

THE AFTERMATH
P R O J E C T

28 June 2011

Dear friends –

I'm writing with news of a special grant cycle that's a bit of a departure for the Aftermath Project – a grant that is open only to conflict photographers.

As many of you know, the Aftermath Project was created to help photographers cover the *aftermath* of conflict, and was founded on the understanding that war is only half the story. But for quite some time I've been thinking about how the Aftermath Project could engage more meaningfully with conflict photographers – who, after all, are the ones telling the first half of the story.

When Tim Hetherington and Chris Hondros were killed, I found myself listening to the conversations and reading the postings that poured out from photographers and colleagues about the incredible sense of loss we all felt, and also about the many costs of covering conflict. It occurred to me that it might be the right time to offer a grant for conflict photographers who wanted to engage in a conversation about aftermath.

It is a testament to how deeply moved people were by the loss of Tim and Chris that I was able to raise \$16,000 in the first 72 hours after I asked a handful of people to support this grant, people who had never even met Tim and Chris. Another \$4,000 quickly followed, bringing the total to \$20,000.

And so we are able to offer this year-long grant to conflict photographers who want to pursue a project about the aftermath *in their own lives* of covering conflict. The subject can be approached in any way – portraits, landscapes, reportage, collaboration with a family of someone who has been killed, anything that explores the personal aftermath of covering war, whether that be PTSD, the aftermath of sexual assault, the aftermath of being wounded. This is a very open and fluid call for proposals on this subject, and we welcome any and all approaches. We are very interested in supporting a dialogue about this kind of aftermath – both for the photographer who wins the grant, and for the broader audience who we hope will engage with the work when the grant winner's year is finished.

I'm also very pleased to announce a special \$5,000 honorarium for a fixer or translator, who has worked with a conflict photographer, and who wants to tell a story (written or visual) about their own aftermath experience. Although the Aftermath Project's mission is to give grants to photographers, we agree with many people in the photo community who have strongly voiced their concerns about the lack of attention paid to the great costs paid by fixers and translators, whose own lives – and all too often deaths – go unnoticed and uncared for. Thanks to the commitment of one donor – a photographer – we are able to offer this modest honorarium in the hope that it will help spur further action by others.

One important note: if a conflict photographer AND a fixer/translator wish to apply together, they will be eligible for the combined sums of \$25,000.

The application requirements are very simple. Please see the application form on the next page.

I also want to thank and acknowledge the generous support of the individuals who have made this possible:

Grant donors: Joan Morgenstern, Martha Kellner, Danny DeVito and Rhea Perlman, Chris Meledandri, Betsy Karel and Neal Baer.

Honorarium donor: Elizabeth Rappaport.

With warm regards,
Sara Terry, Director/Founder

APPLICATION FORM FOR SPECIAL GRANT AND HONORARIUM
DEADLINE IS OCTOBER 1, 2011

Name(s)

Address

Phone

Mobile Phone

Email

Website

Project Title (if any):

Applying for (please check one):

Conflict photographer's grant Fixer/translator honorarium Joint application (photographer and fixer)

I accept all rules of submission to The Aftermath Project (**see rules on next page**).

Signed: _____ DATE: _____

WITH YOUR SIGNED APPLICATION, PLEASE INCLUDE:

FOR PHOTOGRAPHERS:

1. A 1-to 3-page essay discussing your experience as a conflict photographer, your thoughts about the aftermath in your own life of covering conflict, and how you would use this grant to tell that story.
2. Contact details (phone and email) for one professional colleague/editor/agency, etc, who will serve as your reference.
3. NO PHOTOGRAPHS ARE REQUIRED – OR WILL BE ACCEPTED – WITH YOUR APPLICATION.

FOR FIXERS/TRANSLATORS:

1. A one-page essay discussing your experience working with a conflict photographer, and your thoughts about the kind of story you would like to tell about the impact of this work in your own life. Please let us know if you want to share your story in writing or in photos.
2. Contact details (phone and email) for one professional colleague/editor/agency, etc, who will serve as your reference.
3. NO PHOTOGRAPHS ARE REQUIRED – OR WILL BE ACCEPTED – WITH YOUR APPLICATION.

FOR JOINT APPLICATIONS:

1. A 1- to 3-page essay discussing your work together covering conflict and your thoughts about the aftermath in your own lives of covering conflict. Please tell us how you would use this grant to tell that story, and how you would collaborate on it.
2. Contact details (phone and email) for one professional colleague/editor/agency, etc, who will serve as your reference.
3. NO PHOTOGRAPHS ARE REQUIRED – OR WILL BE ACCEPTED – WITH YOUR APPLICATION.

PLEASE SUBMIT YOUR APPLICATIONS BY EMAIL TO
SARA@THEAFTERMATHPROJECT.ORG BY OCTOBER 1, 2011
WINNERS WILL BE ANNOUNCED BY DECEMBER 1, 2011

THE AFTERMATH PROJECT SPECIAL GRANT AND HONORARIUM REQUIREMENTS FOR WINNERS:

NOTE: WINNERS RETAIN ALL COPYRIGHTS TO THEIR WORK.

GRANT WINNER:

1. Grant winner agrees to give 12 prints, chosen by the grant winner in collaboration with The Aftermath Project, for our archives at project completion. Prints must be 16x20 inches or larger.

2. Grant winner agrees to allow The Aftermath Project to use 30 to 50 images from his/her work for inclusion in "War is Only Half the Story, Vol 6" or a similar publication, and/or in commercial publications of anniversary retrospectives of the Aftermath Project. (Our plans are to include this work with our 2012 grant winners and finalists in Vol 6, but if funding permits, we may publish a separate volume) 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 will be included in editorial and lay-out decisions. If such publications are made, winner will receive 30 free copies of said publication.

3. In addition, grant winner agrees 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 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. In the event that a publication is produced featuring the grant winner's work, the grant winner agrees to donate two, signed prints of one image to the Aftermath Project to be used in raising funds for that publication. (The Aftermath Project will pay for printing and shipping costs of these prints).

HONORARIUM WINNER:

1. Honorarium winner agrees to allow the Aftermath Project to publish his/her story in "War is Only Half the Story, Vol 6" or a similar publication and/or in commercial publications of anniversary retrospectives of the Aftermath Project.. (Our plans are to include this work with our 2012 grant winners and finalists, but if funding permits, we may publish a separate volume) No financial compensation — other than the honorarium money awarded —will be made for publishing winner's story 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, honorarium winner will be included in editorial and lay-out decisions. If such publications are made, winner will receive 30 free copies of said publication.

2. In addition, winner agrees that work created with The Aftermath Project honorarium may be used for exhibitions created or supported by The Aftermath Project for educational and/or community outreach purposes. Work for such purposes will be chosen by the winner in collaboration with The Aftermath Project. The winner also agrees that images from his/her work may also be used for publicity and press purposes by The Aftermath Project. Any work so used by The Aftermath Project will carry the photographer's credit/copyright line.

NOTE REGARDING BOTH GRANT AND HONORARIUM: If any compensation is available for work by winners for use of their stories in exhibitions or press/publicity, The Aftermath Project will forward those funds to the winners as soon as they have been received, or will put the winners 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. 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 grant winners to share their work with as many people as possible.

REPORTING AND DISTRIBUTION OF FUNDS, AND PROJECT DEADLINES FOR GRANT AND HONORARIUM:

Grant winner will receive one half of grant funds at project onset. Winner 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, 2012.

Honorarium winner will receive one half of funds after notification of winning. Second half of funds will be transferred once winner has submitted story. Honorarium work MUST be completed by December 31, 2012.

DEADLINE FOR APPLICATIONS:

Email all materials by October 1, 2011, to sara@theaftermathproject.org

This special grant and honorarium are made available by the generous support of these individuals:

Grant donors: Joan Morgenstern, Martha Kellner, Danny DeVito and Rhea Perlman, Chris Meledandri, Betsy Karel and Neal Baer.

Honorarium donor: Elizabeth Rappaport.