

Welcome to the third grant-making cycle of The Aftermath Project. We're very pleased to announce that this year — thanks to the generous support of the Open Society Institute and the Compton Foundation — we will be giving two grants, one for \$25,000 and one for \$15,000. We will also name three finalists, to bring our annual group of winners and finalists to our usual total of five.

It's been quite a year, filled with opportunities to learn and grow, all part of the continued deepening and fulfilling of the mission of The Aftermath Project. The Compton Foundation invited us to submit a proposal for funding, which was positively received, and we're looking forward to working with them this year. Our first Aftermath photography workshop, held in partnership with the Institute for Global Leadership at Tufts University takes place later this month in northern Uganda. And our inaugural exhibition opens on 9/11 at Roosevelt University's Gage Gallery in Chicago. And the Lucie Awards will be recognizing The Aftermath Project this October at its annual awards dinner, as the recipient of its Humanitarian Award.

We hope you've had the opportunity to see our first publication, "War is Only Half the Story, Volume One," published a few months ago by Mets and Schilt (Amsterdam) and Aperture (New York), featuring the work of our 2007 grant winners and finalists. We are very pleased with and proud of the book.

In terms of challenges, well, we were all set to begin work on Volume Two, featuring the work of our 2008 grant winner Kathryn Cook and our four finalists, when the publishers told us that it wasn't commercially viable for them to do another volume right now. As disappointing as that news was, all of us who are documentary photographers know that this is one of the realities that we're always dealing with in presenting work that isn't about celebrities or pop culture.

So...we took this decision as an opportunity to think again about what The Aftermath Project is all about. As many of you already know, we care about education and outreach, about changing the way the media covers conflict and about helping the public understand that until they've learned the story of aftermath, they only know half the story of war. My original concept was a five-year or ten-year retrospective book of our winners and finalists, and I've realized that this is probably still the best approach for a commercial book. In the meantime, though, we want to continue with education and outreach, so we are looking into raising the funds to do an in-house folio of our winners and finalists each year, for distribution to photojournalism schools, human rights organizations, museums, etc. This means we will be still be able to spread the word, without the publishing restrictions on grant winners that were necessary when we were producing a commercial publication. We feel this is the right direction for moving forward, and we're very grateful to Maarten Schilt (Mets and Schilt) and Lesley Martin (Aperture) for playing such an important role in the early years of our work.

On to this year's grants. We look forward to receiving your applications, which are due by November 3rd (to the address on the application form). We want to remind you that you don't have to be a photojournalist to apply; we welcome applications from all photographers working thoughtfully and creatively on issues related to the aftermath of conflict. Don't be afraid to submit a proposal that pushes the envelope — in terms of approach or subject matter. As long it's about the aftermath of conflict, we're interested in seeing what you're thinking about and working on.

Thank you for your interest in, and support of, The Aftermath Project. Feel free to contact us any time with your thoughts or suggestions about how to do outreach, education and exhibitions. And best wishes to each of you as you prepare your proposal for our 2009 grant cycle.

Kind regards,

Sara Terry  
Founder, The Aftermath Project

# THE AFTERMATH PROJECT

**APPLICATION GUIDELINES:** The Aftermath Project's mission is to support photographic projects that tell the other half of the story of conflict — the story of what it takes for individuals to learn to live again, to rebuild destroyed lives and homes, to restore civil societies, to address the lingering wounds of war while struggling to create new avenues for peace.

Grant proposals should reflect an understanding of this mission. Proposals may relate to the aftermath of numerous kinds of conflict, not just international wars. The conflict may have been at the community level — for example, violence between rural ethnic groups or an urban riot in an industrialized country. It may have been a regional one, such as a rebel insurgency, or it may have been a full-scale war. There is no specific time frame which defines "aftermath," although in general The Aftermath Project seeks to support stories which are no longer being covered by the mainstream media, or which have been ignored by the media. In general, conflict should be over for a situation to be deemed an "aftermath." There are specific cases, however, where conflict may have continued for so long, or be the result of an aftermath situation, that they will be considered to be within the scope of The Aftermath Project. If you have doubts about whether your proposal meets these guidelines, please contact the email address below.

Proposals should include an explanation of the specific aftermath issues related to the project being proposed, as well as an overview of the applicant's plans for covering the story during the course of the grant year — i.e, the proposed timing of trips, etc. You **MUST** inform The Aftermath Project if you have any commercial commitments or contracts related to the project you are proposing, including book deals and exhibitions. Failure to do so on the part of a grant winner will automatically terminate the grant, and the winner will forfeit any funds he/she has not yet received from The Aftermath Project.

Two grants — one for \$25,000 and one for \$15,000 will be given in this cycle, for work to be done in 2009. Three finalists will also be named (there is no monetary award for finalists, but their work is publicized and included in The Aftermath Project publications, etc.). Please see page two of this application for important details about publications and exhibitions.

If you have any questions, please write [info@theaftermathproject.org](mailto:info@theaftermathproject.org)

## **DEADLINE FOR APPLICATION SUBMISSIONS IS NOVEMBER 3, 2008**

(See page two for mailing address and other submission details)

### **APPLICATION:**

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Mobile Phone \_\_\_\_\_

Email \_\_\_\_\_

Website \_\_\_\_\_

Freelance: Y / N \_\_\_\_\_ Professional Affiliation (if any – agency, etc) \_\_\_\_\_

Project Title: \_\_\_\_\_

The work submitted is my own, and I accept all rules of submission to The Aftermath Project.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

**With application form, please include:**

1. A project proposal of up to two pages, giving background information on the post-conflict situation you want to cover, as well as the specific aftermath issues that you will explore over the course of the year. NOTE: YOU MUST INCLUDE THREE COPIES OF YOUR PROJECT PROPOSAL.
2. A one-page bio describing work experience, previous grants or awards, published books, completed comprehensive photo projects, exhibitions, and any other relevant information. ONE COPY ONLY.
3. One CD of 30 to 40 images of your work. These may come from your proposed project if it is already underway, or may be from a different work in progress, or a previously completed project. There must be at least one completed photo essay among the 30 to 40 images submitted. All images must contain caption information and your name. Images should be JPG files, high quality, and not wider than 2,025 pixels on the longest side. Prints will only be excepted if the applicant has no means to file images on a CD. Prints will not be returned.
4. Submission materials will not be returned. They will be considered the property of The Aftermath Project and may be filed or destroyed. The Aftermath Project is not responsible for damaged or lost submissions.
5. A NEW REQUEST THIS YEAR: please include digital copies of your project statement and your bio on the CD of images you submit (this is in addition to the hard copies mentioned above).

**ELIGIBILITY:**

1. The Aftermath Project is open to working photographers world-wide who are interested in creating work that helps illuminate aftermath issues, and encourages greater public understanding and discussion of these issues.
2. Employees and directors of The Aftermath Project, and their immediate families are NOT eligible to apply for funding. Advisory board members and their immediate families are NOT eligible to apply for funding. Grant application judges, and their immediate families, are NOT eligible to apply for funding in the year that judges help choose grantees.
3. Only those submissions including all required materials will be considered for entry.

**REQUIREMENTS OF GRANT WINNER(S) AND FINALIST(S):**

Grant winner(s) and finalists retain all copyrights to their work. Obligations to The Aftermath Project are as follows:

1. Grant winner(s) agree to give The Aftermath Project 12 prints for its archives at project completion.
2. Grant winner(s) agree to make at least 30 images from his/her grant work available to The Aftermath Project for inclusion in an in-house Aftermath Project folio of winners and finalists. Winner(s) also agree to provide 30 images for use in a commercial publication of a five-year- or ten-year retrospective of The Aftermath Project. No financial compensation — other than the grant money awarded — will be made for publishing winner(s)' photos in in-house folios or a commercial book project. The Aftermath Project does not guarantee that any publication will be produced by The Aftermath Project, alone, or in partnership with other publishers. However, if such publications are made, grant winner(s) will be included in editorial and lay-out decisions. If such publications are made, winner(s) will receive 30 free copies of said publication.
3. In addition, grant winner(s) agree that work created with The Aftermath Project grant may be used for exhibitions created or supported by The Aftermath Project for educational and/or community outreach purposes. The winner(s) also agrees that images from his/her grant work may also be used for publicity and press purposes by The Aftermath Project. Any photograph so used by The Aftermath Project will carry the photographer's credit/copyright line.
4. Finalists agree to allow a 5 to 10 image portfolio of work submitted with their applications to be included in in-house folios, or a commercial retrospective, if requested by The Aftermath Project. They also agree that their submission photos may be used for exhibitions created or supported by The Aftermath Project for educational and/or community outreach purposes. No financial compensation will be made for publishing finalists' photos in in-house folios or a commercial book project. The Aftermath Project does not guarantee that any publication will be produced by The Aftermath Project, alone, or in partnership with other publishers. However, if such publications are made, finalists will receive 10 free copies of said publication. Finalists also agree that images submitted with their applications may also be used for publicity and press purposes by The Aftermath Project. Any photograph so used by The Aftermath Project will carry the photographer's credit/copyright line.

NOTE: If any compensation is available for photographs by winners or finalists for use of their images in exhibitions or press/publicity, The Aftermath Project will forward those funds to the photographers as soon as they have been received, or will put the photographer directly in touch with the organization making payment.

As part of the mission of The Aftermath Project to raise awareness about aftermath issues, every effort will be made to disseminate information about the work of grant winner(s) and finalists. The Project's goal is to create an ever-widening network of individuals committed to these issues, and to help create, whenever possible, opportunities for winners and finalists to share their work with as many people as possible.

**REPORTING AND DISTRIBUTION OF FUNDS, AND PROJECT DEADLINES:**

Grant winner(s) will receive one half of grant funds at project onset. Winner(s) will be required to submit interim reports by dates designated in award letter and packet, and will receive 40% of their award mid-way through, and the remaining 10% upon delivery of 12 prints at project completion. All grant work must be completed by December 31, 2009.

**DEADLINE FOR APPLICATIONS:**

Completed and signed application forms and supplementary materials must be received no later than November 3, 2008.

Please send all submissions to:

Sara Terry

The Aftermath Project

4900 Glenalbyn Drive

Los Angeles, CA 90065 USA

THE AFTERMATH  
PROJECT