Needs Survey for Photographers in Asia

Prepared by Angkor Photo Festival & Workshops / June - July 2021
We started this survey to get a clearer view about how the Covid-19 pandemic has impacted the lives and livelihood of visual artists and photographers in Asia, and to better understand how we can serve and support our community more meaningfully.

Conducted online over a two-week period in June 2021, the survey was anonymous and open to all lens-based practitioners in Asia. In total, 263 valid responses were received.

We hope the information here will be useful to other organisations and institutions which, like us, are working to support the community of visual practitioners in Asia.

Surveys are not terribly exciting, and we are thankful to everyone who took the time to share their honest feedback and experiences during an incredibly difficult time in their lives. Please know that we read every single sentence you took the time to write.

While the survey did indeed reveal just how exhausted, broke, worried and stressed many of us are, it also showed a community that is continuously trying to find ways to help each other.

Most crucially, it made abundantly clear how our friends living under military rule in places like Myanmar and the Kashmir region have been placed under additional, unimaginable strain.

It is clear that most are just trying not to give up, to find a way to continue doing what they love. We hope that we will be able to help you do that.

Love,
APFW Team
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### Respondents' Demographics: Age / Identified Gender / Country (263 respondents)

#### Age

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 - 25 yrs</td>
<td>57 (22%)</td>
</tr>
<tr>
<td>26 - 30 yrs</td>
<td>80 (30%)</td>
</tr>
<tr>
<td>31 - 35 yrs</td>
<td>53 (20%)</td>
</tr>
<tr>
<td>36 - 40 yrs</td>
<td>51 (19%)</td>
</tr>
<tr>
<td>40 - 45 yrs</td>
<td>13 (5%)</td>
</tr>
<tr>
<td>45 - 50 yrs</td>
<td>3 (1%)</td>
</tr>
<tr>
<td>51 years and over</td>
<td>6 (2%)</td>
</tr>
</tbody>
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#### Country

<table>
<thead>
<tr>
<th>Country</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>India</td>
<td>79 (30%)</td>
</tr>
<tr>
<td>Philippines</td>
<td>46 (17%)</td>
</tr>
<tr>
<td>Indonesia</td>
<td>30 (11%)</td>
</tr>
<tr>
<td>Nepal</td>
<td>24 (9%)</td>
</tr>
<tr>
<td>Singapore</td>
<td>16 (6%)</td>
</tr>
<tr>
<td>Vietnam</td>
<td>12 (5%)</td>
</tr>
<tr>
<td>Bangladesh</td>
<td>9 (3%)</td>
</tr>
<tr>
<td>Malaysia</td>
<td>9 (3%)</td>
</tr>
<tr>
<td>Myanmar</td>
<td>9 (3%)</td>
</tr>
<tr>
<td>Thailand</td>
<td>9 (3%)</td>
</tr>
<tr>
<td>Cambodia</td>
<td>7 (3%)</td>
</tr>
<tr>
<td>Japan</td>
<td>3 (1%)</td>
</tr>
<tr>
<td>Pakistan</td>
<td>3 (1%)</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>2 (1%)</td>
</tr>
<tr>
<td>State of Palestine</td>
<td>2 (1%)</td>
</tr>
<tr>
<td>China</td>
<td>1 (0%)</td>
</tr>
<tr>
<td>Kashmir</td>
<td>1 (0%)</td>
</tr>
<tr>
<td>South Korea</td>
<td>1 (0%)</td>
</tr>
</tbody>
</table>

#### Identified Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>167 (63%)</td>
</tr>
<tr>
<td>Female</td>
<td>95 (36%)</td>
</tr>
<tr>
<td>Non-specified</td>
<td>0 (0%)</td>
</tr>
</tbody>
</table>
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: FREQUENCY OF PARTICIPATION (263 respondents)

SURVEY QUESTION:
“How many times have you participated in these online activities to develop your photography?” (Since the pandemic began)
This was an open-ended question that yielded a large variety of responses. We categorised the results according to the type of activity, and included all relevant comments which included details or elaboration on the aspects they found useful. While many gave general replies (eg. names of specific platforms or general phrases like ‘online workshop’ or ‘mentorship’), we have listed all specific mentions of individuals or platforms regardless of frequency.

**ONLINE WORKSHOPS**

**Summary:** Appreciation for good curriculum planning, high engagement, attention to detail, and in some circumstances, flexibility with schedules and learning pace.

**Mentions:** PannaFoto Future Talent • NOOR’s free online workshops and Masterclass • VII Academy workshops & photo lectures • Alec Soth Masterclass by Magnum Photos • The Maze Collective’s pinhole camera making workshop • Video workshop by Bani Abidi/Priya Sen • Current Joopswart Masterclass • Workshop by Pannafoto • Permata photojournalism grant online mentoring • photo.circle storytelling workshop • Maggie Steber’s VII workshop

“2-3 day workshop that can be viewed again after the sessions”

“Small scale workshops where the mentor makes effort to address everyone”

“Because photography doesn’t receive my daily undivided attention, online long-term workshops were the best because they allowed me the commitment and insight from a long-term workshop yet allowed for personal freedom to take care personal stuffs that might have conflicted with an offline workshop schedule.”

“I really like the long term format where I had time to work in addition to the lectures/classes. I was skeptical about print making workshop but it was surprisingly good because there were three facilitators and we used apps like Miro, Mural and Picdrop.

“I found weekly online interactions combined with self-study/follow ups, with reading material ahead of the sessions, made me more involved in the courses.”

“A month long documentary photography workshop that I really enjoyed was useful because it was detailed.”

“A long-term masterclass with multiple students from around the world and mentors from all over. Because it was online that enabled immense possibilities if planned and coordinated well. I think this online activity can get boring in no time but if planned well with folks who are really engaged in the process, that’s a winner.”

“The long-term online workshop of IPA (Kevin) worked for me because there are breaks in between sessions which meant I didn’t need to stop work at NGO while producing the projects.”

**ONLINE COURSES / SELF-TAUGHT**

(Websites / YouTube / PDFs & Articles)

**Summary:** Self-paced learning with the option of repetition allows for more effective learning

**Mentions:** MOMA ‘Seeing Through Photography’ on Coursera • Creative Live classes • Skillshare • Domestika

“Most of the online photography workshops like domestika.org is pretty basic as it’s cheap but I find it useful in knowing what’s in the trend right now for commercial purposes.”

“I have taken online classes but never where participants have to be online. For me the benefit of being able to rewind a video or re-read article again and again until I understand is the best.”

“PDF’s book on photography and cinematography have helped on theoretical studies.

“I think conducting self-study online course, one-time mentorship/workshop, and the closed webinar which may share online later is better than online talk. I feel more focus with the any related lesson.

“Online lessons (Skillshare) that I can go back to are also useful because I can study whenever work is not overwhelming.”

“I liked self-paced courses that I could learn from at my schedule”

“... provide video explanation with high quality content plus they shared the document summarising the course.”
**PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: ONLINE ACTIVITIES - WHAT PEOPLE FOUND EFFECTIVE** (263 respondents)

**SURVEY QUESTION:**
“Help us know what works for you. Could you share some examples of online activities which you found really useful?”

### VIDEOS
(Instagram / Youtube / Websites)

**Summary:** Freely available videos covering a wide range of topics were commonly cited as a useful educational resource.

**Mentions:**
- YouTube
- Kevin Lee online photo sequencing
- IPA Unplug and Play
- Alec Soth’s Photobook channel on Youtube
- Virtual Bharat Documentaries
- Mack Books’ Youtube channel

“YouTube is my bible.” “Haven’t really participated in any workshops but learned a lot from YouTube videos”

“I watch a lot of talks on YouTube which helps to understand photography a little better.”

“Videos where photographers share experiences from their work and personal lives. The tips and tricks that they apply towards their work.”

“I found online resources such as book and videos, documentary, interviews are really helpful to self-taught photographers.”

“Pertaining to landscape photography, discovering more landscape photography practitioners online on YouTube and other platforms helped me re-engage my mind, while also allowing me to study their work and practices, especially of landscapes & subjects which are not found within my own country. That has immensely helped me to refresh my approach towards the subjects that do occur in my country”

### ARTIST TALKS
(Instagram / Youtube / Websites / Clubhouse / Podcasts)

**Summary:** Frequentlly mentioned were artist talks which provided a deeper understanding and the opportunity to learn from the thought processes, creative journeys, and life experiences of artists.

**Mentions:**
- Sohrab Hura
- Dayanita Singh
- Chennai Photo Biennale Talks
- Guftugu by Offset Projects
- Soren Pagter from DMJX
- Alex Webb
- Sofa Sessions by Martin Parr
- Magnum Conversations
- Talks from Self Publish, Be Happy
- Objectifs’ talk with filmmakers

“What was helpful were those that I felt faced reality and opened up the process and questioned intentions and meaning over just the final results... Talks that went beyond career and admiring the guest / their work, and pushed to look into where things could be going, where things needed to go, and why.”

“Artist talks and interviews about artist journeys, process, roadblocks and how to overcome it.”

“When photographers show their work and explain the thought process behind it.”

“Sharing their creative process and works - from passion projects to client based.”

“The creative process of long-term projects from reputable photographers.”

“I really enjoy the talk on thought process behind photoseries of artists when working on long-term project.”

“Anything anecdotal or experiences on the field / processes to arrive at concepts”

“Specific talks with photographers and their specific books. This would give me good understanding of their approaches to their specific books/works.”

“The photographers and artists joining these webinar ... really helped me to learn more about their perspective and their practice ... widens the thought process of an individual and helps to try and experiment with new things.”

“Artist interviews / podcasts. Best if it’s a conversation between two artists. Sharp, poignant questions.”

“Dayanita Singh’s talk on CBP was very candid and insightful”

“Artist talks where they talk about their work with a Q&A at the end.”

“Structured artist talks or lectures that don’t necessarily require the audience’s engagement”

“Chill talks where I can just listen in.”
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: ONLINE ACTIVITIES - WHAT PEOPLE FOUND EFFECTIVE (263 respondents)

SURVEY QUESTION:
“Help us know what works for you. Could you share some examples of online activities which you found really useful?”

ONLINE WEBINARS / DISCUSSIONS
(Instagram / Youtube / Websites)

Mentions: Magnum Photos • NOOR • VII • Pannafoto Institute • Photodemos • The Essentials by The Everyday Projects + Black Women Photographers • Women Photograph • The Photographers’ Gallery • The Curious Society • Photojournalism webinars by organisations in Philippines • Thalam Foundation • Beyond a Witness: Photography and Social Justice Talk

“The Everyday Projects and African women photographers series of talks were very concise, informative and relevant for emerging photographers.”

“Webinars that share experiences and also share techniques from seasoned and veteran photojournalists.”

“The Photographers’ Gallery London has really great virtual events that are accessible and open you to a host of new ways of using virtual to engage with photography.”

“One-on-one mentorship really helpful for beginners in time like this.”

“One-on-one meeting is very useful.”

“Online one-on-one mentorship rather than joining several workshops with many people.”

“I think long term project with a mentor works really well in online manner. You can even learn from teachers across the globes while saving in travel and accommodation.”

“Even though I did not personally attend, but I found a lot of mentorship programs brewed up in the course of last one/two years and a lot of friends I know did benefit from that.”

“Webinars that advance skills in photography and post processing were helpful.”

“Participation in online webinars had an impact on me that I started to make contact with people/stories I was unaware about even in my own backyard.”

“Forums on issues like ethics, sexual harrassment and not careers.”

ONE-ON-ONE ACTIVITIES / PORTFOLIO REVIEWS & MENTORSHIPS

Summary: The eagerness for one-on-one learning was mentioned for several types of activities, including mentorships, workshops, work and portfolio reviews.

Mentions: Invisible Photographer Asia Mentorship • Mentorship with Tom Ang via Zoom • The Collective by Sebastian Liste • Portfolio Review by Photo Kathmandu

“Mainly podcast from people or subjects that I am interested in.”

“Podcasts on photos and ethics.”

“It seems like radio program with an upgrade of active for giving feedback to the host. It is way powerful to communicate than before.”

“Portofolio reviews and one-on-one mentorships of 10-15 minutes are a great way to orient my thinking about my work, how I wanted to present it, the work I wanted to pursue and the path ahead.”

“Specifically I want to mention online portfolio review. I attended one portfolio review, I really enjoyed that.”

“I also appreciated that someone actually offered to give me a short (about 15-min) online portfolio review, it was a moment of connection and exchange.”

PODCASTS / AUDIO

Mentions: The Nearest Truth • ‘Baba Betar’ audio series by Chobi Mela

“Mainly podcast from people or subjects that I am interested in.”

“Podcasts on photos and ethics.”

“It seems like radio program with an upgrade of active for giving feedback to the host. It is way powerful to communicate than before.”
NETWORKING & PEER SUPPORT
(Zoom / Clubhouse / Others)

Summary: Along with online networking organised by external groups, several respondents were part of privately-organised online groups which came together to share work and provide mutual support.

Mentions: Online Speed Dating by Photo Kathmandu • Zoom sessions by Women Photograph

“PhotoKTM organized a blind date on Zoom where participants would be paired into breakout rooms at random. This was fun and useful.”

“Joining the Clubhouse rooms relating to photography also helps me in connecting with local photographers and we shared a lot of creative ideas, discussing the issues over here and also some financial management tips on what we as photographers can do during this pandemic.”

“Online collaborations with fellow photographers from around Asia.”

“We did a Zoom feedback session of 5 women filmmakers where we shared out work in progress and exchanged ideas.”

“And, who would have thought of online parties. That works!! it’s proven! :-)”

“Formed a collective with other photographers online from the region to come together weekly to talk through our photographic practices and work. Been really fulfilling.”

“I used to attend zoom meetings where every Sunday a group of photographers share their work which help me motivated during these time.”

“A fortnightly meeting of a small but regular group of photographers. The meeting was mainly to catch a reading culture. Folks would meet and read and discuss. The meeting would go on and on for hours. After maybe the 12th or 13th session the attendance declined. It felt like it came to its natural end. hehe But that was something that generated camaraderie, solidarity, knowledge, and hope.”

“It’s more having occasional “check-ups” with a small support group I have with some of my fellow photographers that really helped me.”

OTHERS

Mentions: POY Asia 2021 • Photo Festival Slideshows by Angkor Photo • Online Slideshows •

NON-PHOTOGRAPHY ACTIVITIES

“Some of the most enjoyable online activities that I enrolled in are outside photography. I’ve always been interested in writing and it’s nice to finally put time and work on a different medium. e.g. poetry, hybrid writing, and personal essay classes.”

“I managed to attend some courses outside of the medium of photography but still informing my practise and view of the world. Examples are academic theory courses on art and history. Courses on writing.”

“I enjoyed a one-time workshop that’s not directly related to photography but somehow intersects like writing class, or perhaps grant writing class. It’s simple, not time-consuming, and sometimes refreshing.”

“Learning more about my own culture, roots and pre-colonial heritage. It empowers not only my work but my sense of self as its creator. Decolonisation in thought and in art practice should be consciously sought out by every non-white children of the post-colony.”

“Business/Agencies/Industry related news, which is hard to access otherwise.”
This was another open-ended question that yielded a large variety of responses. The results have been categorised broadly into key issues raised. Some responses only mentioned general activities (eg. online lectures, group talks), and we have only included comments which elaborated on the aspects they did not find effective.

Summary: The content of workshops, talks and webinars were criticised for lacking substance, depth, interesting material, inclusivity and/or failing to engage or interact with the audience.

Also mentioned were workshops which were poorly planned or executed, and talks which were not well directed or moderated. There were several answers highlighting talks which focused only on technical equipment and camera brands.

Events which went on for “too long”, had too many speakers, or a lack of focus were also highlighted.

It was interesting that dissatisfaction with online exhibitions or viewing rooms were specifically mentioned several times.

On a personal level, fatigue with the multitude of online events, difficulty in concentrating online and the inability to afford or attend events were listed.

**CONTENT ISSUES**

“Random talks with high profile photographers which aren’t tied to pertinent questions or a theme are quite useless and too surface-level.”

“I feel any talk could turn out more meaningful depending on the questions brought forward. If only the career is looked at, the success, technique, etc. without touching the lives, or without even trying to see what pushed the photographer to make it / keep making, then I feel the time was not maximised ... I hope that platforms do better because we don’t know when we’ll see that same speaker/guest again. Also, I feel like life challenges are not talked about enough.”

“Famous photog/artist supposed to be a practical seminar which turned out to be more of a run-through his portfolio. Not helpful.”

“... so blissfully disconnected from reality, and in the remote chance that they aren’t the talks barely result in any constructive action.”

“The more formal the situation was, the more dull it became. I’ve also had experiences in non-photography long term workshops. It was rather hard to keep up with, especially if the workshops were very dull and very non-engaging. And what I mean by non-engaging was not only the speaker being dull or presenting in a dull way, but the material itself was dull.”

“Online seminars are quite boring

“Sometimes, the topic wasn’t a current interest.”

“Not anyone is particular, but I did feel that at large there was a lack of technical discussion for more advanced photographers and for practitioners of certain genres within photography.”

“Photography workshops with practitioners or teachers who are not quite right, for example the theme of a documentary but the teacher is a street photographer. Or a teacher who is indeed incompetent both in terms of material, experience, and work.”

“Discussions without a diverse panel”

“The art photo world seems to be becoming a world of closed space which is full of jargon and repetitive showcase of similar kinds of visuals. Seems like a rat race more than any purpose or actually an art. The vibes of all wanting to jump to that line of becoming a known artist is creating undeniable hierarchy and intimidating the ones who are either not privileged or lack jargons. No one owns a photo world and that should be critically taken. Participation can be more inclusive.”

“Self boasting / self glorify”

“If the conversation between the lecturer and the listener is become fearful and one sided, if the lecturer become obsessed and asked so many difficult questions, that can cause loss of webinar effectiveness. I mean to say the interaction between the lecturer and the student is needed to be smooth.”

“Just talking about gear or some technical camera”

“Technical mumbo jumbo”

“Any gear talk regarding branding is irrelevant, much better I suppose is a suggestion of a good beginner’s gear.”

“Talking about bodies and lenses, talking about social media integration.”

“Talks on what camera to use. They are just marketing ploy.” “Showcase only without context, mostly from some camera brand” “Camera reviews”
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: ONLINE ACTIVITIES - WHAT PEOPLE FOUND INEFFECTIVE (263 respondents)

SURVEY QUESTION:
“And [online activities] which you felt were not effective?”

LIMITATIONS (Time, $$$ & COVID-19)
“All the online activities that don’t fit with Asian timezone. I miss several online activities from US. It would be great if they record the sessions.”
“Workshops as they were expensive. “Paid viewing.”
“Charging very high fees for workshops during the pandemic times, which practically becomes impossible because of no income as a photographer.”
“Workshops felt weird because of all the Covid restrictions. We couldn’t really leave home to photograph anything.”
“I’ve never tried webinars because, often, the schedules conflict with work.”
“All the thing that have to go outside or require a lot of equipments that are hard to find.”

FORMAT & ORGANISATION ISSUES
“Online short-term workshop and webinars left me most underwhelmed because how distracting and fragmented online meeting can be.”
“Workshops which were for short duration. They really doesn’t help you to make any changes in you unless it’s about any specific technique u want to learn.”
“Workshop that don’t give the participants chance to show the process and progress of the photo project.”
“The workshops which I wasn’t informed about format, content, etc beforehand felt ineffective. For eg. I realised me and other participants were participating in a talk by a guest lecturer/tutor when we were introduced to the guest beforehand.”
“Skillshare type courses with no guidance”
“A workshop I attended created a Slack channel, but it was pretty dead. Maybe better facilitation of digital spaces would have helped to stir discussions.”
“Badly moderated discussions”
“Facilitation is a necessary skill, and picking good communicators as speakers is a bonus.”
“Slow feedback, bad signal, sometimes not interactive.”
“The ones with no reading material. And just presentations with no interaction/follow-ups.”
“Pre-recorded talks or highly produced masterclasses with no interaction.”
“Too crowded Zoom rooms won’t allow a more personal connection with people.”
“Unprepared talks.”
“I think for those that weren’t effective are those content without plan. Most likely, those content that post randomly with momentum of its content.”
“Anything beyond one hour is too long. That’s my feeling now.” “Long live sessions” “Online lectures that went on for hours”
“Talks that are too long like more than an hour. It is hard to focus and concentrate for a longer time online.”
“When it’s too long, over 1.5 hours in a session and just the speaker talking.”
“Panel discussions that require consecutive translation are lengthy and a bit hard to follow.”
“Too many speakers.” “It’s hard to focus and join the large seminar and talk series.”

FATIGUE
“Too many webinars are also tiring!”
“Webinar. There’s so much, I am kinda fed up with it.”
“I’m not too good at keeping track of online events... There are so many these days and that can be a bit overwhelming for me.”
“Online talk, I always forget the event dates, and I don’t spend times to listen till the event end, I feel like I use too much online tech and it’s not healthy, listening to online talk keep me connecting with online tech while I already spent almost 24h a day with online tech.”
“Online workshop is not effective as it is hard to concentrate.”

OTHERS
“Online viewing rooms somehow didn’t work for me.”
“Virtual Photo exhibition is not effective than seeing the real thing.”
“Nothing specific, but longer ones generally about virtual exhibition tours.”
“Online photo exhibitions feel slightly off to me.”
“Most online exhibitions. Viewing rooms are just web posts and 3D rendering gives no sense of space and light, which defeats the purpose of an exhibition.”

NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA
### Participation in Online Activities After COVID-19: Obstacles to Participation (263 respondents)

**Survey Question:**
"Why did you not join online activities you were interested in?"

<table>
<thead>
<tr>
<th>Obstacle</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too expensive, couldn’t afford it.</td>
<td>167</td>
<td>32%</td>
</tr>
<tr>
<td>The different timezone made it hard to attend</td>
<td>94</td>
<td>18%</td>
</tr>
<tr>
<td>I applied but was not selected</td>
<td>68</td>
<td>13%</td>
</tr>
<tr>
<td>I signed-up but forgot about the event</td>
<td>63</td>
<td>12%</td>
</tr>
<tr>
<td>Felt too intimidated to participate</td>
<td>59</td>
<td>11%</td>
</tr>
<tr>
<td>Technical issues due to unstable internet or device</td>
<td>47</td>
<td>9%</td>
</tr>
<tr>
<td>Other entries</td>
<td>27</td>
<td>5%</td>
</tr>
</tbody>
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**Dislike of Online Platform**

- "I never join online activities. I used to join in real class."
- "Face to face is so important and more effective"
- "After a while I started pondering about the effectiveness of the same"
- "Online Workshops are not effective for learn anything."
- "Sometimes it can be too much. It’s the fault of the platform. As someone who has to make their own work, time away to hear your own voice is necessary."
- "Some events were so boring that I had to get out of the online meeting. It happens so frequently that it left me a bad impression with online activities."

**Technical or Content Issues**

- "Bad microphone. People get tired of bad audio paired with unprepared talk."
- "Too long. I find workshops more than 4 weeks (once a week) too long."
- "The offers are repetitive. Same meal most of the times."
- "Very few online activities interest me. Most course are very general or only about technical. Not focus on the development of art in photography."
- "Did not find activities pertaining to my genre of work."
- "I have never tried before because of my nature of work."

**Financial Reasons**

- "I was too worried about not being able to pay the bills."
- "It wasn’t expensive. Just couldn’t afford."

**Personal Reasons**

- "Language barrier."
- "I signed up but in the end don’t feel motivated and obliged to join"
- "Lazy for online activities."
- "Can’t really do anything creative from my room."
- "I didn’t know about them, will try to attend in the future."
- "Weekday programming so clashed with work."
- "Limited time to share."
- "I had applied, but still waiting for the announcement."
- "I don’t have new work to show for events with a portfolio review."
- "Unsure of content/or if I was a right match."
This was an open-ended question which was challenging to summarise due to wide variety of responses.

Some provided very specific examples (eg. accounts they follow on Instagram), while others were more general (eg. “photography and art websites”). We first present a general summary followed by a detailed list of the different sources.

For the general summary, we provide a broad view of the responses categorised in two different ways - sources and platforms. Some responses overlap between both summaries, which we will explain below.

For the detailed lists, we include all sources that were specifically mentioned by respondents. This means that general mentions such as ‘art websites’, ‘podcasts’, ‘artist talks’ or ‘people on YouTube’ are not included in the final tally in this section.

If respondents mentioned the specific platform they use to access the source, we included it – for example, ‘Katrin Koenning’s Instagram account’, ‘Sohrab Hura’s website’, ‘Everyday Projects on IG”.

Some sources also have different initiatives or types of content, we included any mentions of these – for example Alec Soth’s YouTube channel and newsletter.

### SUMMARY: SOURCES

“Sources” refer to specific mentions of individuals, groups, organisations and publications. In this general summary, we used broad categories to present a view of overall popularity.

It combines all mentions regardless of the various platforms used to access it. It should be noted that some responses simply wrote the category without citing any specific names (eg. ‘news agencies’ or ‘art websites’).

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography &amp; Art Websites</td>
<td>85</td>
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<tr>
<td>Photography Organisations</td>
<td>78</td>
</tr>
<tr>
<td>Agencies &amp; Collectives</td>
<td>67</td>
</tr>
<tr>
<td>Individuals</td>
<td>57</td>
</tr>
<tr>
<td>Newspapers &amp; Magazines</td>
<td>33</td>
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<tr>
<td>Workshops / Learning Resources</td>
<td>27</td>
</tr>
<tr>
<td>News Wire Agencies</td>
<td>11</td>
</tr>
<tr>
<td>Photography Festivals</td>
<td>11</td>
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<tr>
<td>Photobooks &amp; Publishers</td>
<td>8</td>
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<tr>
<td>Film &amp; Cinema</td>
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</table>

### SUMMARY: PLATFORMS

“Platforms” refer to specific mentions of how content is accessed. In this general summary, we present the total of all responses which specifically indicated the platform used.

Due to its ubiquitous nature, “websites” have been omitted although it should be noted that it was given as a general response by many respondents. Some responses only mentioned platforms without the source (eg. ‘Instagram mainly’ or ‘Youtube mostly’).

<table>
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<tr>
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<td>Youtube</td>
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<td>Newsletters</td>
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<td>Podcasts</td>
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<td>Artist Websites</td>
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<tr>
<td>Linkedin</td>
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<td>Clubhouse</td>
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</tr>
<tr>
<td>Twitter</td>
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</tr>
<tr>
<td>Forums</td>
<td>1</td>
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</tbody>
</table>
# Participations in Online Activities After COVID-19: Favourite Online Sources for Photography

(263 respondents)

**Survey Question:**
“What are some of your favourite online sources about photography?”

## Photography Organisations

1. **British Journal of Photography** (19)
   - [www.1854.photography](http://www.1854.photography)
2. **Aperture** (13)
   - [aperture.org](https://aperture.org)
3. **National Geographic** (7)
   - [nationalgeographic.com](https://www.nationalgeographic.com)
4. **Women Photograph** (6)
   - [womenphotograph.com](https://www.womenphotograph.com)
5. **Foam** (5)
   - [foam.org](http://foam.org)
6. **Matca** (4)
   - [matca.vn](https://matca.vn)
7. **PHmuseum** (4)
   - [phmuseum.com](https://phmuseum.com)
8. **International Center of Photography (ICP)** (3)
   - [icp.org](https://www.icp.org)
9. **Objectifs Centre for Photography and Film** (3)
   - [objectifs.com.sg](https://www.objectifs.com.sg)
10. **World Press Photo** (3)
    - [worldpressphoto.org](http://worldpressphoto.org)
11. **photo.circle** (2)
    - [photocircle.com.np](https://www.photocircle.com.np)
12. **Alkazi Foundation** (1)
    - [alkazifoundation.org](https://alkazifoundation.org)
13. **LBM** (1)
    - [littlebrownmushroom.com](https://littlebrownmushroom.com)
14. **PannaFoto Institute** (1)
    - [pannafoto.org](https://pannafoto.org)
15. **Pathshala South Asian Media Institute** (1)
    - [pathshalainstitute.org](https://pathshalainstitute.org)
16. **Philippine Center for Investigative Journalism** (1)
    - [pcij.org](https://pcij.org)
17. **Photojournalist Center of the Philippines** (1)
    - [pcp.ph](https://www.pcp.ph)
18. **Photoworks** (1)
    - [photoworks.org.uk](https://photoworks.org.uk)
19. **RPST Exposures** (1)
    - [rpstexposures.com](https://rpstexposures.com)
20. **The Photographers Gallery** (1)
    - [thephotographersgallery.org.uk](https://thephotographersgallery.org.uk)
21. **The Polis Project** (1)
    - [thepolisproject.com](https://thepolisproject.com)
22. **Visura** (1)
    - [visura.co](https://visura.co)

## Newspapers & Magazines

1. **New York Times** (11)
    - [nytimes.com](http://nytimes.com)
2. **The New Yorker** (4)
    - [newyorker.com](https://www.newyorker.com)
3. **The Guardian** (3)
    - [theguardian.com](https://www.theguardian.com)
4. **TIME Magazine** (2)
    - [time.com](https://time.com)
5. **Bulatlat** (1)
    - [bulatlat.com](https://www.bulatlat.com)
6. **Caravan Magazine** (1)
    - [caravanmagazine.in](https://caravanmagazine.in)
7. **The Atlantic** (1)
    - [theatlantic.com](https://www.theatlantic.com)
8. **The Calvert Journal** (1)
    - [calvertjournal.com](https://www.calvertjournal.com)
9. **Vera Files** (1)
    - [verafiles.org](https://verafiles.org)

## News Wire Agencies

1. **Reuters** (4)
    - [reuters.com](https://www.reuters.com)
2. **Agence France-Presse (AFP)** (2)
    - [afp.com](https://www.afp.com)
3. **Associated Press (AP)** (2)
    - [apnews.com](https://apnews.com)
4. **European Pressphoto Agency (EPA)** (2)
    - [epa.eu](https://www.epa.eu)
### PHOTOGRAPHY & ART WEBSITES

1. **Lensculture**  (12)  
   [https://www.lensculture.com](https://www.lensculture.com)
2. **PetaPixel**  (9)  
   [https://petapixel.com](https://petapixel.com)
3. **American Suburb X**  (6)  
   [https://americansuburbx.com](https://americansuburbx.com)
4. **Invisible Photographer Asia**  (4)  
   [https://invisiblephotographer.asia](https://invisiblephotographer.asia)
5. **Blind Magazine**  (3)  
   [https://www-blind-magazine.com](https://www-blind-magazine.com)
6. **Ignant**  (3)  
   [https://www.ignant.com](https://www.ignant.com)
7. **The Photolographer**  (3)  
   [https://www.thephotolographer.com](https://www.thephotolographer.com)
8. **500px**  (2)  
   [https://500px.com](https://500px.com)
9. **Artsy**  (2)  
   [https://www.artsy.net/](https://www.artsy.net/)
10. **ASAP Connect**  (2)  
    [https://asapconnect.in](https://asapconnect.in)
11. **Burn Magazine**  (2)  
    [https://burnmagazine.org](https://burnmagazine.org)
12. **The Curious Society**  (2)  
    [https://www.curioussociety.org](https://www.curioussociety.org)
13. **121Clicks**  (1)  
    [https://121clicks.com](https://121clicks.com)
14. **a new nothing**  (1)  
    [https://anewnothing.com](https://anewnothing.com)
15. **Aint-Bad**  (1)  
    [https://www.aint-bad.com](https://www.aint-bad.com)
16. **Alternative Photography**  (1)  
    [https://www.alternativephotography.com](https://www.alternativephotography.com)
17. **ArtConnect**  (1)  
    [https://www.artconnect.com](https://www.artconnect.com)
18. **Artnet**  (1)  
    [http://www.artnet.com](http://www.artnet.com)
19. **Asia Paper Camera**  (1)  
    [http://asiapapercamera.com](http://asiapapercamera.com)
20. **Asian Art Archive**  (1)  
21. **Booooooom**  (1)  
    [https://www.booooooom.com](https://www.booooooom.com)
22. **Colossal**  (1)  
    [https://www.thisiscolloosal.com](https://www.thisiscolloosal.com)
23. **Conscientious Photography Magazine**  (1)  
    [https://cphmag.com](https://cphmag.com)
24. **Digital Photography Review**  (1)  
    [https://www.dpreview.com](https://www.dpreview.com)
25. **F-Stop Magazine**  (1)  
    [https://www.fstopmagazine.com](https://www.fstopmagazine.com)
26. **Fotodemic**  (1)  
    [https://www.fotodemic.org](https://www.fotodemic.org)
27. **Fotoroom**  (1)  
    [http://fotoroom.co](http://fotoroom.co)
28. **Fstoppers.com**  (1)  
    [https://fstoppers.com](https://fstoppers.com)
29. **GUP Magazine**  (1)  
    [https://gupmagazine.com](https://gupmagazine.com)
30. **Hotshoe Magazine**  (1)  
    [http://hotshoemagazine.com](http://hotshoemagazine.com)
31. **IMA**  (1)  
    [https://imaonline.jp](https://imaonline.jp)
32. **It’s Nice That**  (1)  
    [https://www.itssnicethat.com](https://www.itssnicethat.com)
33. **L’Oeil de la Photographie**  (1)  
    [https://loeildelaphotographie.com](https://loeildelaphotographie.com)
34. **Lomography**  (1)  
    [https://www.lomography.com](https://www.lomography.com)
35. **Photofocus**  (1)  
    [https://photofocus.com](https://photofocus.com)
36. **Photoshelter Blog**  (1)  
    [https://blog.photoshelter.com](https://blog.photoshelter.com)
37. **Phroom Platform**  (1)  
    [https://phroomplatform.com](https://phroomplatform.com)
38. **PIX**  (1)  
    [http://www.enterpix.in](http://www.enterpix.in)
39. **Res Artis**  (1)  
    [https://resartis.org](https://resartis.org)
40. **STIRworld**  (1)  
    [https://www.stirworld.com](https://www.stirworld.com)
41. **The Photographer’s Green Book**  (1)  
    [https://www.photogreenbook.com](https://www.photogreenbook.com)
42. **Trans Asia Photography**  (1)  
    [https://transasiaphotography.org](https://transasiaphotography.org)
43. **Verve Photo**  (1)  
    [https://web.facebook.com/groups/28606430786](https://web.facebook.com/groups/28606430786)
44. **Yogurt Magazine**  (1)  
    [https://yogurtmagazine.com](https://yogurtmagazine.com)
NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA

PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: FAVOURITE ONLINE SOURCES FOR PHOTOGRAPHY (263 respondents)

SURVEY QUESTION:
“What are some of your favourite online sources about photography?”

AGENCIES & COLLECTIVES

1) Magnum Photos (31)
   https://www.magnumphotos.com
   • Magnum Conversations (Youtube)
   • Magnum Interviews
   • Magnum Newsletter

2) VII Photo Agency / Insider / Foundation (11)
   https://viiphoto.com

3) Getty Images (5)
   https://www.gettyimages.com

4) NOOR (4)
   https://www.noorimages.com

5) Agence VU (2)
   https://agencevu.com

6) Daak (1)
   https://www.instagram.com/daakvaak

7) Tethered (Clubhouse) (1)
   https://www.clubhouse.com/club/tethered

8) Everyday Projects (1)
   https://www.everydayprojects.org

9) Panos Pictures (1)
   https://www.panos.co.uk

10) Zuma Press (1)
    https://www.zumapress.com

PHOTOBOOKS / PUBLISHERS

1) innen (1)
   http://innenzines.com

2) J&L Books (1)
   https://www.jandlbooks.org

3) Offset Projects (1)
   https://www.offsetprojects.in

4) Tipi Bookshop (1)
   https://tipi-bookshop.be

5) Vacilando Bookshop (1)
   https://www.instagram.com/vacilandobookshop/

6) Void (1)
   http://void.photo

PHOTOGRAPHY FESTIVALS

1) Angkor Photo Festival & Workshops (3)
   https://angkor-photo.com

2) Chennai Photo Biennale (2)
   https://chennaiphotobiennale.com

3) Delhi Photo Festival (1)
   https://www.nazarfoundation.org

4) Format (1)
   https://formatfestival.com

5) Chobi Mela (1)
   https://chobimela.org

6) Photo Kathmandu (1)
   https://photoktm.com

WORKSHOPS / LEARNING RESOURCES

1) Magnum Photo Learn (6)
   https://www.magnumphotos.com/learn/

2) VII Academy (3)
   https://vii.academy

3) Skillshare (2)
   https://www.skillshare.com

4) AskSternRep (1)
   https://www.instagram.com/asksternrep

5) The Creative Independent (1)
   https://www.instagram.com/thecreativeindependent/

6) Coursera (1)
   http://coursera.org

7) Creative Live (1)
   https://www.creativelive.com

8) Digital Photography School (1)
   https://digital-photography-school.com

9) Domestika (1)
   https://www.domestika.org

10) Jamie Windsor (Youtube) (1)
    https://www.youtube.com/user/jamiewindsor

11) MOMA Seeing Through Photography Course (1)
    https://www.coursera.org/learn/photography

12) PHLearn (1)
    https://phlearn.com

13) Pro Edu (1)
    https://proedu.com

14) Reuters Digital Journalism (1)
    https://reutersdigitaljournalism.com

15) The Art of Photography (YouTube) (1)
    https://www.youtube.com/channel/UC7T8roVtC_3aWKTGKilBA
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: FAVOURITE ONLINE SOURCES FOR PHOTOGRAPHY (263 respondents)

SURVEY QUESTION:
“What are some of your favourite online sources about photography?”

### INDIVIDUALS

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<td>• YouTube</td>
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<tr>
<td></td>
<td></td>
<td>• Instagram</td>
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<tr>
<td></td>
<td></td>
<td>• Magnum Class</td>
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<td>2</td>
<td>Teju Cole (3)</td>
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<td>Peter Scheldahl (1)</td>
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<td>18</td>
<td>Roy Anderson (1)</td>
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<tr>
<td>19</td>
<td>Sohrab Hura (1)</td>
<td>• Website</td>
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<tr>
<td>20</td>
<td>Valentina Abenavoli (1)</td>
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<td>21</td>
<td>Veejay Villafranca (1)</td>
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### NEWSLETTERS

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<td>1</td>
<td>Aperture Newsletter (2)</td>
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<td>2</td>
<td>National Geographic Newsletter (2)</td>
<td><a href="https://www.nationalgeographic.com/newsletters">https://www.nationalgeographic.com/newsletters</a></td>
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<td>3</td>
<td>Adam Ferguson (1)</td>
<td><a href="https://adamferguson.substack.com">https://adamferguson.substack.com</a></td>
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<td>4</td>
<td>Alec Soth (1)</td>
<td><a href="https://www.littlebrownmushroom.com">https://www.littlebrownmushroom.com</a></td>
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<td>5</td>
<td>Far &amp; Near (1)</td>
<td><a href="https://farandnear.substack.com">https://farandnear.substack.com</a></td>
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<td>6</td>
<td>Magnum Newsletters (1)</td>
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<td>7</td>
<td>Visual Stories Asia (1)</td>
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<td>VII Weekly (1)</td>
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### PODCASTS

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<tr>
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<td>Nearest Truth (3)</td>
<td><a href="https://nearesttruth.com">https://nearesttruth.com</a></td>
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<tr>
<td>2</td>
<td>The Messy Truth (3)</td>
<td><a href="https://www.gemfletcher.com/content/messy-truth-podcast">https://www.gemfletcher.com/content/messy-truth-podcast</a></td>
</tr>
<tr>
<td>3</td>
<td>A Small Voice (2)</td>
<td><a href="https://bensmithphoto.com/asmallvoice">https://bensmithphoto.com/asmallvoice</a></td>
</tr>
<tr>
<td>4</td>
<td>The Photo Ethics Podcast - Photography Ethics Centre (2)</td>
<td><a href="https://www.photoethics.org/podcast">https://www.photoethics.org/podcast</a></td>
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<tr>
<td>5</td>
<td>Magic Hour Podcast (1)</td>
<td><a href="http://www.magichourpodcast.org">http://www.magichourpodcast.org</a></td>
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<tr>
<td>6</td>
<td>Picture This: Photography Podcast (1)</td>
<td><a href="https://northrup.photo/podcast/">https://northrup.photo/podcast/</a></td>
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<tr>
<td>7</td>
<td>New Yorker Podcasts (1)</td>
<td><a href="https://www.newyorker.com/podcast">https://www.newyorker.com/podcast</a></td>
</tr>
</tbody>
</table>
Survey Question:
"Which of these would you be excited to participate in online?"

- **Photographic Approaches / Language**: 193 (19%)
- **Editing & Sequencing**: 181 (17%)
- **One-on-One Mentorship**: 153 (15%)
- **Feedback / Review of Work**: 144 (14%)
- **Photobook Making**: 136 (13%)
- **Help with Writing**: 136 (13%)
- **Catch-up Casual Chat!**: 77 (7%)
- **Other entries**: 15 (1%)

**Other Entries**
(I want to add to the wish list!)

- **Business / $$$**
  - "Business side of photography"
  - "Marketing marketing marketing"
  - "Having an agency to promote or sell my works"

- **Technical**
  - "Technical discussion beyond the act of making a photo"
  - "Lighting techniques"

- **Other Activities**
  - "Learning how to set up localised photo collectives (there are none in Sri Lanka and we are trying to start one)"
  - "Photo book discussion"
  - "Exhibition"
  - "Digital art"
  - "Audio Visual / Visual Communications"
  - "Long-term online workshop, with milestones and casual chat :)"
  - "Ethics of Photojournalism and Documentary Photography"
  - "Workshop on documentary photography storytelling"
  - "Life path (not just project but in terms of choices in life as a photographer/artist) advice"
Most responses provided the names of specific individuals, with many listing more than one. The list is sorted in order of frequency and alphabetically, although it is important to note the vast majority were mentioned once or twice. Any additional elaboration has also been included, alongside responses that did not mention names but specified the type of person or genre of work that they would be interested in.

Sohrab Hura
Alec Soth
James Natchwey
Antoine D’Agata
Alex Webb
Dayanita Singh
Rinko Kawauchi
Sarker Protick
Steve McCurry
Trent Parke
Katrin Koenning
Nan Goldin
Sebastiao Salgado
David Campany
Hannah Reyes Morales
Martin Parr
Matt Black
Ronny Sen
Shahidul Alam
Sim Chi Yin
Annie Leibovitz
Cristina De Middel
Daido Moriyama
Ezra Acayan
Graziela Ilurbide
Kosuke Okahara
Munem Wasif
Newshe Tavakolian
Veejay Villafranca
Yumi Goto
Abir Abdullah
Adam Ferguson
Bj Pascual
Charlotte Cotton
Diana Markosian
Don McCullin
Donna Ferrato
Ian Teh
Jes Aznar
Josef Koudelka
Jungin Lee
Kevin Frayer
Lynsey Addario
Maggie Steber
Maika Elan
Matt Stuart
Nadav Kander
NayanTara Gurung Kakshapati
Pixy Liao
Raghu Rai
Renan Ozturk
Roger Ballen
Roger Deakins
Ron Haviv
Stephen Shore
Susan Meiselas
Teju Cole
Todd Hido
Uma Bista
Wawi Navarroza
Wolfgang Tillmans
Zhuang Wubin
Adam Gibbs
Adam Pretty
Al Bello
Alam Huck
Alan Schaller
Alana Hunt
Alex & Rebecca Norris
Webb
Alex Baluyut
Alex Majoli
Alice Aedy
Allan Schaller
Ami Vitale
Ansh Vohra
Apichatpong Weerasethakul
Arati Kumar-Rao
Ariella Azoulay
Arko Datto
Armanda De La Garza
Azhar Mahhof
Babak Tafreshi
Barbara Davidson
Beawiharta
Ben Horne
Bharat Sikka
Bieke Deporter
Brooke Didonato
Carmen Winant
Carol Guzy
Chien Chi Chang
Chris Knight
Christopher Anderson
Damir Sagolj
Dana Lixenberg
Daniel Arnold
Daniel Berehulak
Darcy Padilla
David Guttenfelder
David Loyd
David Yarrow
Deepthi Asthana
Efrem Zeldony
Eloisa Lopez
Emmet Gowin
Erik Almas
Esther Hovrat
Feng Li
Francesco Zizola
Francis Alys
Francisco Guerrero
Francoise Callier
Fransisca Angela
Gab Mejia
Geloy Concepcion
Gem Fletcher
George Steinmetz
Gregory Crewdson
Gregory Halpern
Guligo Jia
Gunther Deichman
Hajime Kimura
Harley Weir
Heba Khamis
Hiroshi Sugimoto
Hugo Comte
Irina Rozovsky
Ishiuchi Miyako
Jack Davison
Jan Banning
Jason Fulford
Jason Magbanua
Jeff Wall
Jessica Lim
Jonas Bendiksoj
Jim Carrey
Jim Goldberg
Jimmy Chin
Jimmy Nelson
Joanna Piotrowska
Joe Galvez
Joey L
John Stanmayer
John Vink
Jonas Bendiksen
Juliana Tan
Kalyan Verma
Kapil Das
Karen Dias
Karen Waller
Kathy Moran
Katya Guerrero
Kyle Berger
Lady Gaga
Latoya Ruby Frazier
Laurel Nakadate
Lien Pham
Lil Miquela & Creator
Lois Patino
Lu Nan
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: INTEREST IN GUEST SPEAKERS ON PHOTOGRAPHY (263 respondents)

SURVEY QUESTION:
“Who is your dream person for us to invite to give an online talk?”

ANGKOR PHOTO WORKSHOPS ALUMNI & MENTORS (3)

“Would like to like to listen to the mentors talk about how they guide participants. How do you actually get another person to do their best work? how not to over influence? what does good actually mean? what are they still excited about/ I would also like to listen to Francoise talk about curating (what is given space) maybe with someone younger and they just talk about how things are changing.”

DON’T KNOW / NOT SURE (17)

“A problem that I don’t even have enough time to read through the things that have been written about this ‘dream person’. Information is so accessible by now and I am overwhelmed by it very often.”

ANYONE / ANYONE GOOD (8)

“Actually I can’t think of a specific person right now but it would be just great to give any visual artist or visual storyteller an online talk.”

“Someone who is prepared to talk. Ref: TEDTalk, Ivy League Masterclass. Internet is now filled with poor online courses”

GONE TOO SOON

“Danish Siddique”
“Edward Weston (if he were alive)”
“Robert Maplethorpe (you said dream)”
“Remy Oshlik”
“Raghubir Singh but he’s dead already”
“Kevin Carter”

TYPE OF PERSON

“Any other Pulitzer winners” “World-class photographer”
“Other Asian artists” “Any Asian street artist. To understand their perspective n matter” “Many Asian senior photographers.”
“Filipino photographers working internationally and locally in the Philippines”
“More women photojournalists from the Philippines and Indonesia”
“Female wedding photographers or photojournalist :)”

“I wish we could balance between local and international. I would really appreciate to see more international photographer but I also wanted to see more local photographer express their perspective too.”

“Young and emerging photographers, such as Heba Khamis, Guligo Jia, some of the mentors works such as Ian Teh, Kosuke, etc.”

Luis Liwanag
Maggie Staber
Marcus Yam
Mario Testino
Mark Power
Matt Eich
Matthew Brandt
Matthieu Paley
Max Pinckers
Meera Nair
Mi-Yeon
Miguel Rio Branco
Miho Kajioka
Minzayar Oo
Moises Saman
Nanna Heitmann
Neil Oshima
Nicole Tung
Nikki S Lee
Nikos Economopoulos
Niranjan Shrestha
Olivia Arthur
Orange Omengan
Paolo Pellegrin
Patrick Brown
Paul Nicklen
Pete Souza
Phat Sopheak
Philip Blenkinsop
Platon
Rafael Milach
Ranita Roy
Robert Adams
Ron Cooper
Sabiha Cimen
Sally Mann
Scott Rinckenberger
Selvaparak什 Laksman
Sheila Zhao
Soham Gupta
Stefan Chow
Stefan Ruiz
Stefanie Sinclair
Stephen Gill
Susan Sontag
Taryn Simon
Tarzeer Pictures
Thomas Demand
Tom Ang
Tsai Ming Lang
Ulet Ifansasti
Varun Aditya
Vineet Vohra
Vivek Prakash
Wachowski Sisters
Wang Qingsong
Wes Anderson
William Eggleston
Wing Shya
Yan Ming
Yoppy Pieter

NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA
NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA

PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: INTEREST IN GUEST SPEAKERS ON PHOTOGRAPHY (263 respondents)

SURVEY QUESTION:
“Who is your dream person for us to invite to give an online talk?”

TYPE OF WORK

“Photographers who are covering Myanmar coup”

“Photo editors at major publications (international and regional)”

“Photographers and writers in documentary genre”

“Anyone who can talk about creation and visual stories.”

“Photographers doing experimental work / outside of traditional photography”

“Someone outside photography but who took inspirations from it. Like the cinematographer Roger Deakins.”

“I would love to hear from any photographers/artists who are doing experimental works. Breaking the notion of the visual language, what and how a photograph must be made and perceived. Especially from under-represented places and communities and yes more women photographers.”

ADDITIONAL ELABORATIONS:

“The one who I’d love to hear their thoughts and process would be Maika Elan who is a Vietnamese photographer”

This is going to sound out of left field but Lil Miquela/her creator. I think those working in digital art have a lot to say about circulating images that traditional photographers feel lost about. If someone who is actually in the photo industry, maybe Gem Fletcher? Her podcast is great.”

“Teju Cole, Also Because He Is Cued Into Asian/South Asian Photography Unlike A Lot Of Western Artists, Writers.”

“Steve McCurry For Photography On Humans And Streets.”

“Steve McCurry, On Digital Manipulation”

“Roger Deakins for Cinematography”

“Hugo Comte And Other fashion photographers!”

“I cant get enough of Ian Teh.”

“Dayanita Singh, because she has so much to share and so much one can learn from.”

“Carmen Winant…. have been trying to do something with her for ages!”
PARTICIPATION IN ONLINE ACTIVITIES AFTER COVID-19: INTEREST IN GRANT-FUNDED ACTIVITIES (263 respondents)

SURVEY QUESTION:
“If we provided a small grant ($500), what would you want to use it for?”

- Complete a personal photography project (new or existing): 173 (36%)
- Publish a photobook: 79 (16%)
- Organise public engagement activities (exhibitions, printed books etc.): 67 (14%)
- I need it to survive: 61 (13%)
- Organise workshop for photographers: 50 (10%)
- Amount is too little: 28 (6%)
- Other entries: 21 (4%)

OTHER COMMENTS (I’ve got a better idea!)

GIVING IT FORWARD
“I will donate some to other photographers who need help.”
“I want to help people, subject in my on-going project”
“I’d rather give it off to someone who needs it more than me for survival. So many photographers have lost jobs and are in a terrible financial condition.”

OTHER PROJECTS & EXHIBITIONS
“Print testing for better understanding different processes and papers/materials”
“Digital photobook, blog, podcasts (with good microphones)”
“Kickstart my dream project of building a library for underprivileged kids”

PERSONAL & EQUIPMENT NEEDS
“Honestly, as I am in difficult financial situation due to the coup in Myanmar.”
“Since the coup in Myanmar, I still want to make photos story about it. But I dont have a good gear. When I receive this grant I want to buy a good camera for me”
“To protect against military coup with camera”
“I don’t have a camera yet since my budget is quite low and I can’t afford.”
“I’d buy myself a DSLR. As I’m still a mobile photographer.”
“Use the amount for sustenance (in the current pandemic situation)”
“Not complete but continue with a personal project and for some personal financial flexibility”

“Amount is not enough but will invest on a personal photography project (existing).”
“Organise a workshop for non-photographers (or those just slightly interested in photography) about photography.”
“Organise a photography workshop for refugees”
“Attend a workshop/course”
“Organise inspired by this but cross cultural exchange
“Support my community to exhibit some work at JIPFest and if possible, in Angkor. The community is women photograph Indonesia. We are active in Instagram.”
“Will print some photos of people I adore and will do some exhibitions of them in various villages”
Summary: Even before the pandemic, photography was already a challenging profession to earn an income from, with only slightly more than half (54%) of our respondents relying on it as their main source of income. The Covid-19 pandemic presented the dual impact of both a loss in work opportunities and a decrease in fees. Out of the 194 respondents who earned all or a portion of their income from photography, 78 (40%) lost 75% or more of their income. A few elaborated that they have not had work and income in months. Only 22 (11%) said they had not been impacted financially.

Those who had full-time jobs were affected as their employers closed down or downsized, leading to unemployment or reduced salaries. In some cases, there was also a loss of benefits, allowances and no overtime pay.

Those who were freelancers with their own practice witnessed a sharp drop in job opportunities such as commissioned projects, assignments and commercial shots. This was both due to the restrictions brought upon by the pandemic requiring projects and events to be cancelled, as well as clients shutting down or reducing their budget for photography work.

This impact was felt across the various industries that freelancers rely on for regular work – international media organisations, NGOs, the F&B sector, the tourism and hospitality industry, real estate, weddings and events such as corporate functions, sports, arts and music performances.

To make matters worse, it is unlikely that they would have been able to charge cancellation fees. The pandemic also increased costs due to the need for protective gear, and made it difficult to pitch work to companies already suffering financially.

Another reason cited was the unwillingness to risk infecting themselves and members of their household from infected with Covid-19, as well as the lack of access to a vaccine.

The loss of work and income affected both the professional and personal lives of respondents. Some could not afford to buy equipment they needed, or had to sell their cameras. Long-term projects were put on hold, studies interrupted, and some lost opportunities to show work at photography festivals and exhibitions, or were unable to produce and sell photobooks or prints.

Personal projects which were previously funded by income derived from other types of photography had to be halted, while others had less time as they had to take on more work (for less pay) just to make ends meet.

A few diversified their work in an attempt to continue earning enough income, either taking on new roles within the same industry (graphic design, writing, video production etc.) or starting something new all together, such as working in a coffeeshop, selling food, or helping in the family business.

Crucially, a few provided specific examples of how drastic the pandemic's impact has been on their lives: from struggling to afford food and rent, to using up all their savings, the stress of uncertainty impacting their mental health, and dealing with grief after losing their loved ones to Covid-19.

For those living in politically unstable areas such as Myanmar and the Kashmir region, the pandemic placed additional stress on an already difficult living situation.
COVID-19 PANDEMIC IMPACT ON WORK & INCOME:
FULL-TIME PHOTOGRAPHER WITH COMPANY/ORGANISATION: EMPLOYMENT STATUS (33 RESPONDENTS)

SURVEY QUESTION: “Are you still employed?”

Responses to the follow-up question: “Would you like to tell us more about your situation?”

NO

“Because of the pandemic they had to let go people.”

“No income at all.”

“I quit my newspaper job because of they were not paying on time and cut down our salary.”

“I’ve been quitting my job for 4 months right now, and looking for freelance work to do. I don’t want to start working full-time yet, since I wanted to improve myself on visual storytelling by online course. Moreover, I wanted to start doing my personal project first.”

YES

“Still a photo editor for a major news organization in the country.”

“Fortunately, my organization is very nice.”

“Yes I’m still employed but for now the situation is stagnant and live in uncertainty. Feeling a bit exhausted to finding new idea.”

“I’m still employed with the organisation but the work nature has changed and I now basically need to do more videos and then photos. Although I’m eager to learn more about videography, videography is not my interest. So, it is affecting on my creativity regarding with photography. I’m just doing this so that I won’t lose my job.”

“It has been tough to find second source of income”

“I do it to survive.”

YES, BUT REDUCED INCOME

“Salary was reduced due to political reasons.”

“My salary was cut off due to Covid-19.”

“I am working photojournalist for a newspaper. The income is very low. I need to survive.”

“Covid has destroyed media companies, including the company I work for. To minimize layoffs, the board of directors made a salary deduction policy. Now my income is only a minimum salary.”

“My media outfit has also re-assigned me to a desk job as a photo deskman that somehow derailed my workflow, my learning and approach towards photography and photojournalism.”

“Still a photographer, but projects are extremely limited.”

“The commissioned works of development projects have stopped and much less commercial project to do as well.”

“I was in a newspaper but I lost my job. Now I’m freelancing.”

“The income was due to the lack of shooting activities, so I tried to twist my brain and I tried to freelance in several media.”

“Photographer for a music band.”

“The situation is very mediocre for everyday life.”
NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA

COVID-19 PANDEMIC IMPACT ON WORK & INCOME: FULL-TIME PHOTOGRAPHER WITH COMPANY/ORGANISATION: EMPLOYMENT STATUS (33 RESPONDENTS)

SURVEY QUESTION: “Are you still employed?”

Responses to the follow-up question: “Would you like to tell us more about your situation?”

<table>
<thead>
<tr>
<th>Roughly what % of your income have you lost since the pandemic began?</th>
<th>0%</th>
<th>5%</th>
<th>10%</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No change in income.</td>
<td>7</td>
<td>21%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less than 25%</td>
<td>5</td>
<td>15%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25-50%</td>
<td>13</td>
<td>39%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50-75%</td>
<td>3</td>
<td>9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>75% and above</td>
<td>5</td>
<td>15%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No change in income.

“‘In general I would have photography or videography assignments around 5-7 in a month. But now its 1-2 projects per month.’

‘Photography requires a travel and interaction with people but due to covid all my projects are postponed.’

‘I had a fixed income, so I was quite good time for my personal project. Now I lost my job, I’m busy in an NGO work (commissioned project with low payment) and freelancing. I get very little time for my own projects.”

‘Cancellation and lockdown.’

‘I lost my income from sporting events such as horse riding, auto racing and basketball because everything was canceled due to Covid-19:’

‘All the projects that supposed to happen were gone.”

Less than 25%

“‘Reduced due to downsizing.’

‘No overtime payment’

‘Income from out-of-service activities.”

‘My company cut off the allowance & benefit for photographers even they have to work on field during pandemic.”

‘Cancellation and lockown.”

‘I lost my income from sporting events such as horse riding, auto racing and basketball because everything was canceled due to Covid-19:’

‘All the projects that supposed to happen were gone.”

25% - 50%

“‘My office cut some of my pay”

‘Here in Nepal media company are taking advantage with the covid situation.”

‘My salary is 300 dollar. In pandemic period My salary is only 150 dollars.”

‘To deal with salary cuts, I helped my sister manage an online shop. and teaching several online photography classes.”

‘The situation is very mediocre for everyday life.”

‘The pandemic protocols also increased expenses.”

50% - 75%

“‘Looking for more opportunities in photography and trying to survive.”

75% AND ABOVE

“‘Relying on my retirement pension”

‘Everything got cancelled. We couldn’t even charge cancellation fees.”

‘I completely quitting my full-time job. I only can get small freelance work which I can earn very little to cover only my meal.”

‘All events are postponed”

‘Because of lock down there no any jobs”

My organisation has tried their best not to reduce on the income of the staff. Unfortunately, many staff were laid off because of that choice.”

“I work for English company.”

“Haven’t had cut in salary. It’s already low.”

“My salary still same.” “Haven’t got an increment.”

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COVID-19 PANDEMIC IMPACT ON WORK & INCOME:
FULL-TIME PHOTOGRAPHER WITH OWN PRACTICE: LOSS OF INCOME (108 RESPONDENTS)
SURVEY QUESTION: “Roughly what % of your income have you lost since the pandemic began?”

Responses to the follow-up question: “Would you like to tell us more about your situation?”

**NO CHANGE IN INCOME**

“I work as a news photographer so we never really stopped working”

“I still received regular work”

“I acquire more jobs since the pandemic”

“I worked full time in a production studio to survive”

**LESS THAN 25%**

“Decrease in demand generally.”

“I was solely depending on photography assignments/grants before the pandemic. After the pandemic the precarity of this became clear and I applied, and thankfully got selected, for a WFH photo editor job, which offset any changes in income levels.”

“The assignments have reduced because of the impossibility of travel and some clients shutting shop due to the loss from this pandemic.”

“Print sales opportunities lost due to restrictions at the printers and shipping.”

**25% - 50%**

“I have contract with 2 NGOs that reduce 60-80% of assignment duration.”

“Rough 2020, almost 70% down. 2021 in Singapore at least, things are picking up...”

“It was a very difficult situation to survive in pandemic as a full time photographer.”

“Assignment cancellation.”

“Since the pandemic most of international media clients from Australia especially cut the budget to hire local photographer.”

“As a wire/editorial photographer, I made quite a lot in the beginning of this pandemic as everything was so newsworthy for a while. Nearly 2 years have passed and things still remain the same, most of things that need to cover have already been covered. I lost roughly 50% income in the last 6 months (compare to pre-COVID time) though the money I have saved in the beginning of the pandemic has made up a bit for it.”

“Projects reduced and when they do come in costing is a hassle.”

“2021 is going worse, getting very less bookings and all ... 2020 went a bit better as I had bookings from 2019.”

“I want grant for a long time project about euthanasia.”

“I used to do wedding photography and teaching. Only teaching income remains.”

“In the first months of pandemic, I was unemployed for 4 months and two jobs were cancelled. Since then I diverse my job description such as writing and become video producer as well.”

“No more NGO assignments/ travel work.”

“Shooting stops due to lockdown, or clients have to cancelled. Story tends to be the same.”

“Less jobs. Less fees per job received.”
NEEDS SURVEY FOR PHOTOGRAPHERS IN ASIA

COVID-19 PANDEMIC IMPACT ON WORK & INCOME:
FULL-TIME PHOTOGRAPHER WITH OWN PRACTICE: LOSS OF INCOME (108 RESPONDENTS)

SURVEY QUESTION: “Roughly what % of your income have you lost since the pandemic began?”

(CONT. 25% - 50%)

“I work as a freelance photographer i shoot products and food and events and events played a huge part when it comes to income and that was cancelled out during the pandemic”

“Especially the first wave - all assignments were just randomly canned. It was difficult, but grateful to be able to pull it off.”

“I lost my office and less work made it difficult.”

“Lost about 50 percent initially now things are picking up.”

50% - 75%

“The pandemic and the subsequent lockdown in India has caused financial hardship for many freelancers who were dependent on new businesses within the hospitality industry. As these businesses crumbled during the lockdown, the ripple effect hit photographers like us who earned our living, primarily by shooting products and food for startups. This trickle-down effect has forced many of us to dig into our meagre savings for daily sustenance. Even when the pandemic ends we don’t know how much longer it will take us to get back on our feet.”

“Almost all of my freelance work were disturbed during lockdown.”

“Started 2012. I earn through events and working for local products. I continue to document.”

“Less events. Less work.”

“Storytelling projects with organizations.”

“Because of fewer assignments”

“It’s just survivable with my current income, like basic necessities. Cannot travel or spend to work on personal projects at the moment. Almost burnt up my savings, no back up fund in case of contingencies.”

75% AND ABOVE

“Before I had a lot of photography related works through which i can earn and support my family. But now due to Covid there are no photography jobs. I even had to sell my camera now. I am unable to find investment for my photobook which i have been working for 2 years now. Times are changing. If nothing works i might have no other option than to quit.”

“There are rarely any assignments.”

“No assignments since the outbreak.”

“There are rarely any assignments.”

“Drop in engagements.”

“I’ve spent all my emergency fund and my savings for a new camera.”

“Since Covid19 pandemic started everything is gone. Documentary contracts, event shoots, wedding shoots. But before the pandemic, provincial freelance photojournalist in the Philippines have very low opportunity to get contracts as Metro Manila photographers almost gets all of it.”

“I am freelance photographer, take up any commercial work that comes my way. Since pandemic barely a month’s expense, last work I did was in Dec and Jan.”

“I’m on sabbatical, till my economy is stable, I’ll revisit photography. It will be there waiting for me.”

“Before pandemic I was able to make some money for living from wedding events, and now since the risk is high in India work demand became low so making living through that is difficult.”
“There are no photography projects, but also, I don’t know how to move forward with my career.”
“I haven’t been able to do any shoots. However, I’m starting again.”
“99.99% to be precise”
“Since pandemic began, most of the time I have been confined in my place, unable to move to avail wider opportunity of work, also chances to get assignments also have been decreased because of world wide impair economic condition and increasing demands of getting work.”
“As someone whose work is based on being outdoors and the ability to travel, the lockdown essentially took away that ability and in turn any potential work.”
“Weddings, portraits of families & babies all over the state.”
“I have had to move because I couldn’t afford rent.”
“Previously I was freelancing and after pandemic everything stopped but I keep on taking pictures and not published anywhere for a long time.”
“Used to travel a lot.”
“Never made a sale. No received assignment.”
“Truly it’s 90%”
“No work”
“Got only 2 days of assignments in the past 18 months as opposed to several days a month. Trying to sustain by selling prints and publishing some work online but overall it’s been very hard to not be paid to do the one thing I love + to not be able to work on personal projects etc. Movement had been restrictive as has the money. I primarily photograph for non-profits and all creative budgets have been slashed and money diverted towards getting rations to families, which is completely understandable.”
“I work with print medium. Print quality manager for photo festivals. None of them happening now.”
“Many projects got either cancelled or delayed. Found an investor for a wildlife project, he was ready to invest a huge amount and he was very happy about the proposal. Many people would have been benefited, but multiple lockdown has ruined it.”
“I used to do wedding videos and photos, now marriages are limited or even if they were there it was paid less.”
“I live in Srinagar disputed Kashmir that was going through a military lockdown since 2019. Somehow I managed to work as freelance and when situation was about to get normal another lockdown of Covid was put in place within the lockdown that was already in place. I was kind of stuck at home due to the media censorship in valley and Covid restrictions were so hard that journalists faced thrashing by military imposing curbs here. In fact some of the stories I had earlier drafted to work for are still incomplete because infections are rising each and every day although the recovery rate is good. Travel restrictions and interaction with designated story objects are still out of sight as people are afraid to meet photojournalists like me that are more into documenting life stories rather than a bleak story. People are not worried about to tell their stories but the health infrastructure has put humans down across the globe. But the people here in Kashmir are going through worst for past many decades. This pandemic has literally taken me out of bounds as I am unable to earn anything because people are scared to get infected by any means.”
“All my jobs/assignments in 2020 were cancelled.”
“I started photography as hobby but then I took this path seriously with my background to social sciences I am interested in exploring my city and my self expression with photography and film. But recently my father’s death from Covid has given more challenges to me in terms of both my survival, existential and artistic pursuits.”
“I do wedding photography and it got affected a lot.”
“I earn my living through commercial food and architecture photography and 50% of the earned amount I was spending for my personal project and my darkroom.”
“I wasn’t able to have bookings for 4 months. i had to pivot and sold food instead.”
“Close to being broke.”
“My photography is travel and tourism related. Everything shut down.”
“No outdoor shoots.”
“I used to generally shoot events and some documentation videos for civil societies and use the proceeds to pursue my personal projects and daily expenses. Both the sources have yielded very less financially since February 2020.”
“No assignments after the pandemic as I used to sustain doing commercial work and make my personal work at free times.”
“Less assignment out there with fair rate.”
“The situation haven’t changed here in India. Still the state is under covid protocol.”

“Kashmir is a landlocked valley since the inception of 2019, It is the place where survival is getting more of a blessing. As you know the place has largest militarised zone in the world. Amid all It’s a disputed territory between the world nuclear rivals India and Pakistan. The three decades of conflict has cost the lives of many Kashmiri people in various ways. In which our economy got badly hit by the frequent lockdowns and military siege and the recent move of the New Delhi removing the autonomous status of Jammu and Kashmir. Keeping these things in my mind, I work as a freelance photographer in Kashmir from last 6-years. Adding to that Covid-19 has also played a vital role in disturbing the mental health of people living in Kashmir. As a freelancer, I couldn’t do much during these past years of pandemic, though I kept producing stories and going out on/off just to feed my family and myself. Past years has been really tough for us. I put blood and sweat in my work just to survive and to feed my family. As a freelance photographer, I couldn’t do much during these past years of pandemic, though I kept producing stories and going out on/off just to feed my family and myself. Some stories got published and some are still unpublished and lost the relevance. But that’s what industry works for freelancers photographers.”

“I was into wedding photography and pandemic put a fullstop on it.”

“I really need to know how to pitch existing work and for new work to publication.”

“Loss of jobs.”

“It’s hard. No exhibition, no works sold, no books sold, have to work at coffee shop to survive.”

“I lost all the commercial work.”

“Since i haven’t been vaccinated yet it’s difficult for me to accept work from clients that might put me at risk.”

“Covid-19 has totally ruined my only source of income, which was photography. While we are still trying to survive and stay safe, the fact that there is a big uncertainty on the work front has put my mental health in total disarray.”

“I have literally done 2 shoots since the pandemic. was blessed i got a few well paying jobs right in the beginning of 21 so could focus my attention on offset but yes I would have been in a very difficult situation otherwise.”

“Currently looking to do something other then photography for my livelihood. Photography as a business in my region was already not the great before covid. But now its become worse with zero assignments. You usually get assignments to shoot hotels, real estate and weddings in my region.”

“Cancelled jobs and lesser opportunity to work.”

“Commercial event photography for surviving, travel ban to create existing work.”

“Almost no production, all my exhibitions have been canceled, no talk, no conferences ... no fee ...”
COVID-19 PANDEMIC IMPACT ON WORK & INCOME:
PART-TIME PHOTOGRAPHER WITH OTHER SOURCES OF INCOME (53 RESPONDENTS)

SURVEY QUESTION: “Roughly what % of your income have you lost since the pandemic began?”

Responses to the follow-up question: “Would you like to tell us more about your situation?”

**NO CHANGE IN INCOME**

“The income from being photographer was not really ever stable since it doesn’t feel much impact.”

“I finished my masters in photography in 2020 hoping to work with photography post my masters, but due to Covid had to come back from Paris (where I was studying) and had no job for a year. Even when I got a job it was for graphic design as due to Covid travel was not possible.”

“I wasn’t earning a steady income as I took on documentary assignments.”

“Since there hasn’t been any work (assignment) before the pandemic. It’s pretty much the same, income wise.”

“Market for commercial photography has become smaller.”

“Photography is my passion but compensation for full time photographers are very minimal. I have a day job not related to photography.”

“Photograph as a memory and witness of social commentary issues.”

“I actually earned more with my photography during this time.”

**LESS THAN 25%**

“Less assignments, cancellation/postponement of overseas shoot.”

“Number of assignments.”

“I was just very lucky that as I am still getting paid assignment in this difficult time. But because of the pandemic and political situation in Myanmar, it’s not safe at all for photograph to work freely.”

“Mostly jobs from international clients, since they cut their budget and many jobs are scheduled due to the pandemic.”

“The amount of commissioned work has definitely dropped but it’s also because I was occupied with something else.”

“It is not my main source of income so the loss isn’t as much.”

**25% - 50%**

“Its the pandemic, there are no events like usual.”

“I worked as a monthly photographer in restaurants. Both cut my monthly sallary 50%”

“I have lost the regular freelance gigs that I used to have since those clients stopped spending on photography.”

“For the photography project, it’s just stop. I don’t have many income, but for teaching photography, I can teach from online.”

“Number of shoots were pushed back, budgets shrank so clients have gone with lower rates, it’s also harder to network when businesses are being conservative.”

“No job offers for the first 8 months of pandemic.”
COVID-19 PANDEMIC IMPACT ON WORK & INCOME:
PART-TIME PHOTOGRAPHER WITH OTHER SOURCES OF INCOME (53 RESPONDENTS)

SURVEY QUESTION: “Roughly what % of your income have you lost since the pandemic began?”

50% - 75%
“Cancelled shoots (both documentary and advertising).”
“Some assignment has been cancelled.”
“I work with a gallery so my monthly salary was cut for sometime.”
“They have a minimum budget.”
“I worked as an assistant photography for a studio but concentrated on working as a graphic designer so I could still work for the studio remotely.”
“I wasn’t gaining much from just doing photo works (non-commercial). I do video works and animation too to keep me afloat.”
“Photography work for face-to-face events and those with travel component have been affected.”
“Editorial, commercial work have been reduced.”
“Interview and event shooting decreased.”

75% AND ABOVE
“All kind of assignment is decreasing.”
“Small projects has been cancelled due to business closure and temporary shut down.”
“No assignments at all.”
“Before the pandemic, my work was only starting to grow as I got assigned to do more commission jobs (which I felt very grateful for!). But I still worked other part time job to support myself. Since Covid, I lost 75% of that income from photography and recently lost my part time job in the beginning of 2021.”
“I find it difficult to accept jobs since I haven’t been vaccinated while living with other people.”
“Lost every assignment I got.”
“Could not travel on assignments, lots of organisations policies.”
“Have been unable to take any field assignments due to Covid”
“90%”
“100%”
“I take photos for special events which were restricted to happen because of Covid.”
“Previously I made portraits from which I make some money.”
“Haven’t got a single assignment in 2021, I do some other stuffs too.”
“I was a freelancer doing photography, I worked on two projects since the pandemic and that’s how I’ve been surviving.”

“I did the occasional photo gig now and then, and also freelance as a teaching assistant for schools’ extra-curricular activities. These were greatly reduced.”
“I was photographer for a financial institutions campaign on frequent basis. Those projects stopped completely. For other projects there new comers n younger ones who could do the job in very less money which I could not. Hence I couldn’t convert the projects.”
COVID-19 PANDEMIC IMPACT ON WORK & INCOME: RESPONSE TO FINANCIAL DIFFICULTIES DUE TO COVID-19 (263 respondents)

SURVEY QUESTION:
“Have you done any of the following since the pandemic began?”

- Rely on my savings for living expenses: 152 (30%)
- Started doing other types of work to earn enough money: 122 (24%)
- Applied for photography grants: 98 (19%)
- Seek financial help from friends/family: 82 (16%)
- Received financial help from my government/welfare organisations: 28 (6%)
- Other entries: 27 (5%)

OTHER ENTRIES (Anything else you would like to add?)

- “Looking for a full time job in another field simultaneously.”
- “Diversified, focussed on selling my remaining books (self published two years ago), began a food catering service, invested in the stock market and cryptos, volunteered a lot with friends to deliver food rations to those in need. Photography was the last thing on my mind.”
- “Moved in with family.”
- “Received financial help from Women Photograph.”
- “Selling some collection of rare/out of print photobook.”
- “Started working on a personal project that caters education of underprivileged children.”
- “Stick to personal project which I made during pandemic.”
- “Gone into debt.”
- “I'm self sufficient currently as far as finances go. The pandemic gave me time to work on my personal projects and ideas.”
- “Looking forward for other editorial assignments.”
- “Allotted more time and focus on other types of work that I was already doing prior to Covid.”
- “Continued with my full time work, I'm only a part time photographer.”
- “I continue my photography project but I work full time job for income.”
- “I have my own sources.”
- “I work full time on photo editor and video producer.”
- “I'm still a student and live with my parents.”
- “None of the above.”
- “None of the above but I continue my job.”
- “None of the above. I have a day job for a steady income.”
- “Participating in Workshops.”
- “Rely on my day job.”
- “Rely on my salary.”
### Professional Exposure & Promotion: Methods of Self-Promotion Before & After Covid-19 (263 respondents)

**Survey Question:**
“What platforms do you use regularly to promote your work?”

<table>
<thead>
<tr>
<th>Platform</th>
<th>(Ranking by Number of Users)</th>
<th>(Comparison of users before and after Covid-19)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>After Covid-19</td>
<td>Before Covid-19</td>
</tr>
<tr>
<td>Instagram</td>
<td>1 (206)</td>
<td>1 (203)</td>
</tr>
<tr>
<td>Personal Email / Word of Mouth</td>
<td>2 (161)</td>
<td>2 (196)</td>
</tr>
<tr>
<td>Website</td>
<td>▲ 3 (152)</td>
<td>4 (146)</td>
</tr>
<tr>
<td>Applying to Awards / Contests</td>
<td>▲ 4 (134)</td>
<td>6 (124)</td>
</tr>
<tr>
<td>Submitting to Photo Festivals</td>
<td>5 (122)</td>
<td>5 (135)</td>
</tr>
<tr>
<td>Facebook</td>
<td>▼ 6 (119)</td>
<td>3 (153)</td>
</tr>
<tr>
<td>Email Newsletter</td>
<td>7 (69)</td>
<td>7 (75)</td>
</tr>
<tr>
<td>Twitter</td>
<td>8 (69)</td>
<td>8 (68)</td>
</tr>
</tbody>
</table>

**Notes on Data**

- Respondents were asked to indicate the platforms they used both before and after Covid-19, and were allowed to select multiple options.
- **Retention Rate:** Percentage of users who continued to use the platform after Covid-19
- **Drop-off Rate:** Percentage of users who stopped using the platform after Covid-19
- **New Users:** Percentage of users who started using the platform after Covid-19
### PROFESSIONAL EXPOSURE & PROMOTION: SATISFACTION WITH PROMOTION PLATFORMS (263 respondents)

**SURVEY QUESTION:**
“In general, how satisfied are you with your work being promoted in these ways?”

<table>
<thead>
<tr>
<th>Platform</th>
<th>% of Respondents who experienced this</th>
<th>(Occurance Rate)</th>
<th>(Satisfaction Rate from recipients)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selected for photography festival</td>
<td>51% (134)</td>
<td></td>
<td>Not satisfied 16% (21)</td>
</tr>
<tr>
<td>Awarded $ grant for photography</td>
<td>39% (102)</td>
<td></td>
<td>Not satisfied 28% (29)</td>
</tr>
<tr>
<td>Included in online website / article about photography</td>
<td>64% (167)</td>
<td></td>
<td>Not satisfied 15% (25)</td>
</tr>
<tr>
<td>Media coverage about my exhibition/photobook/work</td>
<td>55% (144)</td>
<td></td>
<td>Not satisfied 24% (35)</td>
</tr>
<tr>
<td>Promotion by an agency / gallery</td>
<td>34% (89)</td>
<td></td>
<td>Not satisfied 29% (26)</td>
</tr>
<tr>
<td>Personal Recommendations / Word-of-Mouth</td>
<td>82% (216)</td>
<td></td>
<td>Not satisfied 24% (52)</td>
</tr>
<tr>
<td>Invited to do an IG takeover</td>
<td>36% (95)</td>
<td></td>
<td>Not satisfied 24% (23)</td>
</tr>
<tr>
<td>Received an award in a photo competition / contest</td>
<td>51% (133)</td>
<td></td>
<td>Not satisfied 30% (40)</td>
</tr>
</tbody>
</table>

### NOTES ON DATA:

- Respondents had the option to indicate that a particular experience “Have not yet happened”, so the satisfaction rate is calculated only from those who have had received that particular option.
- Most commonly experienced platform was “Personal Recommendation / Word of Mouth” and the least “Promotion by agency / gallery”.
- “Somewhat satisfied” was the most commonly indicated reception for all platforms, except for a slight positive majority in “Awarded grant $ for photography”.
- The highest satisfaction rate was for “Selected for a photography festival” with 41% indicating “It was Fantastic”. (Correspondingly, it was also the platform that had the lowest percentage for “Not Satisfied”.)
- The lowest satisfaction rate was for “Received an award in a photo competition / contest” at 30% indicating they were “Not Satisfied” with the experience. (Correspondingly, it was also the platform that had the lowest percentage for “It was Fantastic”.)
“Example of a dream: become successful enough to be able to give opportunities to others / example if I am filmmaker who has funds, I can hire a photographer to work on the behind the scenes still photography and it can be like a mini residency and that person can also see Manila in their own way while they learn and have some money to run around and explore in a cute bike. / I also wish I can make books or have a small space to show people’s work that can be tender and even slow and full of consideration and valuing all the unseen overlooked meaningful work that already exists. Also I wish I was physically near a community. How do you live like it’s Angkor festival most of the year? Meanwhile using this time to build my own security so I can free myself, my parents and later I can give and act more.”

“I am a part-time Photographer and also work for Communication at Yangon Photo Festival. I could survive during the Covid-19 time but after the coup in Myanmar, my usual works were terminated and I became a jobless one. But I tried my best to resist the coup. Sadly, I could not make it happen to create my artworks. Therefore, I am hoping to have any assistance from you. It would be the greatest if you could give me financial assistance. But, other resources or learning courses will be fine too. I am looking forward to seeing your reply.”

“Times are changing. Things are so difficult for artists in India. Supporting family financially and handling all other stress outside is painful. Artist needs support and people should help us bring out our body of works.”

“Well sometimes talk and chit chat with colleagues make someone happy and forget for this pandemic and have some idea to do something also.”

“These quarantine time have taken away my opportunities to engage in more social activities and thus, I’m not producing enough photographic work. I only hope there are some workshops/activities out there that are suitable for the quarantine period.”

“Challenging.”

“It should stop immediately. Have not seen such bad time in my life before.”

“Engage audience with photography that matters!”

“I hope we all come out of this differently.”

“Hang on!”

“I will be survivor, I will keep going, I’m so tired.”

“Always love photographing whether it makes money or not.”

“Creation helps me heal, find meanings and helps express.”

“I stopped thinking and working on my personal photography when the pandemic started and also declined opportunities like nominations. I couldn’t be selfish. I had to focus all my energy on my family, our health, our well-being, and financial security. Just thinking of photography gives me intense feeling of guilt that I will be acting recklessly and selfishly. I made myself numb, forget about photography, at least until this is all over.”

“How beautiful is this to express ones own thought, only you guys have made it possible for people like us who fail to communicate or express. So thank you team … Coming back to this phase, for me it’s a daily battle, everyday is a miraculous victory into the other day hoping for a better one. Hand to mouth situation for almost a year or so isn’t such a great feeling. Exhausted all my savings and all I had, how does one cope with growing expenses with zero income, So decided to try and sell prints, it took me a lot of courage to take the decision, as I haven’t felt confident, that they would find homes. I hope they do, and it’s helps me sustain this phase... hoping to be okie. Thank you.”

“This situation is already anxiety inducing, thinking and worrying about the situation of family back home and this making me become somehow depressed... I hope everyone stays safe and healthy...”

“Be flexible. Be resilient.”
“I don’t have anything to say. The systems need a fix. Am privileged to have a family and friends who look out for me. Am saddened by the culture of the photo print sale. While I do know that it is one way to entice fence sitters into opening their wallets, it is at the cost of photographers who may themselves be in dire need of funds but settle for the absurd notion of visibility instead. If the pandemic doesn’t move a public to donate without expecting something in return, then we are jolly well fucked as a race!”

“This pandemic teaches the importance of important. I am glad for having supportive friends for keeping me alive with personal project through this tough time. Cheers”

“Thank you for asking. Sometimes we don’t understand what we are going through. It’s good to have a community. It would be nice to have an online zoom session too where people could talk about how they have diversified their work to deal with these times.”

“I was in an emotionally abusive relationship with a famous, successful photographer. Broke up just before the pandemic. I’ve lost my source of income and peace of mind, while he’s happy out there being celebrated for his work.”

“For practitioners of landscape and outdoor photography, the lockdown and it’s restrictions have clearly created this sense of loss in one’s ability to engage in what one loves. For me, it has also highlighted the downside of living in an urban setting away from the outdoors. It’s motivated me to consider moving to sparsely populated and in-nature towns where I can continue to practice my photography everyday and travelling far is an afterthought since the outdoors is directly accessible.”

“Let’s think of “We” rather than “I” because we always need each other. + screw capitalism.”

“Here Myanmar situation is under military takeover. After the coup I was away from my house. Military and police are try to arrest journalist. That so difficult to survive.”

“My country is under military coup. Now is very difficult time.”

“Covid-19 follow by coup making me no idea what to do create. Thank you.”

“In 2020, I’ve been struggling with Covid-19 to survive, but now have to run from the coup, since the coup on Feb 2021, also have to play hide and seek from the security forces who are chasing on the photographer.”

“I am a freelance photojournalist based in Yangon. Now I am facing the very hard time for me because of these Military Coup and Covid 19. I hope for better future for all of Myanmar people.”

“I find it extremely intimidating and difficult to participate in residencies and open calls, often feel I’m not good enough. At times it’s demotivating.”

“Hello Team, I have worked as an Intern Photojournalist with Citizen Matters for a period of one month and with The New Indian Express for a period of two months. Most of my experience is in on-field news collecting, photojournalism, and news editing. I am currently doing projects on Rohingya Refugees & COVID Pandemic and I have worked on other projects too. I was working as an Intern Photojournalist with The New Indian Express. I took up assignments every day and finished them to the best of my levels. More than 50 pictures of mine got published with my byline in print and online. With the guidance of my supervisor, I learned to edit the pictures for news and to take better frames. I’m looking forward to contribute pictures for agencies, magazines and newspapers.”

“I found that staying creative with other means like cooking, making collages, etc helped in seeing things differently.”

“I hope you, person reading this, are OK. ♥”

“Stay safe and keep creating.”

“Thank you for making this effort to get to know our side, I wish you good health and the stamina to continue despite the odds. More power!”
"I am grateful to be doing okay during these tough times when a huge number of people in my country have been through a lot. This entire ordeal has left me in a state of confusion and has definitely hampered my confidence when it comes to making personal work. I wish I can get out of this state as early as I can."

"During these times a few photographers have come together in Sri Lanka to support and motivate each other and learn how to use this time to further our practice. There is no older generation or other collectives for us to look to for reference and any regional support, or frameworks for structuring a photographers collective would be marvellous."

"I would love to learn more and looking for some course and grants to shape my ideas."

"Thank you for asking. Feels good somehow, hope we all get though this soon. :)"

"It is a difficult time yet it shall pass and it will not be the same so we need to find other alternatives."

"This pandemic situation give a very big stress to me. I have fear about how I continue photography without any kind of motivation. I have to come out all from this. Somehow I need motivation or inspiration to continue my photography practice. This kind of online talks or online workshops won’t give me the strength for my mental health. I want my existing work is get recognition. I am always thinking “I deserve better”. But I don’t know how to sort out this all things."

"I have always dreamed of joining the festival but felt intimidated. Maybe this pandemic an online webinar to get to know the mentors and platform of the festival will help ease that fear. Hehe :)"
“Time never remains constant neither will these drastic times remain. Who would have thought in 21st century that we will be dealing with such virus that is changing its variant with its home. Humans have always tried their best to curb diseases like these and like others I am also hopeful we all will breathe in free air without putting on face masks because hugs and smiles bring warmth to everyone. Thank you..”

“I’m hoping that as I soon take a few steps to my journey along my career path, I could advance to the level I that wasn’t been before.”

“Recent death of my father due to Covid and my house burned recently I have facing alot of issues in earning money from photography and managing my personal life along professional as I am sole bread earning person and I am struggling with getting paid jobs and grants to persue my personal photography projects. But still I am hoping for a way out of this dark period and trying my best to find a way to build my burned house anew again and secure survival for my family and my interests in art and cinema and photography of course.”

“Thank you for surveying and creating a platform to share photographic ideas, meeting and workshops. It could be very useful and important for me to share what I felt during and after pandemic.”

“Now I want to start seriously body of work for which I think I need some Schooling or One on One Mentorship program for improving my photography.”

“I know so many around me who are very good at understanding the subject that they document and reflect their ideas through images. They and I try hard to apply for grants, fellowship, festivals, etc. But what we observe is that many of the same people get selected again and again for all the different types of financial support. This of course, many a times is dependent on their previous achievement for the same work. New people and their work get no space there. This is in Asian context, especially India. Feels like it’s monopolised by same set if people who will decide who is better and who is not. Plus plagiarism is at hike. Every other known images or artists have similar ways of portrayal with subjects not very exclusive or understood.”

“Happy to be able to share.”

“Surveys like this are very useful to assess the status of creatives, especially photographers. Thank you.”

“Thank you for the survey as I have yet to be familiar with grants and awards.”

“I hope that you do too have found a way to be okay.”

“Really hoping I could get back to photography again! It's my first love and now I would really love to develop my skills more.”

“Last year it felt like tough time, this year I am habituated with the new normal, acceptance is slowly creeping in.”

“I am a freelance photog and sad life in pandemic.”

“Thank you for what you @angkorphoto are doing. Keep growing, keep inspiring !!!”

“Finding access to improve one’s photography and to promote it can be a challenge for someone like me who hasn’t been doing this for too long. Hoping to find ways to connect to people that can help will be very beneficial.”

“Wish you all the best! I hope opportunities also arrive in far-flung areas (provinces) rather than capital/metro cities.”

“Thank you for this survey. I do not know where my photography interest/skills will lead me but I was brought to this site so it might have a purpose. Or may have sparked some motivation in me. Thank you.”

“I have always dreamed of joining the festival but felt intimidated. Maybe this pandemic an online webinar to get to know the mentors and platform of the festival will help ease that fear. Hehe :)”

“At first just I says thank you for this survey... it is really good... and helpful and I grateful to you because you gives us biggest platform and the great survey. Thank you so much.”
“I appreciate all the stuff you do to help out fellow creative in this trying times. I hope we can all find the courage and platform to showcase our personal works.”

“I wish I could be a good freelancer photojournalist.”
“My dream has not ever been come true, and this time it’s more difficult to purchase. I can not survive with photography now. But I also know I must try to do as much as possible, beyond my comfort zone, take action more... sometimes I wondered when I am being a photographer...”

“Stay safe Angkor team! Hoping all goes well with your programs!”

“If you save the forest and connect with them you don’t have to face this problem as well.”

“I can’t go outside to meet my friends whom I used to document, now I am documenting my family and watching film and reading Kafka and other helping me keep my mind calm and also gathering various knowledge which is very useful.”

“Would love for more opportunities for emerging artists with no prior experience and haven’t been awarded grants.”

“The pandemic has taught me to be more open, and tell me that life is not only about photography. Stay safe everyone.”

Since the pandemic will be long, I wish we will have online festival or channel to keep in touch with our community. Till we meet again in Siem Reap.

“Need Grant / Financial help to continue my own work.”

“Much love”

“Hugs!”

“Thank u”

“Equality everywhere. That’s all.”

“Earning money thorough photography.”

“Trying my best to be with the flow.”

“NA. But really thank you for your work!”

“It was good experience to learn in a new way.”

“Wear mask, keep your distance, be healthy please.”

“...”

“It’s been a hard time for everyone. Luckily I’ve been part of the few who managed to stay afloat so far... though things remain skeptical for the upcoming days. Hope we all get through this safe and without losing anyone on the way.”

“Thank you for the survey. I hope it’s can bring us more connected for support the photographer in Asia.”

“Since the pandemic will be long, I wish we will have online festival or channel to keep in touch with our community. Hope we can reach what we aimed for, why we started our journey, hope it doesn’t fizzle out, hope we keep on dreaming.”

“Thank you for reaching out. Live, love, be healthy and take care always.”

“Thank you guys for always thinking about the photo community in Asia :)”

“I think I have said enough. Thank you for doing the survey. In advance, thank you again if you do read the response because I have been holding this ranting for some time now as I dont think I have a circle over here that I think can understand this. Take care.”

“I’m a student who wants to continue further studies on documentary film-making but pandemic pretty much ruined my motivation and dreams. The shutdown of college left me with no choice but to get back home and stay idled. I have currently no equipments as I was depending on college. E-learning has been so tough and honestly camera studies is a very practical subject. By filling this I just hope I get to learn. I want to begin from scratch and continue what I dreamed of back when I was a kid.”

“Wear mask, keep your distance, be healthy please.”

“...”

“Thank you for reaching out. Live, love, be healthy and take care always.”

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“Wear mask, keep your distance, be healthy please.”

“...”
SAY ANYTHING

SURVEY QUESTION:
“This space is for you to share any thoughts you have about these difficult times, or just to express yourself.”

“I am not sure if I believe in photography as an industry and/or career anymore. I’m not sad/cynical; I just believe that the world has moved on. I think image-making skills and perspectives are valid but the world seems to demand from us much more than just that. Even if we use photography, it seems to be best when it’s just one slice of the pie - whether in terms of income or even art-making. I’m just speaking for myself! Of course whatever path people choose, it’s their own happiness.”

“I think the world get harder and harder to live a life.”

“Angkor festival has given chance to many photographers. Some of them are really doing well. See if you can do mentorship programs with fees for existing alumni as well.”

“Thank you for being there all these years. We hope you continue to do what you were doing before the pandemic.”

“I wish there were more fund/grant to helping photographer to survive creating work during pandemic.”

“Thank you Angkor Photo team! You all take care too! :) Big hugs!”

“Thank you. You too. Hang in there.”

“We will overcome sometime.”

“Set new standards.”

“Stay well, and safe. Until we can meet again ;)”

“Want the Covid-19 is over soon. Then, things could be back to normal.”