



On Assignment — Navigating the Media Industry

a handbook on
collaborations, collectives
and copyright

foam
all about photography

introduction

For many photographers today, working on commissions and assignments within the media industry helps to build and contribute to a sustainable career. But how can artists navigate the territory between their own practice and the media industry at large? In the programme 'On Assignment - Navigating the Media Industry', Foam takes a closer look at topics such as roles and responsibilities, power and ethical dilemmas around commissions.

Part of the programme is this concise handbook on collaborative work. Be it while working on assignments, collaborating with other photographers, creatives or professionals in the field or by joining or forming collectives. Working together can create a basis of support on economic, creative and/or idealistic levels, but can also prove challenging at times. How to navigate different forms of collaboration?

This handbook compiles insights on best practices as well as tips and tricks for those looking to collaborate or form a collective. It is based on the outcomes of the online workshop *Collaborations, Collectives and Copyright*, hosted by Foam in September 2022. It was created together with workshop lead Eefje Ludwig and guest speakers Fabian Ritter and Aliona Kardash from DOCKS Collective.

cover image:
The Flood in Western Germany © DOCKS Collective

about Eefje Ludwig

Eefje Ludwig works as an independent advisor-connector, educator, editor, and curator in the field of photography and visual storytelling. She is a member of the collective MAPS Images, a mentor at the PHmuseum and a guest curator of the 2023 Noorderlicht Festival. In 2008, she started working as a project manager in the Education Department of World Press Photo, leaving the organisation in 2016 as Manager of the Education Department. Amongst different educational and publishing projects in Europe, Latin America and the Middle East, she coordinated the well-known Joop Swart Masterclass, which has helped develop many of today's prominent practitioners of photojournalism and documentary photography.

about DOCKS Collective

DOCKS Collective is a collective of five documentary photographers founded in 2018. Since then, Fabian Ritter, Arne Piepke, Ingmar Björn Nolting, Maximilian Mann and Aliona Kardash have been working both as individual authors and on collective projects. They act upon a shared open-mindedness, honesty and sensitivity. Collaborative work is a method that allows them to suspend and question the classic egocentric perspective of documentary photography.

table of content

p. 5.....	working together
p. 12.....	forming a collective
p. 19.....	insights on copyright
p. 25.....	case studies
p. 29.....	list of collectives
p. 42.....	further reading

working together

A collaboration is the act of working with another person or group of people to create or produce something. Working as a photographer, you are often inherently collaborating with different parties: like other professionals on set, the subject you're photographing, or the environment you're shooting in. The scope and intensity of the collaboration can depend on your practice.

different moments for collaboration

- Conceptualisation: brainstorm sessions with fellow photographers or even friends
- Research phase: reaching out to professionals or experts about the topics you're interested in
- Pre-production: preparing the shoot with the relevant partners or contributors
- Production: working on set with all the people involved
- Post-production: briefing an editor or designer
- Presentation and dissemination: reaching out to a network, client or distributor

“At the moment, I’m working as a picture editor on a project in Africa that is about climate change and how that influences human mobility and migration within the continent. I’m assigning African photographers to produce stories in different countries. In some cases, we also need video work. Even though many of these photographers are skilled to work with video, some felt they lacked the confidence to produce interviews. So, we entered into a collaboration with videographers. It’s always about that balance of what you can do or cannot do: where you can experiment and grow but also actually deliver what’s being requested.” — Eefje Ludwig



Rennpferde from the Ruhrgebiet: Notizen Project © Maximilian Mann / DOCKS Collective



with whom can you collaborate?

- The people you photograph
- An assistant
- A fixer
- A researcher
- An (picture) editor
- A graphic designer
- A writer
- A curator
- A publisher
- A gallerist
- Students
- Other photographers
- Other artists
- A client
- A sponsor
- An organisation (business, festival, ngo, educational institution etc).
- A stylist
- A makeup artist
- A casting director
- A planner
- A project manager
- An agent
- A set designer
- A director

reasons for working together

As a photographer, depending on the type of work you create, you can often be successful while working alone. So why would you want to collaborate? In what situations do you enter a collaboration? A good reason to consider collaborating is that you might lack the skills or knowledge to do a certain project. You need the input and help of others. Sometimes also a lack of time or relevant network can make collaborating an interesting option for you. You could lack confidence to start a project all by yourself or you might have a desire to add other perspectives than your own. A collaboration in the form of a brainstorm session with a colleague or a friend could then already be of help. Another reason for entering into a collaboration could be the wish to have more impact: for example, by working with relevant organisations, NGO's or communities that work on the same themes, but not necessarily within the artistic field. This helps you to reach other audiences with your work.

aiming for success

By collaborating with others, you get to learn, improve yourself, and help others as well. What are the factors of a successful collaboration? Apart from the more technical and artistic skills (hard skills), soft skills can be the key as these will also lead to a more enjoyable collaboration.

- Be ready to communicate and listen. Making sure that everybody has the opportunity to share ideas and feedback is crucial in establishing that safe and productive process.
- Be ready to be flexible and adapt. If you are stuck in your ways and mindset, you will not grow creatively, and your work will become predictable and stale.
- Remain open-minded. Especially if you work in an international collaboration, cultural backgrounds or values can differ between collaborators. Remaining open-minded to each other is crucial to keep the collaboration going.
- Have a basis of trust. This lies at the core of every successful collaboration: trusting that you can communicate, adapt or discuss concerns.

- Be open to learning. Collaboration is an opportunity to learn and grow, receive and give constructive feedback and input. By having this, there is also some self-awareness involved in a successful collaboration.

setting up a collaboration

- Meet local people.
- Reach out to people you admire
- Offer something of value (in the widest sense of the word).
- Trust and experiment, only then you will learn and know what works for you.
- Join an event or programme of an organisation that has the access you need.

Q&A

Q

How do you understand whether a project is personal or a collaboration when you improvise during production alongside others?

A

- Before you start, be clear on how you work together and manage expectations. Is this a collaboration between a group of creatives, or is one person having the lead?
- What are the roles that exist? It is possible to credit individuals if there are clearly defined contributions, for example photographer, makeup artist and set designer.
- Communicate and listen to each other.
- Define what the credit will be in the end.

How to add your talent to the collaboration and not lose all your creativity and energy during that process?

- Make sure to share strengths. One person might be thriving during network events, another dreads those.
- Have clear priorities. Every so often, it is about giving 100% to the collaboration. Personal work might need to wait.
- Keep up the communication. Personal circumstances influence how much some can contribute. Talking about this makes sure expectations are managed.

Q

How to bring a research or artistic collaboration to a publication or exhibition?

A

- Start small. Find a fund or partner that can help you to start up and grow a project. From there you will have something to show and to attract bigger starts. Even with a limited budget you can increase the visibility of your group.
- Visualise where you want to see your project published or exhibited. Take the time to make individualised proposals. This gives you a better idea of what to work towards and whom to approach.
- Establish connections. Reach out to the potential partners which you would like to work with and involve them in the process.

forming a collective

Working with others can have a structural, more long-standing form than just a one-off collaboration. For example, through forming or joining a collective. In fact, photography collectives are on the rise. They emerge as a clear and strategic response by photographers who have reasoned that – in uncertain times – there is strength in numbers. The concept of a collective, and what it can be, is broad. It can be defined as ‘groups of photographers who are formed with the intent to share ideas, projects, collaborations, based on a specific style and carrying forward the idea that the wealth of a collective lies in the contribution that different visions can give to a single photographic project.’

benefits of the collective

- Have a support base that can create new or additional artistic, intellectual and economic opportunities
- Join forces to face promotional, sales and administrative challenges (and costs) through shared workload
- Safe space for support and reflection, can help the mental and motivational process
- Opportunity for exhibits and joint projects
- Share information, skills and talents and combine network
- Can be great to get inspired and think about stories and issues in a broad and deep sense
- A collective can give an individual photographer a sense of belonging. It provides you with, in the words of Marko Risović of Kamerades collective, ‘a backup, a spine, a springboard that really can help you jump over the fence sometimes, or support if you fall.’
- Pushing the individual and collective boundaries of the creative process while giving photographers a space to find their voice
- Share equipment
- Be stronger together in terms of presence and building a business

“We studied photography together and found out we wanted to go in the same direction, in terms of journalistic and documentary goals. We also realised we thought the same about moral questions. We’re more a family than a company, having a very close relationship. As we lived in the same city, being able to meet in-person helped us define all the basic questions starting out as a collective. There is a small, but dynamic, manifesto: sharing humanistic values and which topics (social, societal, environmental) we want to focus on.” — Fabian Ritter



challenges of the collective

- Competing needs of photographers
- Big egos
- Shortage of committed photographers; members fail to carry their share of the workload
- Difference in time commitment to the collective amongst the members
- Lack of a manifesto or statement
- Unsustainable business model
- Making decisions and getting things done can prove difficult when operating in a non-hierarchical way
- Poor communication among members
- Members had other stronger passions (like music, video, and archeology).

reaching success

There is no universal manual for the constitution of an effective collective. However, some factors can help to reach success. Finding a balance between collective and individual goals is perhaps the most obvious aspect. As members, you need to support each other to grow on an individual level as well as nurture shared interests. An equal amount of involvement and time-investment is a practical factor that helps drive a collective forward. As a collective, you aim for active and engaged members that share the same values and attitudes. Moreover, setting a common goal and writing a clear manifesto can turn everyone towards the same direction. Lastly, you can think of splitting roles according to personal skills and specialisations. This can help your collective become more efficient.

“Business models of collectives differ. Some are run by the photographers themselves, others have paid staff, including administrative and sales staff. A collective could then request a monthly contribution from its members, to cover for those or other expenses.”
— Eefje Ludwig



The Flood in Western Germany © DOCKS Collective

Q&A

Q

How to get qualified and committed collaborators when you are an emerging organisation/collective and don't have economic resources?

A

- Start small, think local. Are there smaller grants or exhibition spaces in your closest area that you can involve?
- Build your name and confidence. Growing your reputation and collecting experience before getting in touch with larger funds or institutions creates better chances that they will see opportunities to work together.
- Level it up slowly. Larger projects require a lot more attention to budgeting and their funding requests will be more complex.

How to reach out for a collective when you don't have any previous work experience in the field?

- Find common ground and start a conversation. What connects you to the collective?
- Ask yourself what you can add to the group beyond the work you produce. For example, maybe you have a good network, you are knowledgeable in writing funding requests, or you know how to bring people together.

Q

How to balance collaboration and competitiveness between collective members?

A

- Open communication is key. In larger groups, there will always be various dynamics at play. It is important to acknowledge this and find a way to address it.
- There needs to be a clear agreement on how the structure is organised.
- Everyone is the same. If there is no hierarchy, then everyone's opinion weighs the same.
- Collaborate, rather than compete. Pitching the same project to an editor defeats the purpose of being a collective.
- Share knowledge and experiences. Working together means sharing resources.



Letzte Grubenwehr from the Ruhrgebiet: Notizen Project © Arne Piepke / DOCKS Collective

insights on copyright

The basics of copyright are pretty straight forward. If a person or an organisation holds the copyright on a piece of writing, music, etc., they are the only people who have the legal right to publish, broadcast, perform it, etc., and other people must ask their permission to use it or any part of it. In photography copyright means that you own an image. As a copyright owner, you have the right to make, sell or otherwise distribute copies, adapt the work, and publicly display the work.

You don't need to do anything else at all for your work to be protected by copyright. However, be aware that copyright laws vary greatly throughout the world.

the exception: work for hire

A work made for hire occurs when a photographer creates works as part of their scope of employment (like at a publication), or when there is an express agreement between a photographer and commissioning party to create a work for a specific, statute-identified purpose. If the photographs were created as 'works made for hire,' the employer or commissioning party is considered the author and owns the copyright to the images rather than the photographer.

licensing & copyright

As the copyright owner you have the right to license your image to another party. Licensing is a way of granting someone permission to use your image without affecting the (copyright) ownership of that image. Licensing agreements can vary in the amount of control over your images you want to grant to others; you can grant them rights to use your image for a specific purpose for a specific amount of time or grant them broad usage rights. Regardless of how you decide to license an image, you can allow them to use it without giving up your ownership. Anytime someone wants to use one of your images make sure you understand exactly what rights you are granting them and whether those rights pertain to licensed use or copyright.



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final notes

- Using the copyright symbol to watermark or caption your images when you publish them is a good idea.
- While holding the copyright of an image makes you the owner of the image, how you use the image may still be limited to other factors. For example contracts with the models or assignor that made the shooting possible.
- When someone uses your image without your permission it is in fact copyright infringement.
- In the digital age, copyright law and its relationship with photography has become increasingly more important to understand, and easier to enforce.

“In the case of the images from the Flood project, we agreed as a collective that everybody contributed. So it doesn't matter who pushed the button, in this case. For example, I don't have my driver's license. Already for this simple fact, I wouldn't have been able to have done this project on my own. That's what you need to recognise: you contribute to the collective but also benefit from the collective. But, I think, you have to push down your ego a bit.” — Aliona Kardash

“It was funny to see how an older generation did not accept this “collective” copyright. They wanted to know who shot the picture. Of course, we didn’t say and some photographers even got a little mad. But that’s the thing with killing your ego: it’s not important [who pushed the button], it’s important that all five of us gave everything they had in creating this project.” — Fabian Ritter

Q&A

Q

How to organise when you’re collaborating with other artists, what are the standards? What if someone ends up doing more work than expected and the other(s) less, how do you go about that?

A

- To start or to keep a collective running, there might be an investment. For example, there could be a monthly fee that is invested into building the collective.
- Put your ego aside. Step away from your individual interest and invest in the larger goal. Everyone’s contribution represents a part of the whole.
- Public funding, sponsoring and paid commissions are what make the collective income which can finance projects or exhibitions. If those sources of income are coming short. It might be that personal money needs to be invested.
- While this is common within a collective to invest time for the bigger cause, it is important to make sure that if you work with external freelancers, e.g. a graphic designer, to make sure that they get paid.
- Adjust responsibilities of members according to better fit their lifestyle or planning. For example, instead of working daily on the social media presence, a person could block time over the weekend to write a funding request.
- Accept that it will never be 100% balanced in detail.
- Create spaces to communicate about where the tensions are.



The Flood in Western Germany © DOCKS Collective

case studies

case study #1

After finishing your bachelor's degree you want to continue working with others and share ideas. You have had three photographer friends with whom the idea came about to start a collective. You share your view on the world and want to shake up the photography scene.

What would your first steps be to establish this collective and bring it into the world? Who would you involve to achieve your vision?

- Create a project as a start to show something concrete
- Talk about expectations and common goals: do you join for artistic or rather business reasons?
- Do research on other collectives: how can you be original, unique or different?
- Agree on same values and manifesto
- Discuss how it is being (financially) run and define your business model
- Attract other members
- How to deal with conflict internally? Discuss certain rules and internal dynamics
- Reach out to different people, with specific skill sets to help in certain aspects. For example, a lawyer or discussion moderator.



case study #2

You moved to a new country. Starting up you lack a network, so you decide to join an artist-run agency. Its members collaborate as a collective as well as individuals. There is staff hired for administration and you pay a monthly fee.

What questions to ask yourself and the existing members?

- How much time do members put in the agency?
- What is the level of commitment in relation to the financial contribution and benefits gained?
- Are there meetings held on a regular basis?
- What is the structure of the agency? Hierarchical, horizontal or something else?
- What is the legal form of the agency? And who is responsible in the end (when something goes wrong)?
- Who owns the agency?
- How does the agency deal with ego and competing artists in the same 'field'?
- What is the decision-making process when it comes to individual assignments for its members?
- How does the collective spend its money? If there is a contributing fee, where does that go?
- What are the common values of the agency?
- What do you want the artists to contribute artistically?
- What is the value to the existing members to be in this collective?
- Is there a probation period to see if it's the right fit for everyone?
- Ask for an example contract or agreement up front.

case study #3:

You are booked for a job by an outdoor brand. They want you to work with local models and create not only a series of images but also TikTok videos. You have a good budget available.

What are the considerations? What is important before bringing new people on board?

- What does the brand expect?
- What (technical) equipment do we have?
- Are the models comfortable with video and photos?
- What is the budget?
- Does the location match with the project that is suggested?
- What are your responsibilities?
- What are the rules of the social media platform?
- Does the project require hiring a social media professional?
- Does the project require hiring a videographer?
- What is important to note in the agreement with the other creatives and producers?
- Who does the behind-the-scenes videos/photos?
- Is there an outdoor brand expert on set?
- Does the shooting require medical help in case of an accident?
- Is there insurance for the equipment?
- Copyright on the videos/photos? Is there an agreement on it beforehand?
- Privacy of the photographer?



Auf Blauen Adern from the Ruhrgebiet: Notizen Project © Aliona Kardash / DOCKS Collective

list of collectives

Below you find a list of existing collectives: from smaller, photography-run agencies to bigger, more established foundations. Take a look at their websites to get an idea of what they do, how they work and who participates. This can help you understand better what different kinds of collectives exist out there and how to approach them or form one yourself.

O 280A Composed of 12 international artists, Austrian-based collective 280A discusses the significance of the collective in times of individualisation. The individual position of each artist is merged into a multi-layered visual nexus in which the idea of individual authorship is abandoned in favour of a collective representation. The resulting works experiment with visual fragmentation and digital photographic techniques.

20Fotógrafos Described as an ‘intensive Latin American educational experience’,

20Fotógrafos works with rethinking the creative and educational processes of image-making. As a network of tutors, students and editors, they host workshops in various countries, aimed to exchange ideas and strengthen the Latin American photographic community.

B Böhm Kobayashi Founded by German artists Katja Stuke and Oliver Sieber in 2006, Böhm Kobayashi explores ideas across different photographic formats, such as installation, video and photography books.

C Cesura Based in rural Italy, Cesura is an independent photo collective, publishing house and photo lab. Its members work mostly collaboratively on projects, sharing insights and knowledge. They also offer a wide range of workshops and other educational programming for fellow photographers.

D Depression Era Based in Athens, Depression Era has been working with 25 artists

who use photography and text to make political statements and critique socio-economic developments. Through mixed media, their project The Tourists presents a subversive tourism campaign that connects the current wave of refugees, mass migration and the great increase of global tourism in the Mediterranean.

DOCKS Collective DOCKS Collective is a collective of five documentary photographers, based in Germany. In their collaborative projects, the members strive to suspend and question the classic egocentric perspective of documentary photography.

F Foto Feminas As a platform working in Latin America and the Caribbean, Foto Feminas focuses on showing and archiving the work of female photographers within this region. Their mobile library has been exhibited worldwide and their online channels feature the work of Latin American female photographers on a monthly basis.

Fotoromanzo Italiano Fotoromanzo Italiano is made up of three Italian artists based in Milan. Adding a contemporary touch to anecdotes and photographic techniques, they aim to reinvent photo-novel practices by exploring the combination of text and image, distorting our understanding of reality and fiction in the process.

H Her Pixel Story Her Pixel Story grew out of the need for equal exposure and recognition for female photographers in Indian-occupied Kashmir. Their main goal is to present a female perspective of the conflict in this region, showing the personal costs this has to a wide audience. Mainly through Instagram, the members connect with each other and cover a wide variety of stories about daily life in this area.

Hikari Creative Hikari Creative is a contemporary, social-media first collective that consists of members from Iran, Japan, America and Italy. Hikari main-

ly uses Instagram as its medium, blending photojournalism with a more artistic practice, collectively posting images fitted to a daily theme.

I IMAGENRED Teaching about image production and circulation to photo consumption and appropriation, the seven artists in Barcelona-based Imagenred aspire to raise awareness on humankind's relationship with images. By providing programmes surrounding current debates on photography at education centers, they hope to stimulate critical thinking amongst a younger generation.

International League of Conservation Photographers iLCP is a US-based non-profit organisation that focuses on environmental, natural and cultural conservation, through photography and film. iLCP strives to encourage organisations, governments and the public to take action when it comes to conservation issues.

iN-PUBLiC With a strong focus on street photography, iN-PUBLiC is a non-commercial collective connecting like-minded photographers. Its members document everyday life in public spaces, without staging or manipulation.

K Kamerades Kamerades started on the basis of friendship. Each member has their own distinct style, but they are connected through a shared passion for visual storytelling. As a collective located in Serbia, it aims to expand awareness about social issues in the Balkan region. KLAYM KLAYM is a collective and independent association founded in 2015. With an extensive team of photographers, journalists and designers they promote the interface between young African creatives and international audiences. Through several projects, including Nice Magazine, they aim to continue stimulating and promoting artistic production, debate and education in Africa.

L London Alternative Photography Collective Co-directed by Melanie King, Almudena Romero and Diego Valente, LAPC is an open collective which explores the many artistic possibilities brought forward by the cross-over of analogue and digital technologies. Accessibility and experimentation form the foundation of LAPC, providing a forum for anyone interested in contemporary photographic methods and alternative photographic processes.

M MAPS images An international and diverse group of individuals, both photographers and creatives. MAPS is structured as a 'creative laboratory' and works on various multi- and interdisciplinary collaborative projects.

Magnum Photos Founded by Robert Capa in 1947, Magnum Photos is arguably one of the most well-known photo collectives. Magnum represents its members for assignments, exhibitions,

licensing practices and selling fine art prints. Through a yearly open call, photographers can apply for membership.

Migrant Image Research Group Migrant Image Research Group involves illustrators, photographers, artists, historians, graphic designers and publishers. Questioning the circulating media images about migration through the Mediterranean Sea by finding new photographs and possibilities of representation, their goal is to collect images beyond the media stereotype and present a multi-perspective outlook on a complex phenomenon.

N Noorseen Collective Bringing together fourteen young Moroccan photographers, Noorseen Collective aims to amplify the work of Moroccan artists nationally and internationally. The collective celebrates the individual style and practice of each member but together represents a diverse and joined perspective of Morocco.

Native From the start, Native had the clear mission to diversify the photo-journalistic landscape. Their main activities include organising local festivals, workshops and educational opportunities that support photographers in underrepresented regions.

Noor Agency As a small, international group of documentary photographers based in Amsterdam, Noor Agency creates broad yet meaningful visual storytelling. It started as a platform offering its members financial control over their own work and the security of the group in an ever-changing media landscape.

P Prime Originally a network of friends and colleagues, Prime evolved into a collective with an interest in new media. Its main focus derives from how Prime started: sharing information, creating structures, building networks and connections for its members.

R Revolv Collective Revolv Collective was found in England out of the wish to develop innovative ways to educate and create photography, in a collaborative manner. Revolv supports emerging photographers internationally through various open calls, workshops and publications. Through their extensive programming, they try to fill the gap within the media industry between early-career and established photographers.

T Thuma Collective Born out of a workshop in 2017, the all-female Myanmar-based collective Thuma strives to inspire and support its members within the industry. Apart from photography, each member is also involved in other practices: NGOs, architecture, education or journalism. This diversity helps them to reach a diverse audience with their storytelling.

The Confluence Collective The Confluence Collective is a platform that connects photographers and

researchers within the Darjeeling-Sikkim Himalayas. By collaborating with local communities, the members of TCC present visual and oral stories of the region. Through this, they aim to challenge the prevailing colonial discourse and offer different understandings of the area and its history.

TOKYO PHOTOGRAPHIC RESEARCH

The research-based project that approaches contemporary photographic technique and debate through a multidisciplinary approach. Critically addressing the current image culture, media environment and modern technology, they aim to build an unconventional photographic archive with several artists portraying Tokyo's shifting environment leading up to the 2020 Olympic Games.

U Upominki Founded in 2012 by Weronika Zielinska- Klein, Upominki, meaning 'gifts' in Polish, is a project space and a collaborative platform currently run with

artist Natalia Sorzano. Interested in the multiple relationships built throughout their creative processes, the collective explores how individual artistic visions challenge that of the curator, aiming to stimulate people's awareness for new artistic possibilities.

W Werker Collective Werker started out as an 'experimental publishing initiative in the intersection of labour, ecofeminism and the lgbtqi+ movements' based in Amsterdam and over the years, expanded as a collective that organises a wide variety of design and photography and publishing workshops. With these workshops, Werker creates an intersectional and transnational network of allies.

Y YaoundePhotoNetwork Dedicated to photography and other lens-based arts, Yaounde Photo Network is a Cameroonian initiative founded in 2016. By exhibiting the works of emerging local artists regionally and internationally, the

collective aims to foster a creative dialogue between Cameroonian and international practitioners.



Generation Nordstadt from the Ruhrgebiet: Notizen Project © Fabian Ritter / DOCKS Collective

further reading

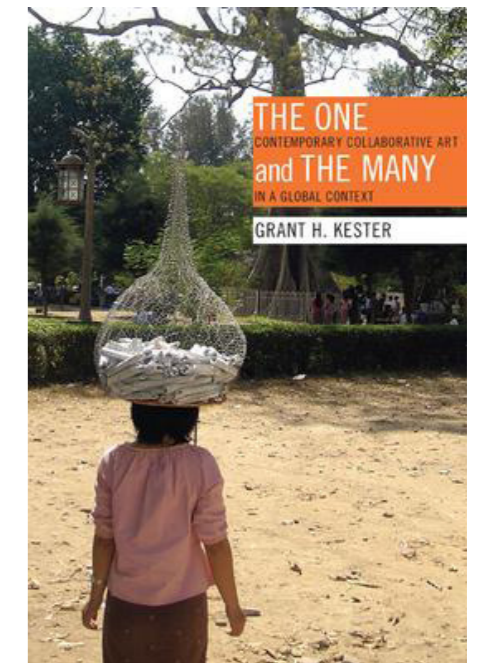
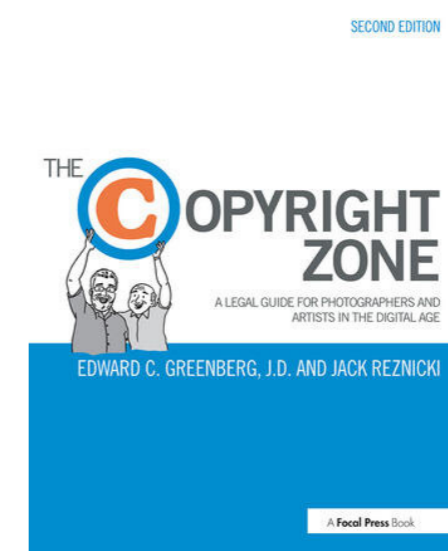
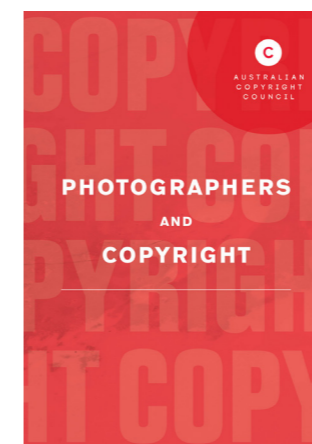
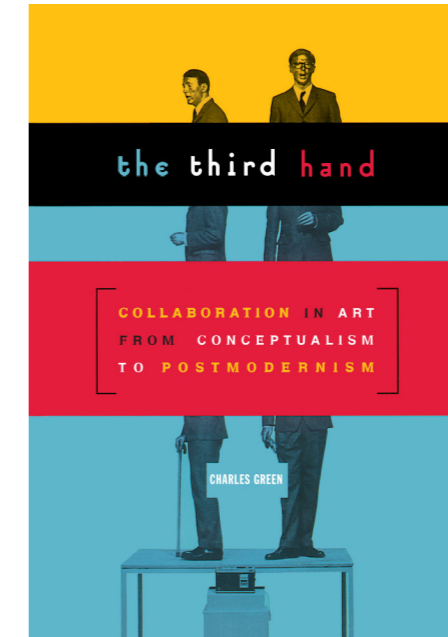
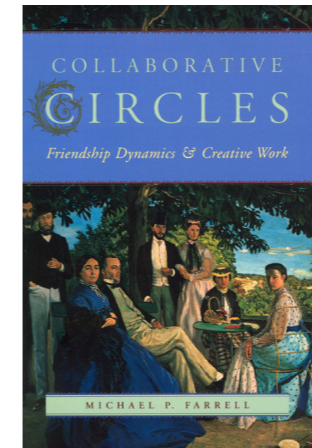


Articles

- [In Practice: Resources for Photographers on Assignment](#)
- [On Assignment: navigating the media industry](#)
- [Lens Culture: photography collectives working together](#)
- [Stedelijk Studies Journal: on collaborative practice in contemporary photography](#)

Videos

- [On Assignment — Navigating the Media Industry — Media Perspective](#)
- [On Assignment — Navigating the Media Industry — Photographer's Perspective](#)



colophon

This publication was developed based on the workshop *Collaborations, Collectives and Copyright* created by Foam Fotografiemuseum Amsterdam in collaboration with Eefje Ludwig and DOCKS Collective. It took place online on 7 September 2022. We would like to thank them and all participants for their time and input.

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Workshop lead: Eefje Ludwig

Guest speaker: Fabian Ritter and Aliona Kardash (DOCKS Collective)

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