

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 1st (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