	Gaffer/Boom Operator	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
42	Editor	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
43	Assistant/Archival Project Editor	flat fee - contract hire		\$ (b) (6)		\$(b) (6)

	A	B	C	D	E	F
5	Item	Computational Details/Notes	(Notes)	Total		Project Total
44	Composer/Sound Engineer - Scott Anderson	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
45	Producer - Andrew Swensen	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
46	Voice Over Artist	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
47	Still Photographer	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
48						
49	Website/Database Development					
50	Logo/collateral materials design - Zola Design, RJ Thompson	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
51	domain registration/web hosting	flat fee		\$ 400		\$400
52	Website creation - Zola Design, RJ Thompson	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
53	Social media creation/maintenance	flat fee - contract hire		\$ (b) (6)		\$(b) (6)
54	Database Development - Paul Pruchnik	100 hours @ \$(b) (6) /hour		\$ (b) (6)		\$(b) (6)
55	Transcription of interviews	200 hours @ \$25/hour		\$5,000		\$5,000
56						
57	Legal	flat fee		\$6,000		\$6,000
58	Accounting	flat fee		\$3,500		\$3,500
59	Insurance	travel, equipment, general		\$8,000		\$8,000
60	Phone/Data access	\$200/month x 12 months	2 lines - phone + data	\$2,400		\$2,400
61	Postage	packet mailing, festival submissions, general mailing		\$500		\$500
62						
63	7. Other Costs					
64	Camera/Lens rental	60 shooting days x \$90/day		\$5,400		\$5,400
65	Lighting Rental	60 shooting days x \$90/day		\$5,400		\$5,400
66	Sound Rental	60 shooting days x \$25/day		\$1,500		\$1,500
67	Marketing/Distribution	printing, shipping of media, festival application fees		\$30,000		\$30,000

	A	B	C	D	E	F
5	Item	Computational Details/Notes	(Notes)	Total		Project Total
68						
69	8. Total Direct Costs			\$307,414		\$307,414
70						
71	9. Total Indirect Costs	Umbrella Organization 5% Administrative Fee to Pittsburgh Filmmakers		\$15,371		\$15,371
72						
73	10. Total Project Costs (Direct and Indirect costs for entire project)			\$322,785		\$322,785
74						
75	11 Project Funding					
76	a. Requested from NEH	Outright:				\$0
77		Matching Funds:				\$75,000
78		Total Requested from NEH:				\$75,000
79						
80	b. Cost Sharing	Applicant's Contributions:	applicant is an umbrella organization			\$0
81		Third Party Contributions:				\$247,785
82		Project Income:				\$0
83		Other Federal Agencies:				\$0
84		Total Cost Share:				\$247,785
85						
86	12. Total Project Funding					\$322,785