

Greetings—and welcome to the second grant-making cycle of The Aftermath Project...

It's amazing to be at this point: Year Two, another grant ready to be awarded, and the work of our first two winners—Jim Goldberg and Wolf Bowig—almost completed. Thanks to everyone who has helped us reach this point.

We've learned a lot in our first year, and have realized that this is a good opportunity to clarify a few things about The Aftermath Project and the grants it makes. By this time, most of you know that the Project is a grant-making organization that supports photographers covering stories about the aftermath of conflict. But I've realized over the past year that you need to know a bit more about us, about why The Aftermath Project is different than most of the other grant-making institutions in the photo world.

We don't exist for the sole purpose of giving grants. 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've only heard half the story of war. To that end, we have made—and will continue to make—partnerships with individuals and organizations who can help us amplify that message. We're proud to be partnering with Mets and Schilt (Amsterdam) and Aperture (New York) to publish a yearly publication of grant winners' and finalists' work called "War Is Only Half the Story." Volume One, featuring the work of Goldberg, Bowig, and images from the three 2007 finalists —Andrew Stanbridge, Asim Rafiqui and Paula Luttringer—will be released in spring 2008. We're equally proud to have a partnership with the Institute for Global Ethics at Tufts University, both to lead their students on aftermath photography workshops, and to co-host with them the first "War Is Only Half the Story" conference at Tufts in the fall of 2008.

We expect that grants made by The Aftermath Project will help bring to life otherwise-unreported stories about the aftermath of conflict. We hope that grant winners will find their own work and careers enriched by their involvement with us. But because we also have the commitment to outreach and education that's been outlined above, we also expect grant winners to be supportive of our program goals. You'll see details of what is expected from grant winners on the second page of the application form. I felt those requirements needed a little more explanation, which is why I've written this letter.

Please remember that The Aftermath Project was started by a photographer, who's still a working photographer, and who shares your concerns and interests as photographers. Please remember, too, that we are still an all-volunteer organization. Not a penny of the money that we've raised has gone into salaries for anyone. It's all gone to the grants, or to our small operational budget, which is used on networking and building opportunities and relationships for the activities of The Aftermath Project. Speaking of all-volunteers, by the way, Kirsten Rian has stepped down as director to pursue other work opportunities. She will be greatly missed—the project would not be what it is today without the unstintingly generous work she has put into it over the past eighteen months.

This year, we will be offering one \$25,000 grant. Thank you, in advance, for your concern about aftermath issues, and for all the work that it takes to submit an application. Each one will be carefully evaluated. The deadline for submission is Nov 1st; the winner will be announced by Dec 15th.

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. For purposes of this year's call for applications, both Iraq and Afghanistan fall into this category. 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.

One \$25,000 grant will be given in this cycle, for work to be done in 2008. Three to five finalists will also be named (there is no monetary award for finalists, but their work is publicized and included in 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

DEADLINE FOR APPLICATION SUBMISSIONS IS NOVEMBER 15, 2007

[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.

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) agrees to make 30 to 50 images from his/her grant work available to The Aftermath Project for inclusion in the publication, "War is Only Half the Story, Vol II," to be published with Mets and Schilt (Amsterdam) and Aperture (New York) in spring, 2009. Winner(s) agrees to grant first-time, exclusive publication rights for this publication, and agrees that his/her work created with the 2008 Aftermath Project grant will be embargoed for other publications until eight months after the publication of "War is Only Half the Story, Vol II." At that time, winner(s) is free to publish his/her work created with an Aftermath Project grant in other books, etc. Exceptions to this exclusivity may be made on a case-by-case basis (for example, for magazine articles), upon request by the photographer to The Aftermath Project, and upon agreement to said exception by The Aftermath Project. No exceptions to the eight-month embargo will be made for publication of a monograph. No financial compensation—other than the grant money awarded—will be made for publishing winner(s)' photos in "War Is Only Half the Story, Vol II." Winner(s) will receive 30 free copies of the publication from The Aftermath Project.
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 "War is Only Half the Story, Vol II," 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 "War Is Only Half the Story, Vol II." Finalists will each receive 10 free copies of the publication from The Aftermath Project. 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. The bulk of grant work must be completed by August 31, 2008, to allow time for preparation of materials for "War is Only Half the Story, Vol II." All grant work must be completed by December 1, 2008.

DEADLINE FOR APPLICATIONS:

Completed and signed application forms and supplementary materials must be received no later than November 15, 2007.

Please send all submissions to:

Sara Terry/The Aftermath Project
4900 Glenalbyn Drive
Los Angeles, CA 90065 USA

THE AFTERMATH
PROJECT