

THE AFTERMATH
P R O J E C T

24 August 2011

Dear Friends and Colleagues:

I'm happy to announce that submissions for the 2012 grant cycle are now open. Thanks to the ongoing generous support of the Foundation to Promote Open Society, we will be giving one \$20,000 grant, as well as naming four finalists. The work of our grant winner and finalists will be published in "War is Only Half the Story, Vol Six."

This has been an incredibly full year – we are giving out more than \$100,000 in grants, including our regular grant cycle; our special, one-time \$20,000 grant cycle for conflict photographers plus a \$5,000 honorarium for a fixer/translator; and \$60,000 in grants made possible by the Howard G. Buffett Foundation for coverage of the Sahrawi people. The Sahrawi cycle is now closed, but the conflict photographer's grant and fixer honorarium is still open with a deadline of Oct 1, 2011.

The deadline for the 2012 regular Aftermath Project grant is November 1, 2011. Please see the following pages for more information on how to file (we're doing it online this year).

I also wanted to add a few thoughts here about aftermath issues. It's been such a privilege to be able to curate this conversation for several years now – and so wonderful to receive your applications, which show so many diverse and committed ways of looking at the aftermath of conflict. But there's one thing I've noticed over the years: almost all the proposals we have received (with a few exceptions) have been about the dangers of post-conflict situations, full of (warranted) concerns about often depressing conditions. Those are important projects, and I'm proud that we have recognized many of them. But as we enter our sixth year of granting, I would like to add another note to the conversation. For me, from the beginning, covering the aftermath of conflict has also always included an interest in better understanding the human spirit in conditions such as these – I remember being absolutely confounded by the Bosnian Muslims I met who were determined to go back to the homes from which Bosnian Serb neighbors had chased them away (and worse) during the war. I wanted to try to understand where that spirit comes from, how it survives, and perhaps why it offers hope that humanity can rise again despite the most hateful of conflicts.

Please don't think I'm in any way telling you what you should be proposing this year; I'm just taking advantage of the fact that as the founder of the Aftermath Project, I can occasionally add some ideas to the conversation we've all been having. Thank you for letting me share them. I look forward to seeing your proposals this year –and as always, we welcome projects that are outside the box.

Kind regards,

Sara Terry
Founder/Director, 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.

APPLICATION INSTRUCTIONS. Please follow these instructions exactly. Your submission must include:

1. A signed application form (next page), saved as a PDF file.
2. A project proposal, not to exceed two pages, saved as a PDF file.
3. A portfolio of no more than 30 images, in jpeg format. You must label your images with your last name, followed by a number – ie, Smith_1.jpg. Your images **MUST** be sized 1024 pixels on the longest side, at 72 dpi – with a file size of **NO LARGER** than 2 MB **PER PHOTO**.
4. A caption sheet, saved as a PDF file.
5. Do **NOT** send anything else with your application.

Before filing, please place all of these items in one folder with your last name, followed by your first name – ie, SMITH_JOHN.

When you are ready to file, send an email to info@theaftermathproject.org, and you will be invited to join a dropbox folder (<http://www.dropbox.com>) where you will “drop” or place your completed entry. You will be notified via email when we have downloaded your application.

QUESTIONS: Email application questions to info@theaftermathproject.org

NOTE: Your application materials will be downloaded as soon as possible and will not remain online for other photographers to see in the uploading process.

2012 Aftermath Project Grant Application
DUE NOVEMBER 1, 2011

Name

Address

Phone

Email

Website

Project Title

Professional Affiliation (if any – agency, etc)

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

Signed _____ Date _____

Please see page two for important terms for grant winners and finalists.

2012 GRANT APPLICATION – IMPORTANT TERMS AND CONDITIONS

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 16x20 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 Five,” 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.
5. Grant winner 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, 2012.

DEADLINE FOR APPLICATIONS:

Completed and signed application forms and supplementary materials must be RECEIVED, via Dropbox, no later than November 1, 2011.

DONATION OF PRINTS TO HELP RAISE FUNDS FOR BOOK PUBLICATION:

Grant winner(s) and finalists agree to donate two prints to the Aftermath Project to help raise funds for publication of “War is Only Half the Story, Vol Five.” The Aftermath Project will pay for the cost of printing and shipping those prints.

The 2012 Aftermath Project Grant is made possible through the support of the Foundation to Promote Open Society