

Greetings from the Aftermath Project ...

As I sat down to write the cover letter for this year's application form, and thought about typing the words, "our fourth grant-making cycle," I had to smile. Four years of grant-making. It's hard to believe. With the upcoming 2010 grants, we will have awarded \$142,500 in grants since 2007 to support stories that are about the aftermath of conflict – stories that help to re-frame the question of what it means to be human. It's hard to describe what it feels like to see an idea come to life – and to see that at four-years-old it's taking on a life of its own.

As I write, our second book – "War is Only Half the Story, Vol Two" – is at the printers, an amazing accomplishment, I think, considering that we took on the challenge of publishing ourselves this year. It's a beautiful book, featuring the powerful work of our 2008 grant winner Kathryn Cook ("Memory Denied: Turkey and the Armenian Genocide") and our four finalists. It will be available for sale on our website early this fall, and I hope you'll buy a copy – the money from all the sales will go straight to supporting our book publishing work.

Our 2009 grant winners, Asim and Rafiqui and Louie Palu, are deep into their projects, producing work that we think will play an important part in shaping the aftermath dialogue that we're committed to having with educators, peacebuilders, policy makers and curators.

This year, thanks to the continued generous support of Open Society and the Compton Foundation, we will be offering two grants for \$20,000 each. 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. Unlike many competitions, we do not charge an entry fee. We do, however, depend on individual donations to help cover our modest operating costs, so please consider making a tax-deductible donation to the Aftermath Project at any time – or to encourage those you know to do so. Every dollar really does make a difference, especially in times like these. (You can find out how to donate on our website).

Best wishes to each of you as you prepare your proposal for our 2010 grant cycle. This year's deadline is Monday, November 2nd. All applications must be *received* by us by that date, NOT postmarked by that date.

Kind regards,
Sara Terry
Founder, The Aftermath Project

PS We are hoping to catch up with the rest of the world and have an online submission process ready for next year. In the meantime, PLEASE DO NOT SEND ANY ADDITIONAL MATERIALS, OTHER THAN THOSE OUTLINED IN THE APPLICATION. We are trying to keep waste to a minimum.

www.theAFTERMATHproject.org

4900 Glenalbyn Drive | Los Angeles, CA 90065 USA

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 for \$20,000 each will be given in this cycle, for work to be done in 2010. 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.

NOTE: DO NOT SEND ANY MATERIALS OTHER THAN THOSE OUTLINED IN THE APPLICATION FORM.

If you have any questions, please write info@theaftermathproject.org

DEADLINE FOR APPLICATION SUBMISSIONS IS NOVEMBER 2, 2009

(See page two for mailing address, submission details, and rules for applying)

APPLICATION:

Name

Address

Phone

Mobile Phone

Email

Website

Professional Affiliation (if any – agency, etc)

Freelance: Y / N

Project Title:

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

Date:

Signed:

WITH SIGNED APPLICATION FORM, PLEASE INCLUDE THE FOLLOWING:

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. A caption page describing (briefly) the images you have submitted. **ONE COPY ONLY**
5. **IN ADDITION TO THE PAPER COPIES LISTED ABOVE, PLEASE PUT A WORD .DOC FILE OF YOUR BIO, YOUR PROPOSAL, AND YOUR CAPTION PAGE ON THE CD WITH YOUR JPG FILES.**
6. 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, chosen by the grant winner in collaboration with The Aftermath Project, for its archives at project completion. Prints must be 13x19 inches or larger.
2. Grant winner(s) agree to make at least 30 images from his/her grant work available to The Aftermath Project for inclusion in "War is Only Half the Story, Vol Four," and/or in commercial publications of anniversary retrospectives of the Aftermath Project. No financial compensation — other than the grant money awarded — will be made for publishing winner(s)' photos in said publications. 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. Images for such purposes will be chosen by the photographer in collaboration with The Aftermath Project. 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 Four," and/or in commercial publications of anniversary retrospectives of the Aftermath Project, 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. In both cases, images will be chosen by the photographer in collaboration with The Aftermath Project. The Aftermath Project does not guarantee that any publication will be produced. No financial compensation will be paid to finalists for use of their photos in such publications, but each finalist will receive 10 free copies of said book if it is published. Finalists also agree that images from his/her grant work may 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, 2010.

DEADLINE FOR APPLICATIONS:

Completed and signed application forms and supplementary materials must be RECEIVED no later than November 2, 2009.

Please send all submissions to:

Sara Terry

The Aftermath Project

4900 Glenalbyn Drive

Los Angeles, CA 90065 USA

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Open Society Institute and the Compton Foundation.*

THE AFTERMATH
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