

Greetings from the Aftermath Project ...

As we enter our fifth year of funding, we are very much looking forward to the proposals you send to us. As a photographer (and now filmmaker) who's constantly writing grant proposals, I know how much work goes into this process. My sincerest thanks to each of you for wanting to be part of this conversation. I just wish we had more funding so that we could give more grants each year. We'll get there, in time, and hopefully we'll also have funding in the next few years for an environmental aftermath grant, which has long been one of our goals.

We are working on our third book — “War is Only Half the Story, Vol Three” – and are planning to have that out in late September or early October. We're a bit delayed this year, as we were waiting on the paperwork from the National Endowment for the Arts (NEA) to come through – their \$15,000 matching grant is a huge help in entering our second year of self-publishing.

We learn as go how best to raise money for our work, the grants, and our annual book. (Actually we learn about all kinds of things, but this paragraph is about our book publishing). One of the changes you'll see on this year's application is that winners and finalists will be asked to contribute two signed prints to us to help raise money for the book they will be in (“War is Only Half the Story, Vol Five,” to be published in 2012). We've found this is a great way to raise funds to help publish the book; this year we raised just over \$8,000, which was more than half the amount we needed to raise in matching funds for our NEA grant.

Our 2010 grant winners, Monika Bulaj and Danny Wilcox Frazier, 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, we will be offering one \$20,000 grant, made possible by the generous support of the Open Society Institute. At our request, our other major funder, the Compton Foundation, has shifted the major portion of its support in 2011 from underwriting a grant to helping fund our involvement in an important pilot curriculum development project with Facing History and Ourselves, the leading curriculum developer in the US on social justice, conflict and genocide issues. This was an extraordinary opportunity that we couldn't pass up, and while it was difficult to make a decision that means we will be offering one grant this year, instead of two, we felt it was the right decision, both now and in the long-term. Our work with Facing History allows us to engage in very important curriculum development discussions that addresses one of our major goals: educational outreach.

A final note: 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, or feel free to enclose a donation with your application).

Best wishes to each of you as you prepare your proposal for our 2011 grant cycle. This year's deadline is Monday, November 1st. All applications must be received by us by that date, NOT postmarked by that date.

Kind regards,  
Sara Terry  
Founder/Director, 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

# 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](mailto:info@theaftermathproject.org)

**DEADLINE FOR APPLICATION SUBMISSIONS IS NOVEMBER 1, 2010**

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

## APPLICATION:

Name

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Address

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Phone

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Mobile Phone

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Email

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Website

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Freelance: Y / N

Professional Affiliation (if any – agency, etc)

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Project Title:

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

Signed:

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Date:

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## 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 list 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

THE AFTERMATH  
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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.

5. Grant winner(s) AND finalists agree to donate two, signed prints of the same image to the Aftermath Project to be used in raising funds for "War is Only Half the Story, Vol Five" (featuring the work of the 2011 grant winner and finalists).

**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, 2011.

#### **DEADLINE FOR APPLICATIONS:**

Completed and signed application forms and supplementary materials must be received no later than November 1, 2010.

Please send all submissions to:

Sara Terry

The Aftermath Project

4900 Glenalbyn Drive

Los Angeles, CA 90065 USA

*The 2011 Aftermath Project Grants are made possible through the generous support of the Open Society Institute.*