



FROM VISUAL ARTISTRY TO VIRTUAL VIRTUOSITY: THE LIVED EXPERIENCES OF FILIPINO VISUAL ARTISTS IN THE STATE OF QATAR, A PHENOMENOLOGY

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Abstract

Background: The current research study tackles the lived experiences of the working Filipino visual artists currently living in Qatar and their experiences with the change of environment in Qatar from the Philippines. Filipino Workers have migrated to different countries to look for better opportunities than in the Philippines, with better opportunities abroad.

Method: The researchers utilized a qualitative design focusing on phenomenology to understand the lived experiences of Filipino Visual Artists in Qatar and find the difficulties and issues that Visual Artists faced in the State of Qatar relative to the central question: "What are the challenges commonly encountered by Filipino visual artists in Qatar?"

Findings: Working under a restrictive, advanced yet conservative (objective), and insightful environment; Working based on experience and capabilities (trust-based), providing more options (negotiation), and various means of coping avenues; and Work satisfied through receiving various choices by social connections (referrals), working under a company or freelance (work preference), and being inspired by people, infrastructure, and advanced technologies are the challenges and opportunities commonly encountered by Filipino visual artists in Qatar.

Conclusion: Qatar's Cultural, Linguistic, and religious backgrounds have created difficulties in the work of Filipino Artists. Despite the setbacks, Filipino Visual Artists have learned to live and adapt to the work environment in the State of Qatar.

Recommendations: This paper recommends having a group of Filipino Visual Artists respondents from other countries to share their experiences and help further differentiate their lived experiences from the country that they work in other foreign countries to the Philippines.

Keywords: Visual Arts, Filipino Visual Artists, State of Qatar, Challenges, Experience, Culture, Difficulties

I. INTRODUCTION

Art has a significant impact on how people perceive and interact with one another and their surroundings. Art is the creative expression of one's thoughts and imaginations, and it can be found in every corner of the globe (Burt, 2020). Human beings are eager producers and consumers of aesthetic experiences (Tateo, 2018). A highly diverse range of human activities creates visual and auditory artworks to convey our ideas. It can either be a physical or intangible form and can be easily understood by people from different backgrounds. Art production can be compared to highly detailed literature, metaphors, and analogies that can communicate experience, but it is done with pen and paper (CohenMiller, 2018).

There are several types and kinds of art that humans use. The seven types of art include architecture, pottery, painting, conceptual art, drawing, photography, and sculpture. (Valle Rey, 2019). Many of these works of art are intended to stimulate our senses in some way (Essak, 2019). There are many different types of visual art, and artists can use various materials, media, and techniques to create their works. Like painters and cartoonists, some artists work in two dimensions, using a medium to create an image on a flat surface. Like sculptors and architects, other artists create works in three dimensions by molding, carving, and combining materials. Cameras and video recorders are used by photographers and video artists to capture images in artistic ways (Jones, 2021).

Overseas Filipino Workers, called OFWs for short, are not a rare sight in foreign countries in this day and age, and the State of Qatar is no exception. In 2019, approximately 236,000 Filipinos lived in Qatar, making them the sixth-largest nationality group in the country (Snoj, 2019). In the Middle East, the peninsula is the third most popular destination for OFWs (Hapal, 2017). The most popular and simple reasons why OFWs prefer to work overseas are to send their children to school, to acquire small homes or investments, and to work in a greener pasture. (Bautista & Tamayo 2020). This study observes how they could adjust their life and work experience from the Philippines to Qatar.

The researchers aim to study the lived experiences of visual artists, who use their talents to produce various kinds of arts in their profession, as Filipino professionals working overseas in Qatar. This study focuses on taking a closer look at their lives as artists, as Filipinos working overseas how they deal with the challenges and experiences they face when practicing their professions. In addition, the number of professionals in visual arts is lacking significantly compared to other industry sectors. In 2017, the Arts, Entertainment, and Recreation sector employed only about 325,000 Filipinos (Philippine Statistics Authority, 2019). The Filipino community has remained more stable in recent years, with numbers fluctuating only slightly but still on the rise since 2012 when there were 185,000 Filipinos in Qatar (Snoj, 2019).

Therefore, the people of this field are mostly overlooked and left unseen by the general Filipino populace, let alone those working overseas, compared to other occupations. As visual artist jobs are fewer, they seldom show their professions' challenges and actions. As this study is an opportunity to look into the usual experiences of visual artist professionals, it is also a chance for others to see just how different yet similar their experiences can be from other professions.

The topic for this study was chosen accordingly due to the lack of sufficient knowledge and studies regarding visual artists as OFWs compared to other professions that Filipinos have taken up in Qatar. As many of the experiences of usually known professions have already been put to light in past studies, the researchers thought that studying the lives of Filipino visual artists would be a fresh new addition to the existing information pool.

Moreover, this study will help answer the question: **What are the challenges commonly encountered by Filipino visual artists in Qatar?** followed by the sub-question: **How do Filipino visual artists' experiences affect their adaptability in their new working environment?**

This research paper is qualitative and utilizes the IMRAD format. As the study is phenomenological in nature and requires answers taken directly from the participants' experiences, responses were gathered via interview sessions. Questions were given to the participants by the researchers with the help of an interview guide; answers were also recorded. However, not all questions were given proper answers and data. Insufficient information and answers given by the participants were not used to help conceive some parts of the research paper. The responses were then put into a dendrogram to gather themes and sub-themes, which were then arranged into a simulacrum.

Based on the results gathered from the participant's lived experiences, three main themes emerged from it. These three main themes are (1) Work Environment, followed by the sub-themes Restrictive, Objective, and Insightful; (2) Work Adaptability, with the subthemes Trust-based, Coping Mechanism, and Negotiation; and (3) Work Satisfaction, which include the sub-themes Social Connection, Work Preference, Inspiration and Accessibility, and Usability.

II. METHODS

RESEARCH DESIGN

This study utilizes a qualitative research design. Non-numerical data is collected and analyzed in qualitative research to understand better concepts, opinions, or experiences (e.g., text, video, or audio) (Bhandari, 2020). Furthermore, the researchers used a phenomenological method. Phenomenology is a type of qualitative research that studies a person's lived experiences in the world (Neubauer, Witkop & Varpio, 2019).

With the assistance of tools such as the interview guide and robofoto, the participants were able to share the experience of being a visual artist. Utilizing the qualitative phenomenological research method allowed the researchers to understand the life experiences of visual artists in Qatar.

RESEARCH LOCUS AND SAMPLE

This research was conducted at Philippine School Doha (PSD), an educational institution located in Mesaimeer, Doha, Qatar (See Images 1 & 2). The School was established on October 3, 1992, under the supervision of the Philippine Embassy, to fulfill the needs of the Filipino students in Qatar (Philippine School Doha, 2019).

The criteria that were used to choose the participants are the following: (1) Filipino Citizen; (2) OFW visual artists in Qatar; (3) having three or more working experience as a visual artist. There were nine male participants and one female, having a total of 10 participants. The created criteria were strictly observed so that their authentic worldviews should be captured and their lived experiences as workers in the visual arts industry will correctly be studied.

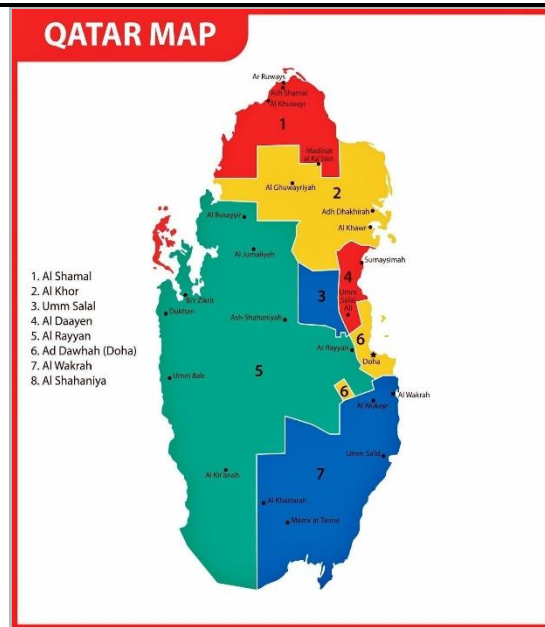


Figure 1: A map of the State of Qatar.

Source: Orange Smile <https://www.orangesmile.com/travelguide/qatar/country-maps-provinces.htm>

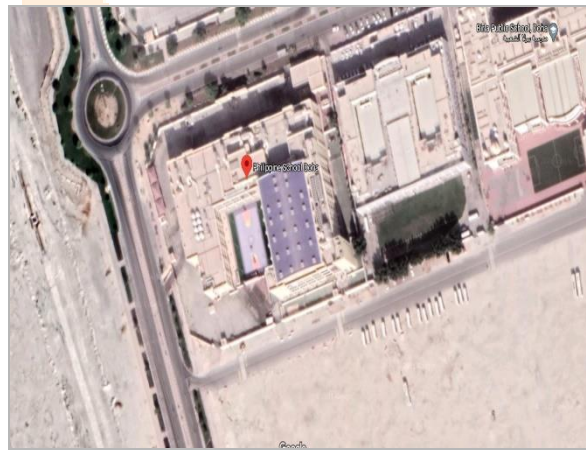


Figure 2: A satellite image showing Philippine School Doha.

Source: Google Maps <https://goo.gl/maps/EpqxyqeAT8dsZTn7>

DATA COLLECTION AND ETHICAL CONSIDERATION

The researchers utilized a two- parts instrument in order to capture the essence of the phenomenon under study. The first part was the question along with the sub questions, which were then used to create an interview guide made up of 25 developmental questions. The interview questions were thoroughly validated beforehand by teachers to ensure that the asked interview questions were appropriate for the topic given. Data collection then started with a consent letter sent through the participant's emails, which explained the study in detail and provided contact information in case of inquiries. A robotfoto was also included for the participants to fill, as a means to gather additional data for the study. Upon the participants' acknowledgement and consent to the recording and interview for the study, a time and place were conducted through the platform of 'Zoom.'

The researchers then asked for the consent of the participants to be included in the interviews by telling them beforehand that the interview and data were to be recorded. They were also informed of their own volition to answer or not answer a question for their own reasons. Recording, after being given permission by the participants, was done in the Zoom meeting itself. To help preserve anonymity and maintain the confidentiality of the participants, their names were not mentioned and instead identified as P1, P2, and so on. Proper research ethics and protocol were thoroughly followed by all researchers throughout the entire research process.

DATA ANALYSIS

The researchers followed an inductive approach to develop the themes in conducting the study. The data analyzing process follows two levels of analysis, wherein the researchers followed a procedure based on Colaizzi's phenomenological research method. Colaizzi's (1978) seven-stage approach ensures a thorough examination, with each phase remaining true to the data. The end result is a concise yet comprehensive account of the phenomena under investigation, which has been validated by the people who created it (Morrow et al., 2015). The participant's responses that were taken during interview procedures were then transcribed word for word. This is the participants' emic response. The emic responses were then condensed and translated via the researchers' understanding, turning them into etic responses. The etic responses were then processed through a cool analysis. The cool-to-warm analysis was then done by gathering the responses and formulating them into themes and subthemes, which is reflected in the dendrogram. The formulated themes were then formed into a simulacrum to provide a visual representation of the findings.

The 2nd level of analysis is to be done by explaining the themes and subthemes and how the participants' responses brought them about. Related literature and sources will also be used in order to support further the findings made.

III. FINDINGS

This phenomenological study depicts the realities of Filipino visual artists in Qatar. It focuses on how they grasp to their new environment, and how they adjust to it. These experiences directly relate to the central question, **"What are the challenges commonly encountered by Filipino visual artists in Qatar?"** To add to this study, it specifies the topic further by using the specific question, **"How do Filipino visual artists' experiences affect their adaptability in their new working environment?"** Living in the state of Qatar offers both new and unique opportunities, challenges, and lessons for many Filipinos choosing to work abroad, and visual artists are no exception. Qatar offers a fresh perspective for artists of various fields, as it is a new and unknown environment compared to the Philippines, where many have lived and worked.

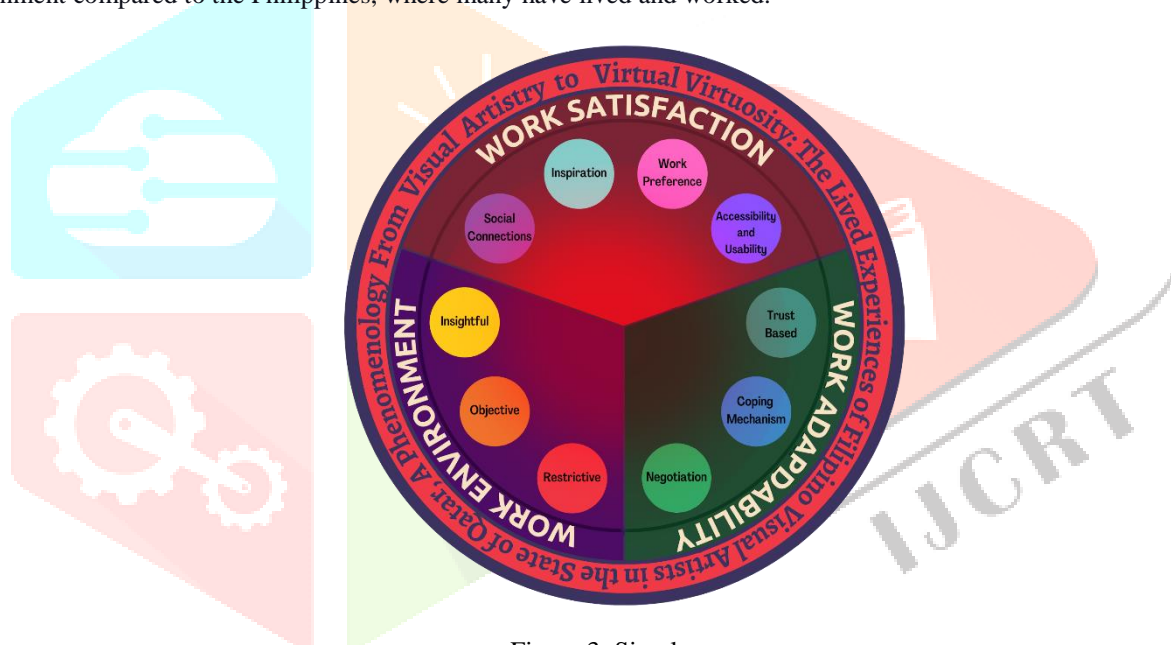


Figure 3: Simulacrum

Figure 3 shows the simulacrum depicting the three main themes of the study: *Work Environment*, *Work Adaptability*, with three sub-themes, and *Work Satisfaction* with four sub-themes, complementing each major theme. These portray the thoughts and experiences shared between Filipino visual artists while working in Qatar. These themes are intertwined with the situations visual artists face and show how they adapt, deal with, and work in unfamiliar settings.

WORK ENVIRONMENT

Even in other lines of work separate from those of visual artists, the general environment of an industry directly affects an individual's way of working. In this context, Work Environment refers to the various external components that influence the Visual Artist and their jobs. As Qatar and the Philippines are both radically different in many ways, the diverse social environment in the former is one such aspect where this difference is evident. This social environment may impact how visual artists work and adapt to various scenarios.

With the addition of people from various walks of life staying in Qatar, public opinion towards an artist's works may be varied compared to the Philippines. Most of these views manifest into the form of criticism, whether it may be subjective or objective. A difference in public opinion may also spell differently for visual artists regarding job opportunities, as many people have positive or negative biases towards all sorts of people.

Moreover, as with other Overseas Filipino Workers, Filipino visual artists may still need to navigate this unfamiliar society and overcome cultural barriers to function comfortably in Qatar. One major challenge for artists is that they sometimes struggle to do their tasks just because they have difficulties adapting to their environment. Such work environment changes also affect visual artists as they adapt to time, ambiance, and culture changes.

Insightful

Traveling to another country provides visual artists with new perspectives on how different the work environment is from the Philippines. It explains how people see the country about their employment and culture. It indicates how comfortable they are working between Qatar and the Philippines. It demonstrates how the countries differ from one another. Having different insights, each visual Artist would find difficulties finding jobs in a different country.

"The Philippines is much easier, not like here in Qatar." (P1)

"It was really hard in Qatar to find a job, especially if you're a fresh graduate with no experience other than an internship. It's easier to find a job in the Philippines than here in Qatar. I'm really happy in Qatar, you will earn more than in the Philippines, you will have the time to save money. Unlike in the Philippines, you have some bills to pay and some taxes to pay. That's why at the end of the month, maybe you don't know how much will be left in your bank account unlike here in Qatar." (P7)

"If I have to rate the difficulty, there is a big difference because when I first started here, I really did not expect work. It is difficult because there are so many competitions here in Qatar and sometimes, they look at our nationality, so I can say it is difficult. Compared to the Philippines, when you're a Filipino, sometimes you're a priority and the comfort when you apply there can help boost your confidence." (P8)

Objective

Objectivity applies fair and unbiased standards in the workplace while making choices about people or corporate issues. This is usually expressed in the art world as critique, which evaluates and rates a project's virtues and flaws. The visual artists must follow whatever the customer wishes to happen in the project. The artists must address any comments. In addition, a visual artist's work may also be critiqued by a single person or be put under mass public scrutiny depending on the circumstances of the presentation.

Despite the variety of criticisms, many Filipino visual artists still take these comments in a developmental light, as it is an opportunity for them to improve the project. As four of the visual artists have commented on the topic of receiving criticism from the general public:

"Criticism, handling it at first is hard to handle because the feeling of someone commenting on your work hurts but as time passes by we realize that criticism is something for us to improve on. Always take criticism professionally and not personally and instead use that criticism to improve." (P3)

"I handle criticism of my work by using it and turning it into constructive criticism. Design is subjective, for what may seem excellent already for me might not be what the client wants. Overall, I don't believe in bad criticism, all criticism will be good, they will make your projects meaningful and fun to work at." (p4)

"I receive various comments, some correcting my work, which I can accept, and some criticizing my work even though the type of photography my work is not in their field. Regardless, I just take criticism as a lesson and use it to improve my next works." (P6)

"Criticisms will always be part of our work. Every person will receive criticism, and it may be bad or good. If you receive good criticism, be thankful for it. And if you receive bad ones, be thankful also, because these comments will help you develop your creativity." (p7)

Restrictive

Restrictive refers to the restrictions on someone's activities or freedom. It concerns constraints about the language, culture, and tradition that humans experience. This restriction can be a way for them to hone their skills as visual artists. It is a means for artists to go past their limitations and constraints.

In the case of artists in the industry, obtaining jobs is much more difficult as this line of work is often considered 'uncommon' compared to other occupations.

"The work environment here and from the Philippines has a huge difference because as a Filipino working as an artist here in Qatar they sometimes discriminate against my nationality which can be so difficult in facing my clients." (p6)

"In the Philippines, no one is superior and there is good communication between us and the clients. But here in Qatar the Arabs will always get the credit even though we have the same senior architect position." (P9)

In addition, adapting to the unfamiliar environment of Qatar also serves as a hurdle for visual artists and OFWs in general, as most are unfamiliar with the cultures and traditions of the host country.

"The difficulties that I encountered here aside as an Arab country is their culture and influence. I have no knowledge of this country unlike Saudi Arabia, I know that it is very difficult and has so many restrictions. Since we do not live in our own country, we have to adapt to them." (p9)

"The working environment here in Qatar is stricter and has a lot more restrictions compared to the Philippines." (p2)

"Yes, there is a big difference. It's mostly the same in terms of the machinery and tools that have been given, but in terms of cultural differences the treatment would be different." (p5)

WORK ADAPTABILITY

Living and working in a new country poses several challenges for Visual Artists. Visual Artists would adapt to their new environment. For artists, it is to develop a productivity routine that may help minimize mistakes and increase overall competency. This suggests that an honest work atmosphere will significantly impact the performance of visual artists.

Trust-based

With tremendous amounts of workload, it is often to see an artist stressed out on their artworks. With adequate experience with any field, a Visual Artist would adapt to situations where they might have a hard time accomplishing their tasks. Visual Artists must also have the right capabilities to accomplish their tasks. Believing in one's capabilities will help the artists achieve their tasks. As stated by certain participants:

"I handle burnout by going out with friends and family and just not minding or forgetting the things that make me burnout but instead, focus more on things that you want to spend and do while going out. And sometimes, we need to accept that we're at our limit because as we deny it we just carry more burnout through ourselves. And always do things that make you happy that shake up that creativity of ours." (p3)

"Well, for us if you love something you will never get burned out, for us designers we love what we're doing. If there is something beyond my control and responsibilities, it is beyond my area, I pray." (p4).

"It always happens because when you want to show your eagerness to show your work to the client sometimes you lose focus but you should not because the project has just started. I always pray before starting my project. I always ask for guidance, especially to God." (p9)

Negotiation

Negotiation is a strategic dialogue that aims to resolve an issue that is agreeable to both parties. Negotiation is an interaction and process between entities that aim to reach an agreement on subjects of mutual interest. Negotiators must understand the negotiation process to boost their chances of closing transactions, avoid conflicts, and create relationships with other parties.

"Actually, I reduce prices If I'm not satisfied with the work that I did. If I'm satisfied, I will not reduce." (P1)

"It depends on the job and on the price of the artwork. We have the clients brief where they fill the form on where this project will be needed and what's the target audience and what's their budget and we will be able to come up with a design that is in alignment to their budget." (P2)

"If a student comes to our firm asking for a logo, we don't charge them the same logo as the ones in the companies, because we knew that these students are startups, but they can eventually pay for it and they are just starting up and we also helping them to be a young entrepreneur and it is good for us to also help our community, but if your company is big of course the charge will be different because it will amount to how prestige or how big their company is." (P4)

Coping Mechanism

Prioritizing and planning are some of the essential factors in a job as it allows you to focus on the tasks at hand and handle them efficiently. During a commission, a visual artist would plan the ideas of the commission of the client. Visual artists, just like any workers, would suffer problems during their time at work. One of the ways a visual artist would cope with problems relating to their work is by having a vacation, talking with friends, or meditating. These solutions allow Visual Artists to cool down their minds, recharge their energy, and be productive afterward.

"Planning is of vital importance for any agency. If you cannot plan it and if you cannot visualize, then you are not going to finish it, there is no way you can finish a job." (p4)

"Actually, the secret there is to stick to the plan because when it reaches the deadline it means that you do not stick to the plan so just work together and stick with the plan." (p5)

"I always have this yearly vacation and because having a one-month vacation or one month off, kind of actually relaxes your mind. I know I have to rest from my creative state, you know, but they still have this camera. I still have it with me and I can control myself taking pictures because it brings creative mining." (p7)

"So, when I always start with planning, I put the tolerances when I experience these critical paths like burn outs, problems or change of plans. It's included in the plans and your decisions should always be versatile there." (p8)

WORK SATISFACTION

Work Satisfaction measures how a worker is happy about their workplace. Several factors make a visual artist happy with his workplace, such as connections, appreciation of their work, learning and career development, and so much more. The workload and stress level are some of the factors that make a visual artist satisfied with his job. Their relationships with their fellow workers, friends, and supervisors are essential to these artists as it allows them to be happy in their field of work. Their resources also determine visual artists' happiness during the commission.

Social Connections

Social connection is forming relationships *Social connection* is forming relationships with other people and creating a bond with family or friends. Virtual artists' support from social connections can develop their feelings, thoughts, and purpose in life. Using social media, virtual artists can easily share and communicate with other people; not only that, but they can also do blogging, social networks, social gaming, virtual worlds, business networks, and much more. These social networking sites can help them expand their interest in many ways.

"Actually, it's mostly on the referrals of some brands." (P1)

"During our time, social media was not that popular yet, but yeah, we have a website, classified in the newspaper. But I applied and had my work because of a referral through a friend." (P3)

"In my experience I didn't find it difficult to get a job in the middle east. I found out that the easiest way to get in was to be referred by someone and that was the case for me. The jobs here prefer to hire people who are referred to rather than applied. However, I did experience lining up and applying in the Philippines, so you might have difficulties getting jobs in the Philippines since it takes a long process but it's helpful to our citizens because it teaches them proper manners." (P4)

"Actually through referrals. I was referred to by my officemates. I did not go to agencies." (P5)

"I used the internet in finding my job and passed my CV through consultancy offices. I also used Facebook and through my colleagues but most of the time through online and phone calls." (P10)

Work Preference

Work Preference is the worker's preference and finding what is best for the Visual Artists. The factors that apply to finding the right preference are the work that would best reflect the essential skills, interests, and values. It varies for each person, but some prefer working in a firm or alone for visual artists. As said earlier, Visual Artists depend on their preferences and how well they work with other people, so they do not mind social interaction if they work in a firm. As for visual artists that prefer working alone, they would feel better than working in a firm.

Visual artists that prefer working for a firm prefer the benefits that it comes with, like financial stability that it comes with and the reduced workload due to the number of visual artists that the firm has. So the visual artists prefer a safe and secured job rather than working as a freelancer.

"I prefer to work in a company because it is more stable in terms of financial support and benefits." (P2)

"As I said we never work alone because we used to have a group of artists, and yes I would like to go to a firm because there are many opportunities that you can get what you want to be, you will know your direction based on your interest and strengths so I would definitely go for a firm." (P3)

"I would rather work in a firm rather than freelancing because as a family man I think it would be more stable for me to work in a firm rather than do freelancing." (P5)

Visual artists prefer working as freelancers because they can control their time and freedom. They can also fully pursue their passion in creating their artworks and commissions; they also want to start their own business. Nevertheless, they know the advantages of being in a firm rather than freelancing.

"I prefer being a freelancer because I have full control of my time, and I can do more stuff as well. But, technically, being employed is still better because you don't have to worry about your salary, clients, or being recommended to other potential customers. You just need to do your job." (P6)

"I would prefer working alone, actually my very goal is to start my own business, because my mindset is that you will learn and excel if you own a business." (P8)

Inspiration

The final aspect of an artist's production process is brainstorming and developing various ideas for projects. The essence of any artwork stems from the underlying concepts and ideas. As such, brainstorming is a crucial step in an artist's production process. An artist may take inspiration from various sources, from collecting and compiling information in materials such as books and magazines to browsing the vast scope of the Internet and social networks. As three visual artists have stated:

"We have libraries [to gather inspiration from] and books from the internet. Most basic references that we have are taken from the internet." (p1)

"I use sites like Google, Pinterest, Dribbble and Phands." (p2)

Visual Artists also inspire fellow artists in the field; these people often have more experience or mastery over their respective artistic disciplines. Studying their work serves as a reference for understanding the techniques used to make the artwork and gathering ideas to be created into new concepts.

"It's all the experience from people around me... I think that's the inspiration I have, it's from the people around me. It's also knowing what the people want." (p7)

"I get most of my inspiration from my superiors if I feel that they are good at their work. I treat them as motivation." (p8)

Along with other artists, visual artists may also take inspiration from themselves and gain concepts from their past tasks, assignments, and old projects. They can take these concepts and develop them into something fresh and improved.

"Well, my inspiration is that you will be more inspired by your past works, and especially to your past or old clients because they will keep on coming back to you." (p10)

"I get inspiration from my past projects, as well as from researching on the web." (p6)

In addition to readable sources and other artists, many visual artists also choose to observe from life directly. They take in the surrounding physical environment and culture and draw inspiration for their works from there.

"The more we see other people's works and what's possible, it opens up the possibilities in our brain. I like going out, seeing nature, architecture, and those simple things like the stone, the sunlight in the window." (p3)

"I watch a lot of National Geographic and Discovery channels, like those things that are made by God... You can also look at the things around you, like in West Bay, you can see how the buildings were made, how precise they are made." (p4)

However, environments are not only limited to the physical aspect but also include the culture and society of the people. As stated multiple times prior, Qatar and the Philippines have different cultural settings to be observed. Visual artists may gather inspiration for their projects by observing the immediate differences between the two nations and incorporating the new things they have learned into their art. One such difference is that the mix of cultures is more evident in Qatar, providing the artists with more sources to draw inspiration.

"For me, it's much more inspiring here in Qatar. You get to grow past your own boundaries in the field and switch between various types of photography. Second, you have more chances to mingle and work with other nationalities and learn from their respective cultures as well." (p6)

"Working in Qatar surely helped me gain experiences in photography and film, met new people, not only Filipinos but also other nationalities." (p7)

Accessibility and Usability

Material accessibility differs from visual artists. Material accessibility differs from visual artists, and most of the respondents answered that Qatar has more accessibility than the Philippines. Others found Qatar is a bit more expensive than the Philippines, and some found it cheaper. There are also more limitations here than in Qatar, so all in all, the benefits that Qatar gives outweigh the limitations it has for visual artists.

"Materials are not really readily available here in Qatar because we have to get some materials in the Philippines. The Philippines has more equipment." (p1)

"Yes, there are limitations like the Philippines. You don't need a license to do photoshoots and videovideo shootsike in Qatar you need a license to do the photoshoots or video shoot. Overall Qataris are more limited compared to the Philippines." (p2)

"First of all, it's better and faster to get things here because there's no tax, unlike in the Philippines. It's a bit cheaper here." (p6)

IV. DISCUSSION

Visual arts are created primarily as drawing, graphics, painting, sculpture, and decorative arts. A Visual Artist in Qatar lives and works differently than a Visual Artist who lives and works in the Philippines because of different cultures and barriers that affect their work. Living in another country, visual artists face particular challenges that they would encounter that hinder their ability to create or commission artworks for their clients properly. Visual artists' stunning and evocative contributions to society would make the world a significantly less fascinating place. Visual artists improve the human experience, whether they work in drawing, painting, sculpture, or architecture. (Dowd, 2021). Time and resources are the underlying components for all artists, whether they are practicing a trade or experimenting. A common concern among art graduates is how they would pay for a studio and supplies, let alone expenses, and how much time they will have to make art (Toit, 2015).

WORK ENVIRONMENT

The environment, social aspects, and physical conditions in which the visual artists would accomplish their job are called Work Environment. These factors can significantly impact employee engagement, workplace relationships, cooperation, productivity, and wellness. The employee's work environment can be anything that surrounds him and influences how he performs his duties. (Al-Omari and Okasheh, 2017). One of the most important challenges that businesses face today is creating positive work environments for their employees so that they remain motivated, efficient, secure, have positive relationships with coworkers, and are productive in the workplace (Goel, 2020). As cited by Kurniawaty, Ramly, and Ramlawati (2019), If an employee enjoys the environment in which he or she works, he or she will feel at ease in that location and will be more productive.

Insightful

Lonka's (2015) insightful learning model inspired the self-directed insightful learning model (Peltonen & Kouvo, 2018). According to (Boyle & Joham, 2013, p. 157) as cited by Daniel (2018) It is commonly discussed that an individual's intrinsic motivation to create art is powerful in these individuals when it comes to what motivates them to pursue a career as an artist. As cited by Eskinazi & Giannopulu, (2021) a process by which a situation is suddenly comprehended and resolved is known as insight. Visual Artists gain new insights when working in a foreign country as they learn new things from their culture. The Visual Artists would use the insights as a tool to gain a new understanding of their workplace.

Objective

In another statement from (Bond & DePaulo, 2006; Levine, Park, & McCornack, 1999) as cited by Masip (2017) The fact that laypeople have a truth bias—that is, they believe others are telling the truth rather than lying—is a well-known finding in deception research. (Bond & DePaulo, 2006; Levine, Park, & McCornack, 1999). Another statement from Neville et al. (2021). Grzywacz (2021) found that Aesthetic biases in human's Individuality, cultural predispositions, stochastic dynamics of learning and aesthetic biases, and the peak-shift effect were among these characteristics. The judgment bias (JB) test has been used in both human and nonhuman animals to assess "optimistic" and "pessimistic" decision-making under ambiguity as indications of positive and negative emotional valence. Visual artists would face negative criticism or feedback from their clients who would negatively affect their feelings from time to time. Comments from the Artist's clients are part of their job; some are good while others are bad, which is standard for all people.

Restrictive

A cultural barrier is frequently associated with misunderstanding and trouble. Because acceptance leads to adjustments about different cultures, an individual must be open to new ideas and ways of thinking. (Bhasin, 2021). As stated by Jenifer and Raman (2015), Invisible barriers such as cultural factors play a significant role. As a result, when people from different cultures communicate in different ways, such as speaking different languages, holding different cultural beliefs, or utilizing different gestures and symbols, their cultural differences may create barriers to work performance. Living and working in a foreign country is more stressful for foreign-born workers than native workers. They must remain in a country with a cultural background that differs from their own. Working in a foreign country necessitates getting accustomed to the new environment. (Doki, Sasahara, Matsuzaki, 2018). People have their barriers and constraints differently, which can cause a problem when people of various cultures interact

with one another. Each side interprets the social situation in its own way. Different interpretations can lead to misunderstandings or conflicts between different cultures and people, and people.

WORK ADAPTABILITY

Visual Artists are categorized as highly skilled and creative individuals. They contributed a lot to beautifying our community because of their arts. However, there were also challenges to come up with the best and unique work. We live in a highly globalized and multicultural society, where people from various cultural backgrounds, educational backgrounds, personalities, and values must collaborate to achieve optimal results (Lovin, Căpățină, and Moreau, 2021). Another statement by Hartung and Cadaret (2017) Humans must adapt in order to survive and succeed in all aspects of life. In the workplace, this necessitates professional adaptability—the ability to develop and apply psychological resources in order to make adjustments in one's self and environment in order to achieve career happiness and success. The following were identified by the participants as the reason for the artists to struggle in carrying out their daily work activities: Physical And Emotional Stress, Work Productivity and Time Management. According to Balante, Broek & White (2021). Cultural differences have been identified as a common barrier by research. (Balante, Broek, White, 2021).

Trust-Based

It is proposed that these differences are explained by the occurrence of mutual, rather than unilateral, trust between employee representation and management, as mutual trust fosters information sharing and aids in the negotiation of mutually beneficial agreements. (Brandl, 2018). Gaining people's trust is essential for advancement in your profession, and while nothing builds trust like friendships between coworkers, the workplace provides unique hurdles for these connections. (Tasselli & Kilduff 2018). Trust unites families, communities, groups, and countries (Steinacker, 2019, p. 1) and is a necessary condition for human society (Hungerford & Cleary, 2021). Trust is crucial in advancing into careers as it enables individuals to gain self-confidence. Trust is also important as it builds new relationships with people, establishes trust, and gain new understanding.

Negotiation

Negotiation is an essential tool for resolving disagreements. Every negotiation's outcome is heavily influenced by the parties' respective negotiation strategies, information exchange, and personalities throughout the process (Abigail, Eden & Ideris, 2018). Negotiation is one of the methods for interacting with others. When participants engage in negotiation, they can express how they feel and think (Nuraiah, Agustien & Sutopo, 2018). Negotiation is a set of communication processes that individuals or groups use to try to resolve differences between them (Rubinstein, 2021). This plays a significant role as it can help avoid any conflicts and reach an agreement with which both parties feel satisfied. Negotiations also help clients compromise on the deals they want to offer to the artists.

Coping Mechanism

According to Merriam-Webster Dictionary (n.d.), to cope is to "deal with and attempt to overcome problems and difficulties". A statement by Gupta (2018) and colleagues, as cited by Lindsey, Mahammadie-Sabet, Rademacher (2021) Many people employ coping strategies to manage stress by identifying resources to reduce stress and improve overall quality of life (p. 21). Exhaustion, burnout, anxiety, a weakened immune system, or even organ damage are all symptoms of stress, which can lead to exhaustion, burnout, anxiety, a weakened immune system, or even organ damage (Martin, Oepen, Bauer, 2018). Coping with stress and deadlines is one way that visual artists would learn to adapt. Planning and effective time management are a way to deal with stress as visual artists deal with plenty of deadlines for their clients.

WORK SATISFACTION

For a worker to be satisfied in his workplace, motivation is needed to ensure that a worker is productive. If an employee is motivated, he will be more satisfied with the job and will work more enthusiastically, resulting in improved performance (Pancasila, Haryono, Sulistiyo, 2020). Work satisfaction can be defined as a measurement of the gap between what people expect and what they actually experience at work (Drenth, Thierry, & de Wolff, 1998) as cited by (Debris, 2018). Good work satisfaction enables workers to have better work performance and prevents them from having too much work stress or burnout. Job satisfaction is an individual attitude that determines the position in work and the qualities of the task, according to (Indrasari, Purnomo, and Yunus, 2018).

Social Connections

Large corporations are increasingly relying on referrals to find new employees, saving time and money (Galbis, Wolff, Herault, 2020). According to Pew Research Center data, the internet is the most crucial resource for a job search in the United States, but 66 percent of survey respondents still say they relied on connections with close friends or family in their most recent job search (Ospina & Roser, 2020). Social connection relates to how one perceives oneself concerning others, including how emotionally detached or attached one is to others and society. It is defined as the reverse of loneliness, a subjective assessment of one's ability to maintain meaningful, intimate, and productive interactions with people. Social connection is a crucial component in lowering anxiety and depression, regulating emotions, improving self-esteem and empathy, and improving immune systems in artists. They endanger their health by ignoring the artist's urge to connect.

Work Preference

We believe that pressures on artists in the field of culture and arts, such as low wages and a lack of job opportunities, have forced them to choose between employment and self-employment (Jeong & Choi, 2017). Working in the arts today places one on an ambiguous and uncertain career path that defies the norms of traditional occupational careers, which include a sequenced succession of jobs, acquired skills, and other characteristics. Career success has long been regarded as highly unpredictable, subject to a "star system" in which exceptional rewards and recognition seemed to accrue only to the fortunate few (Wyszomirski and Chang, 2017). Despite these bleak prospects, the number of visual artists has been steadily expanding for decades and is now believed to be approximately 3 000. The popularity of visual expression among the youth, as well as the development in visual art study programs and their yearly intake, are often cited to explain the quick growth (see, for example, Herranen/Houni/Karttunen, 2013) as cited by (Karttunen 2019). Work preference is different from person to person as they have their preference for choosing their jobs. Some people find either working alone or working in a firm better than others.

Inspiration

According to Merriam-Webster, it defines *inspiration* as someone who is inspired by a force or influence. The term "inspiration" has been applied to a wide range of topics, including social comparison, religion, problem-solving, and creativity (Ishiguro & Okada, 2018). Another statement cited by Koch, Lazlo, Lucero, et al. (2018) Designers can find inspiration in a variety of ways (Lucero, 2015), including browsing magazines and the Internet, reading books, attending trade shows, and meeting people. Visual Artists use inspiration to think of new ways or ideas to deal with their client's commission. Visual Artists also use their ideas to inspire others to create their artworks.

Accessibility and Usability

The materials used in a product have an impact on how it is made, how it functions, and how it is used (Haug, 2018). The art production process is generally defined in the arts marketing literature as "a system of activities that encompasses both the supply and consumption sides of the art market" (see Alexander & Bowler, 2014; Giuffre, 2009; Koppman, 2014; Pouly, 2016; Rodner & Thomson, 2013; Velthuis, 2007) (Lehman, Wickham Filis, 2018). Any supply chain disruption can significantly impact a company's material availability. Appropriate risk management strategies must be implemented to reduce risk effects and probability (Ussik, 2021). Acquiring materials in Qatar is different from acquiring materials in the Philippines. Several factors would hinder them from getting these materials, such as restrictions on the country, taxes, and availability. Materials are an essential part of the visual artist's work process because there would not be a valuable product if it were not for the essential materials.

V. Conclusions

Visual artists gave life to the world we live in because of their creative ingenuity. However, being one is also a challenge. This qualitative identified various difficulties encountered by participants. There were three crucial difficulties that visual artists have overlooked: the Work Environment, Work Adaptability, and Work Satisfaction that emerged in the lived experiences of Visual artists that are a revelation of the subsequent evidence either directly or indirectly resulting from the difficulties that the Visual artists have encountered.

Capitalizing on the power of phenomenology, this study has captured the significant difficulties a select group of Visual Artists faces with living and working in a foreign country. The participants tried their hardest to deal with cultural barriers, biased judgment, and career opportunities in Qatar based on their experiences in the Philippines. The work environment was complex for the visual artists. To provide a higher quality product to the clients, they had to change their work habits, including time management, productivity, and prevent physical and mental stress. Visual artists have to deal with concepts and design, product pricing, and commissions when producing their work to ensure a better product or piece.

Indeed, there are difficulties in living in another country that can be relatable and understood through experience. The themes learned uncovered in the lived experiences of visual artists serve as a guide for future visual artists who plan to someday work in a foreign country. The **Work Environment** that the visual artists experienced and the research will help future visual artists understand what to prepare for in their future endeavors. The **Work Adaptability** would help visual artists to gain insights, ideas, and new knowledge on how to live abroad. The **Work Satisfaction** discusses the overall mood that visual artists have in their workplace.

Even though the findings of this study highlight the subsequent evidence of the difficulties surrounding the lives of visual artists, new ideas are inevitably bound to be created and researched in the coming future. Therefore, this study opens new opportunities for future researchers to conduct follow-up research to determine other difficulties visual artists face in foreign countries. Future Researchers can likewise conduct quantitative research to support the findings in this study. Results can accurately assess the degree of correlation between the current themes and visual artists and generate new and other significant findings.

WORDS OF GRATITUDE

Beyond this study's triumph are the people who gave their genuine endeavors and offered their truest support and assistance. This investigation would not have been possible if not for them. For their crucial noteworthy development, it is with a judgment that we express our gratitude:

MAIDIE P. ACOSTA, RL, MAIE. We thank her for her inspiring efforts in guiding our research team in accomplishing this study. We sincerely appreciate her ability to teach us and give us time to guide us in achieving this paper. She had taught us several advice and tips when we were creating this paper that we can use for the future. Without her assistance, our Research would not have been possible to accomplish. She was determined to see us achieve and succeed in publishing this paper. We have great respect for her abilities and experience as both a teacher and a librarian. Her vast knowledge and expertise gave us the reason to finish this paper.

Alexander S. Acosta, our beloved school principal, our brilliant and our supportive school principal. We thank him for guiding our other fellow researchers in publishing their Research and us.

Dr. Noemi F. Formaran, our dearest SHS vice-principal, for supporting and coordinating in our efforts of the progression of this Research;

To our respondents, For dedicating their time to participating in this Research. Their experiences will guide and inspire other future visual artists about life in another country.

To our teachers in the Senior High School Department, For their ever-loving, caring, and kind support to this Research.

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APPENDIX A LETTER OF VALIDATION



**PHILIPPINE SCHOOL DOHA
RESEARCH DEVELOPMENT, ACCREDITATION AND PUBLICATION OFFICE
SENIOR HIGH SCHOOL DEPARTMENT**



October 18, 2020

MONALIZA P. CAYATOC, MAG, RGC
English Teacher
Senior High School Department
Philippine School Doha
Doha, State of Qatar

Dear Ma'am:

Warm Greetings!

The undersigned Senior High School students are currently conducting a research study entitled, **Visual Artistry to Virtual Virtuosity: The Lived Experiences of Filipino Visual Artists in the State of Qatar, A Phenomenology.**

Considering your expertise, the researchers would like to seek help in validating our research instrument. Attached herewith is our Statement of the Problem and Interview Guide Questions for your reference.

We are sincerely hoping for your positive response. Whatever help you could extend to the success of the study would be very much appreciated.

May the Lord unceasingly bless you!

Gratefully,

Olofernes, Mary Abigail Lavezaris

Alayon, John Dave Fagara

Andres, Saira Mei Mariano

De Castro, Ninajane Somejo

Diga, Fronn Vinz Guilmar Hilata

Felisario, Ivan Unico

Gabieta, Ashley Mae Calderon

Masmela, Alexander Gabriel Pante

Rojo, Lexifer Amomoy

Villanca, Jetty Jake Mangilaya

Researchers

Noted by:

DR. DON JOHN A. VALLESTEROS
Research Adviser

DR. NOEMI F. FORMARAN
SHS Vice Principal

Approved by:

MONALIZA P. CAYATOC, MAG, RGC
Validator

APPENDIX B CONSENT FORM



Philippine School Doha
Doha, State of Qatar
SENIOR HIGH SCHOOL DEPARTMENT
Research Development, Accreditation and Publication Office



October 18, 2020

Dear Participant,

I am Mary Abigail L. Olofernes, a senior high school student of Philippine School Doha, currently working on my research study entitled: **From Visual Artistry to Virtual Virtuosity: The Lived Experiences of Filipino Visual Artists in the State of Qatar, A Phenomenology.**

In this regard, I am humbly requesting your utmost participation in the mentioned research project. The study is essentially private and serves as a partial fulfillment for my requirements for Grade 11 – GAS Strand. Your participation includes your willingness to share experiences working as a Visual Artist. The interview will only last for an hour and maybe extended for the same length as a follow-up. Aware of the limitation to take note all the sharing, may I ask permission for your responses to be recorded for the purpose of transcribing and categorizing data. Your sharing will be kept highly confidential. As much as possible I will be using a pseudonym for your name and the company you are currently employed. This study will be shared with my research committee and other appropriate members of Philippine School Doha. The final result of this research project will be for publication and certainly be available at the school library.

Thank you very much for your time and effort in anticipation that your sharing will inspire other researchers to conduct studies relative to the lived experience of visual artists in the state of Qatar. Your contribution is highly acknowledged with much optimism that its success expands the meaningful purpose of the existence of PSD. Should you need further clarification relative to my request, please feel free to call or text me at this contact number – +97466951134

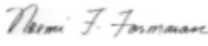
Sincerely yours,

MARY ABIGAIL L. OLOFERNES
Grade 11 – GAS Student

Noted by:



DR. DON JOHN A. VALLESTEROS
Research Adviser



Dr. NOEMI F. FORMARAN
Vice Principal, Senior High School

Please sign below signifying your participation in this thesis research project.

Signature _____
Print Name _____
Date _____
Preferred date and time for interview _____

APPENDIX C ROBOFOTO



Philippine School Doha
Doha, State of Qatar
SENIOR HIGH SCHOOL DEPARTMENT
Research Development, Accreditation and Publication Office



THE ROBOTFOTO

Kindly fill out the following information.

Name: _____

Gender Male Female

Contact Number: _____

E-mail: _____

Address: _____

Years of Stay in Qatar: _____

Occupation: _____

Fields of expertise in art (painting, drawing, sculpting, fashion, designing, photography, etc.): _____

Type of Work Association Company/Firm Freelancer

Short description of your occupation:

Details are kept highly confidential.

APPENDIX D

INTERVIEW QUESTIONS

Central Question:

What are the challenges commonly encountered by Filipino visual artists in Qatar?

Specific Question:

How do visual artists' experiences affect their adaptability in their new working environment?

Developmental Questions:

- 1.1. How would you describe the work environment in Qatar? What are some difficulties you have encountered while working here?**
 - 1.1.1. What are the cultural/traditional differences you noticed between Qatar and the Philippines? Would you say these had any effect on your art?
 - 1.1.2. *(If working with a company/firm)* What can you say about your experiences working with a company/firm? Would you prefer to work alone instead? Why?
(If freelancing) What can you say about your experiences working alone? Would you prefer to work in a firm instead?
 - 1.1.3. How do you usually negotiate work with clients/commissioners? Do you have any trouble negotiating with them? If so, how often do these troubles occur?
 - 1.1.4. How do you handle criticism of your work from the public? What comments do you usually receive?
 - 1.1.5. How do you handle criticism of your work from the clients you work with? What are the usual reactions you notice from them upon viewing your final work?
 - 1.1.6. How do you handle criticism of your work from the clients you work with? What are the usual reactions you notice from them upon viewing your final work?
- 1.2. How difficult or how easy was it to find work opportunities here in Qatar in comparison to the Philippines? How would you say that doing so is easy or difficult for you?**
 - 1.2.1. How often are you usually commissioned/allowed to create something? Is there a significant difference between the amount of work that you receive in Qatar and the Philippines? How so?
 - 1.2.2. Where did you go to look for work opportunities? Did you go to recruitment agencies, job hunting sites, social media, etc.?
 - 1.2.3. When hiring or commissioning you, do the people usually look at your expertise, work experience, or both?
- 1.3. How would you describe your usual creative process and workflow? What are the things relating to your occupation that you do on a regular/daily basis?**
 - 1.3.1. How do you handle art block or burnout?
 - 1.3.2. How do you deal/plan to deal with art block/burnout when commissioned or when in a job that requires you to always make art?
 - 1.3.3. Is your usual workflow different from your workflow during a commission? If yes, do you adjust your workflow then?
 - 1.3.4. How do you maximize your time when clients have a deadline? How do you usually handle the pressure when it comes to upcoming deadlines?
 - 1.3.5. What do you do if you reach a deadline yet are not satisfied with your work outcome? Do you submit it to the client/commissioner anyway or ask for more time to redo/fix it?
 - 1.3.6. Do you price your more favored pieces higher? Or do you lessen the prices if you are not satisfied with one artwork? Do you do both? Why?
 - 1.3.7. Where do you usually draw inspiration from/get references from when doing your works?
 - 1.3.8. Did moving to Qatar allow you to gain inspiration for your work? If yes, in what ways can you say so? If not, did your old work environment in the Philippines serve as more inspiration for you then?
 - 1.3.9. Did you feel like there was a change in your productivity and time management upon moving to Qatar? If yes, how so?
- 1.4. What sort of materials or mediums do you usually use for your work? Do you utilize traditional art, digital art, or a balance of both?**
 - 1.4.1. In terms of ease of work and convenience, why do you use the materials/mediums you use? What makes it easy for you to work with it here in Qatar against the Philippines, if any?
 - 1.4.2. Are you able to access individual facilities & equipment or materials more in Qatar? If so, has this benefitted you and has led to improvements in your artwork?

1.4.3. Do you think there are any differences in the attainment/accessibility of materials between the Philippines and Qatar? If yes, what are these differences? If not, how so?



APPENDIX E COOL ANALYSIS OF DATA

QUESTIONS	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	S
<p>1.1. How would you describe the work environment in Qatar? What are some difficulties you have encountered while working here?</p>	<p>The way they talk; they talk in Arabic. We talk in English, sometimes we do not understand what they want. So the most difficult thing is the language barrier.</p>	<p>The most common problem that they face is that they find it hard to communicate in English.</p>	<p>It's fun because my current work environment has good and friendly people in it and each of us put time and effort into finishing our task. And the difficulties you may encounter are most likely the culture because it's different from the Philippines where all people share the same language and belief while here in Qatar people have differences from each other.</p>	<p>The cultural differences can be creative about what you wanted to show, Qatar is very challenging because the traditional and norms are different from our culture. Many restrictions in terms of showing, even the text that you wanted to say, it has to abide by the rules and regulations of this country.</p>	<p>(N/A).</p>	<p>Even if it's common that you will face some stress and issues with your colleagues, in the Philippines, you'll usually have less of a hard time to get along. Here in Qatar, you may face different nationalities, making it a bit more difficult.</p> <p>Some problems I have are with clients and their strict requirements, and also discrimination in my field of work.</p>	<p>If you are not a Qatari or a Local, it is very hard to find a job in Qatar. There is salary discrimination . Europeans, the Americans, or the westerns, have a higher pay grade than us Filipinos, Indians, Bangladesh. Having a bachelor's degree is important in Qatar, they will not acknowledge your experiences unless you have a degree.</p>	<p>The difference between the Philippines and Qatar is that Qatar has a very good workflow and all the workers are following it compared to the Philippines.</p>	<p>The difficulties that I encountered here aside as an Arab country is their culture and influence. I have no knowledge of this country unlike Saudi Arabia, I know that it is very difficult and has so many restrictions. Since we do not live in our own country, we have to adapt to them.</p>	<p>I've noticed the environments here. First of all, the difference here is that they emphasize the importance of architecture, especially in buildings. So, what we have noticed here is that the buildings are very iconic and they are really going to the big towers because of the beautiful structures. So, the difference here in Qatar is the culture.</p>	<p>Almost all of the respondents described the difficulties when they are working in Qatar because of the cultural differences and language barriers.</p>
<p>1.1.1. Do you think the working environment here is different from the one</p>	<p>The Philippines is easy because you can speak Tagalog and we can speak English but</p>	<p>The working environment here in Qatar is stricter and has a lot more restrictions compared to</p>	<p>there will be a big difference in the number of nationalities, although I know that in</p>	<p>the thing that you wanted to say or do something but your audience cannot understand</p>	<p>Yes there is a big difference it's mostly the same in terms of the machinery and tools that</p>	<p>As a freelance worker in Qatar, you usually compete over prices and price</p>	<p>To be honest, like I said I have no professional experience in the Philippines. I</p>	<p>So, the difference here is the process of work. I can describe it as more detailed</p>	<p>In the Philippines no one is superior and there is good communication between us</p>	<p>Their difference is in their culture, the difference there is that they have a</p>	<p>The Participants found that Qatar has a harder working environment</p>





APPENDIX F
DENDROGRAM

Questions	Summarized Responses	Thought Unit	Theme	Category
1 How would you describe the work environment in Qatar? What are some difficulties you have encountered while working here?	<p>The way they talk; they talk in Arabic. We talk in English, sometimes we do not understand what they want. So the most difficult thing is the language barrier. (P1)</p> <p>The most common problem that they face is that they find it hard to communicate in English. (P2)</p> <p>The difficulties that I encountered here aside as an Arab country is their culture and influence. I have no knowledge of this country unlike Saudi Arabia, I know that it is very difficult and has so many restrictions. Since we do not live in our own country, we have to adapt to them. (P9)</p> <p>I've noticed the environment here. First of all, the difference here is that they emphasize the importance of architecture, especially in</p>		Restrictive	Work Environment

APPENDIX G SIMULACRUM



The colors used are linked to their meanings of the themes and their respective subthemes. To begin, the colors associated with the theme Work Environment as well as its subthemes Restrictive, Objective, and Insightful are represented by strong colors such as red and its similar palettes to symbolize the different environment living in a foreign country, people's opinions, criticism for orange and the Artists' perspective for yellow. Next would be the colors for the Work Adaptability, which symbolizes the color of creativity and uniqueness of the artist in the Main theme Work Adaptability and Coping Mechanism for blue, Trust-based for light green, and Negotiation for dark green. Finally, the colors for the Main theme, Work Satisfaction, and its sub-themes symbolize the artists' content to work itself, such as Social Connections, Work Preference, Inspiration, and Accessibility and Usability, represented with the colors of violet, cyan, pink, and purple.

APPENDIX H

THE INTERVIEW PROTOCOL

The method employed in this study is phenomenology. Its purpose is to recall the personal conscious feelings and experiences of selected non-teaching staff of Philippine School Doha about Inventory Practices evident in their workplace. It is the task of the researcher to focus the line of interview questions directly on research related matters being studied upon. Interviews will consist of three parts, namely: a) research preparation; b) interview proper; and c) research analysis and follow ups

A. Research Preparation

The researcher will introduce himself and explain the possible interview activities. He explains the nature of the research project. The telephone or e-mail may be used for further communication if the need arises. Personal appointments for participants will be scheduled should the permission from them be granted.

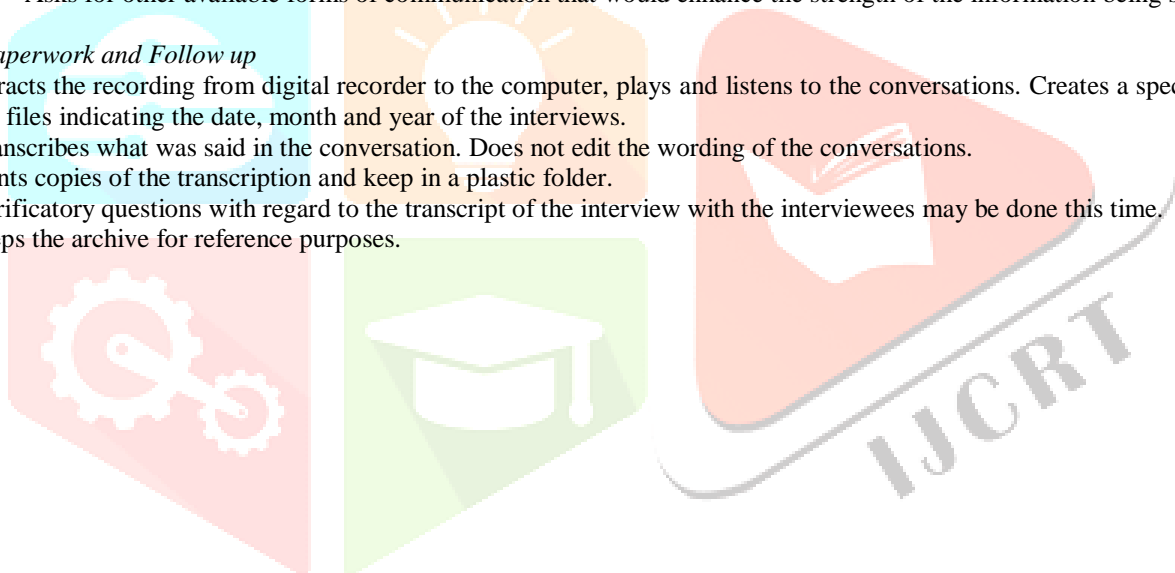
The researcher should equip himself with gadgets needed for the interview such as interview questions, notebook for note taking and recorder. He makes sure that the equipment is in good condition.

B. Interview Proper

- a. Ambience with a good and well-ventilated room is essential to set the mood prior to the interview proper.
- b. Casual chatting is made for rapport and a conversational atmosphere for the interview. The *robotfoto* will be filled out and informed consent will be given to the interviewee to be signed.
- c. Name, date, time and place are indicated. Starts the interview with general open-ended questions.
- d. Listen attentively to the sharing. Raises clarificatory and elaborating questions for probing if it is necessary. Remember that it is a conversation.
- e. Let the interviewee feel at home by allowing him/her to talk more; elicits as much information as he can, concentrating on the focus/target questions until probing is achieved.
- f. Try to think ahead of the questions so that conversations will not be interrupted.
- g. Ask the interviewee if there is additional information that he/she would like to share.
- h. Asks for other available forms of communication that would enhance the strength of the information being shared.

C. Paperwork and Follow up

- a. Extracts the recording from digital recorder to the computer, plays and listens to the conversations. Creates a special folder for the files indicating the date, month and year of the interviews.
- b. Transcribes what was said in the conversation. Does not edit the wording of the conversations.
- c. Prints copies of the transcription and keep in a plastic folder.
- d. Clarificatory questions with regard to the transcript of the interview with the interviewees may be done this time.
- e. Keeps the archive for reference purposes.



APPENDIX I
MEMBER-CHECKING FORM

QUESTIONS	Member Checking Committee Decode Responses				Etic Responses
	M1	M2	M3	M4	
<p>1.4.3. Do you think there are any differences in the attainment/accessibility of materials between the Philippines and Qatar?</p>	<p>In terms of painting materials and other supplies that are from Europe and the US, I agree that they are cheaper here. But for craft materials and other supplies that are most common in Asia, like Japan or China, are more available and sometimes cheaper if acquired in the Philippines.</p>	<p>As to the accessibility or attainment of materials in making virtual artworks, both the Philippines and Qatar can guarantee that there are different places where you can access different materials.</p>	<p>Art materials are more readily available in the Philippines compared to Qatar. The visual art industry in the Philippines is more booming and there is more interest in the Philippines compared to Qatar. If you need art materials in Qatar, there are a very limited number of suppliers here so you need to order online.</p>	<p>I believe that there are materials that can be easily acquired in Qatar but sometimes, the supplies here are limited compared to the Philippines.</p>	<p>“First of all, it’s better and faster to get things here because there’s no tax, unlike in the Philippines. It’s a bit cheaper here.” (P6)</p>
<p>1.3.6. Do you price your more favored pieces higher? Or do you lessen the prices if you are not satisfied with one artwork? Do you do both? Why?</p>	<p>I certainly agree with this. Artists have set standards on pricing their works but also know how to be considerate in certain situations.</p>	<p>As to giving price to visual artworks, it depends on the materials being used, the size of the artwork, and the like. However, the flexibility of giving a price to a certain artwork is being considered especially if the buyer has limited</p>	<p>I will price my best pieces higher, but about the pieces which I’m not satisfied with, I would rather just keep them or throw them than sell them. I’m a believer that the value of</p>	<p>I will only price my artworks depending on the quality or the type of artwork asked by the client. I will consider doing both because I want to improve the quality of the artwork, and I will also have to consider the</p>	<p>“Yes, we do both, we are flexible like if a student comes to our firm asking for a logo, we don't charge them the same logo as the ones in the companies, because we knew that these students are startups, but they can eventually pay for it.” (P4)</p>

		resources while the amount used, the effort, and the time allotted is not being downgraded.	things depends on the quality and effort was given to them.	satisfaction of the client.	
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APPENDIX J

GANTT CHART

ACTIVITES	1	2	3	4	5	6	7	8	9	10	11	12
	2020							2021				
	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	OCT	NOV	DEC	JAN	FEB
Brainstorming	█											
Formulation of Questions		█										
Validation Letters and Consent Forms		█	█									
Interview Proper				█	█							
Emic to Etic Transcriptions, Warm Analysis, Cool Analysis, Dendrogram					█	█						
Prefatory Note and Abstract							█					
Simulacrum												
IMRAD Making 1.Methods 2.Findings 3.Discussion 4.Conclusion 5.Introduction						█	█	█	█	█		
Member Checking Procedure											█	
References and Proofreading										█	█	



BIOGRAPHICAL DATA



Mary Abigail L. Olofernes, most known as "Abby," is a 12th Grade student of the General Academics Strand (GAS) and a student at Philippine School Doha for almost six years. Born on September 27, 2004, as an only child, she is 17 years old and hails from Ozamis City. She has been a consistent bronze and silver medalist throughout her Junior High School years and has been a constant Laureola Awardee since Grade 11. Her most outstanding achievement up to date is graduating with the title of 'Valedictorian' from elementary. Since a young age, her greatest passion has always been in the arts. She strives to utilize her creativity and imagination in her art. She also harbors a desire to help others, which has driven her to pursue a career in the medical field as a General Pediatrician in the future.



Jhon Dave F. Alayon, Also known as "JD," is an eighteen-year-old boy. He was born and raised in Doha, Qatar, At Hamad Hospital on the 24th of August 2003. He is the Second Child out of the three siblings in his family. He has been studying in Philippine School Doha for 15 years. Currently, he is studying in Philippine School Doha in Qatar as a Grade 12 GAS (General Academic Strand) student. A talented and gifted student, his favorite hobbies include gaming, chess, and table tennis. He had average grades during his elementary and Junior years but has steadily improved his grades during his senior years, reaching the top 10 consistently. He plans to pursue a Bachelor of Science in Aeronautical Engineering (BSAeE) at the Philippine State College of Aeronautics to become a Commercial Pilot. He believes that failure is normal to everybody and never gives up on life to achieve success.



Saira Mei M. Andres is a Senior High School student in the GAS (General Academics Strand) at Philippine School Doha. She is currently living in Fereej bin Mahmoud Doha. She was born on September 15, 2004, in Quezon City. In 2010, she was best in science and mathematics in her class. A talented student who loves to sing and dance. When she was young, she once joined and became the 1st runner-up in dancing. She participated in PSD K-pop dance competition and joined a group called Charisma. To top it all off, She loves to play volleyball and badminton, and she also loves to play ukulele and piano. After graduating from Senior High School in April 2022, she plans to work harder to achieve her goal to become a fashion Designer.



Nina Jane S. De Castro, born on January 16th of 2004, is a grade 12 student under the strand of GAS (General Academic Strand). She was born in Sta. Rosa Laguna and currently studying at Philippine School Doha. She is the youngest out of 3 sisters and started attending PSD during 1st grade through 12th grade. A person with achievements, she was ranked 10 in her class and received certificates in best subjects. She is described as a creative person, using digital and traditional mediums to express her thoughts and ideas. She is also described as a sporty person, ranging from martial arts to bowling; she was eager to learn them. She plans to take on Interior Designing as her course once she graduates her 12th year in Philippine School Doha and will make an effort to accomplish her dream job.



Fronn Vinz Guilmar H. Diga is a Senior High School student in the GAS (General Academic Strand) at Philippine School Doha. And he is presently residing in the country of Qatar, in the city of Doha. He was born on November 6, 2004, in Roxas City. After his parents relocated due to more job opportunities, he completed kindergarten through grade nine in Saudi Arabia and grade ten through grade twelve in Doha, Qatar. He enjoys coming to the gym as a habit, and he is particularly interested in Tennis, Table Tennis, Badminton, and Swimming. He also achieved 2 Bronze Medals and 1 Silver Medal for Football in Grade 1, Grade 6 Completer. He became a Member of the Drum Corps in Grade 6, Became a Member of the Color Guard in CAT in Grade 9. After graduating from Senior High School in April 2022, he plans to work even harder to achieve his professional ambition of becoming a Radiology



Ivan U. Felisario is a Senior High School student in the GAS (General Academics Strand) at Philippine School Doha. And he is presently residing in the country of Qatar, in the city of Doha. He was born on October 26, 2003, in Quezon City. He finished Kindergarten in the Philippines before moving to Qatar. He received good grades from Kindergarten to elementary school, but he mostly excelled during his senior high school years, when he was ranked 10th in the Grade 11 finals. He enjoys building PCs, playing games, and playing sports like basketball and volleyball. After graduating from Senior Highschool, He plans to work harder to achieve his ambition to be a doctor and a businessman.



Ashley Mae C. Gabieta, 18-year-old, was born on July 7, 2003, in Catbalogan City, Samar, Philippines. Currently a Grade 12 high school student under the strand of GAS in Philippine School Doha. She has four siblings; she is the second child. She likes watching movies and playing sports like volleyball and badminton etc. She enjoys spending time with her family and going out with her friends. For college, she's planning to take architecture in the Philippines in Cebu city.



Alexander Gabriel P. Masmela is a Senior High school student in the General Academic Strand (GAS) at Philippines School Doha. He is currently residing in Qatar, in the city of Doha. He was born on October 8, 2003, I Sta. Mesa Manila. He started Studying in the Philippine School Doha in kindergarten. He received a best in science award back in grade four since he was very good at science. In grade six, he was regarded as one of the best players in basketball. After graduating High School in April 2022, he plans to work hard to achieve his professional dream of becoming a Microbiologist.



Lexifer A. Rojo is a Senior High School student in the GAS (General Academics Strand) at Philippine School Doha. And he is presently residing in the country of Qatar, in the city of Doha. He was born on January 1, 2004, in Baguio City. He completed kindergarten through grade four in the Philippines and grade five through grade twelve in Doha, Qatar after his parents relocated him here to be with them and his brothers. And, as a talented and gifted student and a son, he was already ranked among the top ten in his class. He was also one of the students that received an award for being the best in his section on that specific subject. To top it all off, he is involved in a variety of sports and so he participates in tournaments hosted at his school, particularly intramurals. In addition to being active in sports, he enjoys coming to the gym as a habit. And as a result of his participation in numerous sports competitions, he was given silver and gold medals in his school and also won MVP, particularly in the sports of badminton and basketball. And, after graduating from Senior High School in April 2022, he plans to work even harder to achieve his professional ambition of becoming a Chemical Engineer.

