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**BACHELOR OF ARTS IN MULTIMEDIA STUDIES**

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**FEMINISM IN PHOTOGRAPHY**

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28 June 2023

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### Feminism in Photography

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**Acceptance Page:**

This paper prepared by **Francis D. Gamo** with the title: “**Feminism in Photography**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

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## Biographical Sketch

Francis Delgado Gamo, born on October 31, 1985, in Odiongan Province of Romblon Philippines to parents Ofelia D. Gamo and Fedirico T. Gamo. I am the third child in the family and became the breadwinner at a very young age. Studying hard and going an extra mile to earn money became my childhood playground. The goal of the game was simple, to support my parents and siblings; to provide food, shelter, and educational assistance. In high school, I studied as a scholar at Sisters of Mary School. After graduating in high school, I worked while studying in Adventist University of the Philippines where I received my computer technician certificate. I also enrolled in the Polytechnic University of the Philippines in Sta. Rosa Laguna under the Bachelor of Science in Industrial Engineering degree program. However, due to financial incapacity and unplanned pregnancy of my girlfriend (who became my wife) I struggled academically and that resulted to a halt in my educational pursuit. I got hired in the Kingdom of Saudi Arabia as an IT support for almost fourteen years to this day. Despite the challenges of being employed abroad, I managed to grab an opportunity to enroll in the University of the Philippines Open University. It rekindled the desire to earn a degree from this prestigious university. My troubleshooting skills in fixing computers and networks are some of the assets that contribute to my job retention where my employer disapproves of my numerous attempts of resignation. I also receive many photography works here in Saudi Arabia during my free time.

## Acknowledgment

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My employer for always rendering approval to all my vacation leave requests every time the UPOU conducts midterm and final examination at the Philippine Embassy in Riyadh – Kingdom of Saudi Arabia.

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The Researcher

## TABLE OF CONTENTS

Title Page	1
University Permission Page	3
Acceptance Page	4
Acknowledgment	6
Table of Contents	7
List of Figures	10
List of Tables	11
List of Appendices	12
ABSTRACT	13
I. INTRODUCTION	14
Statement of the Problem	17
Objectives of the Study	18
Significance of the Study	19
Scope and Limitations of the Study	20
II. REVIEW OF RELATED LITERATURE	21
Theoretical Framework	27
Conceptual Framework	28
Operational Definition of Terms	30
Hypotheses	
III. METHODOLOGY	31
Research Design	31
Locale of the Study	31
Respondents of the Study	31
Sampling Procedure	32
Data Gathering Procedure	32
Data Analysis	32
IV. RESULTS AND DISCUSSION	34
Socio-demographic Profile of Respondents	
Subheads for discussion	
Tables/Figures	
V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS	45

Summary	45
Conclusion	47
Recommendations	47
REFERENCES	49
APPENDICES	51

## List of Figures

Figure 1	Theoretical Paradigm	27
Figure 2	Conceptual Paradigm	28

## List of Tables

Table 1	Respondents' Profile as to Sex	00
Table 2	Respondents' Age Profile	00
Table 3	Respondents' Profile as to Highest Educational Attainment	00
Table 4	School/Institution where Trainings Are Acquired	00
Table 5	Gap between the Percentage of Male and Female Photographers Accepting Events in Riyadh	00

## Abstract

Feminism has challenged beliefs where there are prevailing inequalities between men and women. In Saudi Arabia, where women are considered second-class citizens, photography is an explorable field when it comes to representation of both sexes. This study sought to determine the profile of the Filipino photographers professionally practicing photography in Riyadh along gender, age, highest educational attainment, and schools/institution where trainings are acquired; examine the gap between the percentage of female and male photographer-respondents based on gender; analyze the significance of gender in the enthusiasm of the respondents; identify the factors that affect the level of engagement in photography of the female and male photographers in Riyadh; and propose recommendations to enhance the integration of principles of feminism in photography. Findings show that 70.83% of the respondents were female photographers. It was also found that 58.33% of the respondents were 18-34 years old, 87.5% attained tertiary education and 33.3% acquired trainings in photography in COMSOFIL.

Findings show that there is a huge gap of 41.67% between the female and male photographers. Respondents also agree on the perceived significance of gender in the practice of photography with a grand mean of 3.27. It only implies that the respondents recognize the roles and relevance of gender in their engagement in photography. A grand mean of 3.55 shows that the respondents agreed on the factors

that affect the level of engagement in photography. With the foregoing findings, it was concluded that the profile of the respondents is varied, more females are involved in photography, gender is significant in the practice of photography. The level of engagement in photography is affected by several factors and gender representation, fresh perspective in their approach to a specific theme, collaboration with peers and clients, familiarity of context, marketing and networking themselves to increase income, and learning new techniques are ways to enhance their level of engagement in photography.

Keywords: feminism, photography, Riyadh

## I. INTRODUCTION

### Rationale

Feminism has challenged beliefs where there are prevailing inequalities between men and women. In Saudi Arabia, where women are considered second-class citizens, photography is an explorable field when it comes to representation of both sexes. Merriam Webster Dictionary (n.d.) defined feminism as 'the theory of the political, economic, and social equality of the sexes'. However, despite the existence of people advocating for feminism, it is undeniable that unequal treatment of people based on their sex still happens all around the world. Some may argue that this is especially the case in Saudi Arabia because of the country's culture and laws prohibiting women from being free to do the same things as men.

According to Gorney (2016), 'Saudi Arabia is the most profoundly gender-segregated nation on Earth, and amid the fraught, fragile, extraordinary changes underway in the daily lives of the kingdom's women—multiple generations, pushed by new labor policies and the encouragements of the late King Abdullah bin Abdulaziz, are now debating what it means to be both truly modern and truly Saudi'. The value that Saudi Arabians give to this gender segregation can be seen in how women are prohibited to spend time with men to whom they are not related. Buildings around the country have separate entrances for the different sexes and how 'unlawful mixing can lead to criminal charges being brought against both parties, but women typically face.

harsher punishment' (*What are women banned from doing in Saudi Arabia?*, 2020). These examples alone show how women are treated less than men in the country.

The laws of Saudi Arabia pave the way for gender inequality to thrive in the country. How women should act is restricted to the decision of men. The law requires that marriage, access to health care, permission to work or travel, must come from male guardians. Due to this guardianship system, gender discrimination arises, and women are restricted to enter some professions that are male dominated.

Furthermore, despite the system being changed in a way that it has become illegal for employers to require women to get approval from their guardian first in order for them to be accepted for a job and to work (*World Report 2020: Saudi Arabia, n.d.*), there are unfortunately still Saudi women who are unable to work because of their families. Women in many households struggle to negotiate their freedoms with the patriarch; be it the father, husbands, and brothers.

Those from more traditional families are still yoked to male guardians for whom fear of God, change, or what the neighbors will think often 'outweighs the letter of the law' (Yee, 2020). The prevailing mentality that men are already financially stable still exists, which results to the underlying reason why women are stigmatized by the belief that they do not need to work despite the urge to gain work-related experience (Alselaimi & Lord, 2012).

Photography is an art and science where images tend to portray subjects that revolve around politics, ideologies, social movements, and economy. The influx of feminism in photography is evident in bridging the gap between men and women, instilling awareness, and calling for equality. United Nations also state that gender disparities are worsening in multiple countries. It was also identified that it would take

another 286 years to *close the gender gaps in legal protection for women and girls*. This prompted response and attention from governments.

One of the courses in the Bachelor of Arts in Multimedia Studies (BAMS) is Gender in Multimedia (MMS 111). The researcher's understanding regarding the current situation related to gender was broadened. The biases in every sector of the society became visible, especially in the field of photography. Existing data show that the impact of a captured photo varies depending upon the gender of the photographer.

As a freelance photographer since 2016, the researcher conceptualized a few mental inquiries as to why there are very few female photographers covering events. Research shows that photography is dominated by men and women are rarely represented in this field. This study and its potential to augment gender equality in the concept of feminism in photography became the driving force for the researcher to pursue this study.

### **Executive Summary**

This research focused on the photographers of Riyadh, Saudi Arabia where there are many Filipinos who are competitive in the field of photography. Since sexism is mostly seen in multimedia productions such as photography, this research aimed to determine the relevance of feminism in photography and the success rate of Filipino photographers accepting events in Riyadh, Saudi Arabia. This study determined the relevance of Feminism in Photography and the success rate of the Filipino3 photographers accepting events in Riyadh, Saudi Arabia. It answered the following questions: 1. What is the professional profile of the Filipino photographers accepting events in Riyadh along gender, age, highest educational attainment, and schools/institution where trainings are acquired? 2. What is the gap between the

percentage of female and male Photographer-respondents based on gender? 3. What is the significance of gender in the enthusiasm of the respondents? 4. What are the factors that affect the level of engagement in photography of the female and male photographers in Riyadh? 5. What recommendations may be proposed to enhance the integration of principles of feminism in photography?

This study found out that majority or 70.83% of the respondents were female photographers. Majority or 58.33% of the respondents were 18-34 years old, 87.5% attained tertiary education and 33.3% acquired trainings in photography in COMSOFIL. In conclusion, this shows that most of the respondents are young adult female photographers who obtained tertiary education and specialized in photography in COMSOFIL. There is also a gap of 41.67% between the female and male photographers which clearly shows that female photographers have higher participation rate in photographic works and events than males. This proves that females have higher interest, motivation, and enthusiasm towards photographic endeavor. The collective responses of the respondents showed that they recognize the perceived significance of gender in the practice of photography which implies that the respondents recognize the roles and relevance of gender in their engagement in photography. It was also found that the leading response was that gender influences interest levels in photography of its participants, which obtained the highest mean of 4.00 or highly agree. However, the least response was that gender affects the productivity levels of the photographers, with the lowest mean of 3.05 or agree. Most of the respondents are engaged however, their level of engagement is also affected by several factors involving personal interest, enthusiasm, passion towards photography, income, perception of photography as a meaningful art, professional development, dedication, and commitment to serve others, and aesthetic purposes. Recommendations derived from the responses of the respondents were also identified and may be applied for wider dissemination

## Objectives

This study sought to determine the relevance of Feminism in Photography and the success rate of the Filipino photographers accepting events in Riyadh, Saudi Arabia. Specifically, it aimed to:

1. determine the profile of the Filipino photographers professionally practicing photography in Riyadh along gender, age, highest educational attainment, and schools/institution where trainings are acquired;
2. examine the gap between the percentage of female and male photographer-respondents based on gender;
3. analyze the significance of gender in the enthusiasm of the respondents;
4. identify the factors that affect the level of engagement in photography of the female and male photographers in Riyadh; and
5. propose recommendations to enhance the level of engagement of the respondents based on the identified factors.

## **Significance of the Study**

This study dealt on the integration of Feminism in photography which primarily benefits the following:

**Female photographers** would gain broader and enhanced understanding of the relevance and connection of feminism in their chosen field or career. Proper and sufficient knowledge and cognizance of the principles and provisions of feminism would help women to profoundly understand their rights and privileges as female photographers.

**Respondents.** Through knowledge of feminism, the respondents would augment their orientation on specific and valid legal claims about the merit of their rights towards equal opportunities in career advancement and progress in the field of photography.

**Filipino photographers.** This study guided by the principles of Feminism would also help the Filipino photographers to see, recognize, and appreciate the nobility, relevance, and in-depth implications of the rights of women in relation to approaching gender-sensitive issues, concerns and scenarios involved and integrated in the field of photography.

**Government.** This provides insights on the context of supporting freelance Filipino photographers in their passion in the field of photography.

## **Scope and Limitation of the Study**

This study is limited to the relevance of feminism in photography and the success rate of photographers in Riyadh, Saudi Arabia. The respondents of the study were limited only to twenty-four (24) purposively selected graduates of photography in 2018 - 2019 from different schools/institutions, and work as photographers in Riyadh, Saudi Arabia.

Moreover, other limitations of the study were anchored on its major research objectives. Thus, the study was limited only to determining the professional profile of Filipino photographers in Riyadh, examining the gap between the percentage of female and male photographer-respondents based on gender; analyzing the significance of gender in the enthusiasm of the respondents; identifying the factors that affect the level of engagement in photography of the female and male photographers in Riyadh; and proposing recommendations to enhance the level of engagement of the respondents based on the identified factors.

The study focused only on the male and female genders excluding other gender types. It also dealt only on the synthesis of the recommendations derived from the responses of the respondents in order to enhance their level of engagement. Actual evaluation or assessment of pictures taken by the photographers were not included in the conduct of the study.

## **II . REVIEW OF RELATED LITERATURE**

This chapter presents the researcher's gathered related literature and studies that support the concepts of the present study. It also tackles the theoretical and conceptual foundations of the research, definition of terms and the research hypothesis.

### **Related Literature**

Feminism, as defined by Lisa Day (2016), deals with the interdisciplinary approaches on issues related to equality and equity based on gender, gender expression, gender identity, sex, and sexuality. Through the years, it has evolved from the focus of inequality between sexes to a subtle change on the social and performative constructions of gender and sexuality. It also recognizes the intersectionality of different forms of oppression, including race, sexuality, and class.

Gender usually plays a significant role in the works of photographers and causes men and women to take different photographs. Nowadays, photographs and photography have a crucial pivotal status in societies. The majority of the events and accidents unfolding in various parts of the world are communicated to the people via newspapers, magazines, the internet and television, and undoubtedly, photographs play an imperative role in all these media. It is not surprising that photography is called the "eyes of modernity" and imagining the world without photographs is very difficult. Additionally, one of the topics that researchers have paid a lot of attention to in the past century is the subject of gender and the similarities and differences between men and women. Female photographers have always been an irrefutable part of the history of photography, and today, the dramatic growth in terms of presence and success in different genres of photography is evident.

According to the National Museum of Visual Arts based in the US, it is 'rare for the public to name at least five women artists as gender disparity is evident in visual arts. Women's work was viewed to be inherently less valuable, however, photography is a relatively new technology and art form with no such historical baggage. Yet even here, the contribution of women has been written out of photographic history. Early pioneers in the field such as Anna Atkins and Julia Margaret Cameron are only recently getting due recognition. Even when named, women were often noteworthy for their association with more famous men — for many years, Dora Maar was remembered as 'Picasso's muse' rather than celebrated as a successful, radical, and innovative photographer and artist in her own right. Similarly, Lee Miller's contribution to photography was often seen only through the prism of her mentor, Man Ray. Despite women being early adopters of photography, as the 20th century progressed photography came to be seen as more of a masculine pursuit. Female models were used to sell cameras and related products to men, a practice that continues to this day at photography shows and which can alienate women as well as perpetuating the idea of 'serious' photography as predominantly for men. The airbrushing of women from the story of photography continues in photography education where a typical curriculum focuses on male photographers. It can be discouraging for young female photographers considering a career in photography not to see women represented in the canon. In addition, most of the "gatekeepers" in galleries, museums and publishing houses are men which often results in promotion of work produced by men. This imbalance is generally the result of inherent bias rather than conscious discrimination. For example, members of the iconic photographic agency Magnum Photos are self-selecting, resulting in a membership that is overwhelmingly made up of white men (only 16 of 98 members are women, with even fewer photographers of colour). Meanwhile major exhibitions such as the Huxley-

Parlour's 2019 edition of its annual Masters of Photography, mostly show male photographers, and photographic awards and prizes featuring mainly male recipient.

Gender inequality in photojournalism is also well-documented. Data collected by Women Photograph — an initiative founded in 2017 'to elevate the voices of women and non-binary visual journalists' — shows that between April and June 2019, eight of the world's leading newspapers printed far fewer lead photographs by women than by men. In the UK, the percentage of female members of professional photographic bodies remains low. The National Union of Journalists say their female membership of photographers and videographers is 17%; the British Press Photographers Association reports 12.5%; and the Association of Photographers puts their female Accredited and Assisting Photographers at just 18% — by contrast, 75% of their student membership is female.

This means that, although there are signs of change, there are still fundamental differences between the experiences of male and female photographers. Despite a complete reversal of the gender profile of photography students in the last 25-30 years, the proportion of women in the industry has not changed in that time. So, although 70-80% of recent photography graduates are female, women still make up only 15% of professional photographers. Furthermore, these photographers are earning, on average, 40% less than their male counterparts. It should be noted that the obstacles set out above mostly apply to women artists and photographers in the West. In other parts of the world, the situation is often exacerbated by institutionalized misogyny, which denies women access to educational, professional, and artistic opportunities. The effect of the 'white gaze' in photography should also be acknowledged, and

recognition and opportunities given to photographers of color to tell their own stories and create new ways of seeing.

According to Matthews (2021), before the beginning of the 20<sup>th</sup> century, there were virtually no women artists in the Western culture. The concept of artist means the creator of a beautiful art as tool to arouse aesthetic experience. However, in fine arts, there were small changes as women in very small numbers started to be portrayed and depicted in exhibits among men artists. However, the arts produced by women were classified as feminine art. Feminine art is the term which served as a distinction from the nobility of the art objects made by men that were different in style and expressive qualities.

### **Related Studies**

Zunk (2021) assessed the implementation of choice-based photography curriculum in teaching high school photography. The results of this study showed that choice-based curriculum helped the student-respondents to feel the sense of control and follow their interests in photography. It was also found that choice-based curriculum in photography helped the respondents to work well with contemporary medium and materials.

Licul (2020) examined the teachers' views on the use of photography in teaching arts in Croatian primary schools. The study employed the descriptive method of research and sourced the data from the selected 112 teachers of arts in Croatia. The results showed that the teacher-respondents assessed their knowledge in photography acquired in formal education as average but they viewed their knowledge of photography applied in teaching as better. It was also revealed that the teacher-

respondents highly agreed that photography is very much important and indispensable in the students' visual culture.

Riantarno (2020) investigated the difficulties encountered by the students in studying Photography. The study made use of qualitative method of research and gathered data from the selected grade 11 students of East Lampung District. The findings showed that the major difficulties encountered by the respondents in studying photography was seeing the relationship between words and photographs. It was also found that this difficulty was caused by lack of oral support in learning the written elements supporting Photography.

Lehmuskallio, A., Häkkinen, J., & Seppänen, J. (2019) researched on the ability of professional photographers and editors to distinguish photographs from photo-realistic computer-generated images. Findings show that the respondents who studied photography were unable to distinguish between actual and computer-generated images. There is also a need to develop particular visual literacy that deals on digital photography among particular communities of practice.

YuChun Yao and Shiu Hua Wu (2023) on the study, Exploring the Color Harmony of Digital Photography Works Based on Color Language Theory: A Case Study of Finalists' Works in the 2022 Taiwan Photo Contest, digital photography delves into people's thoughts and feelings. Findings show that pictures taken portray the 'thoughts, and feelings through features such as virtual intuition, and picture as an essential manifestation of modern visual communication.'

Ismail (2019) analyzed the significance of Photographic Education in the contemporary creative industry. The findings showed that majority of the respondents unanimously agreed that the photographic education offers a platform for the

development of learners' visual intelligence and competencies. The respondents asserted positive perceptions towards the benefits of Photography in improving the competence of visual thinkers, specialist visual practitioners and paved way to opportunities to enhance students' visual literacy.

Hadland (2018) sought to unravel the challenges faced by women engaged in photojournalism. There were 545 female photojournalists from 71 countries were selected as respondents of the study. The results showed that majority of the respondents who were women photojournalists faced more demanding circumstances and pressures at work than their male counterparts. This was contrary to the findings that most of the female respondents have attained higher level of education and trainings in photojournalism than their male counterparts.

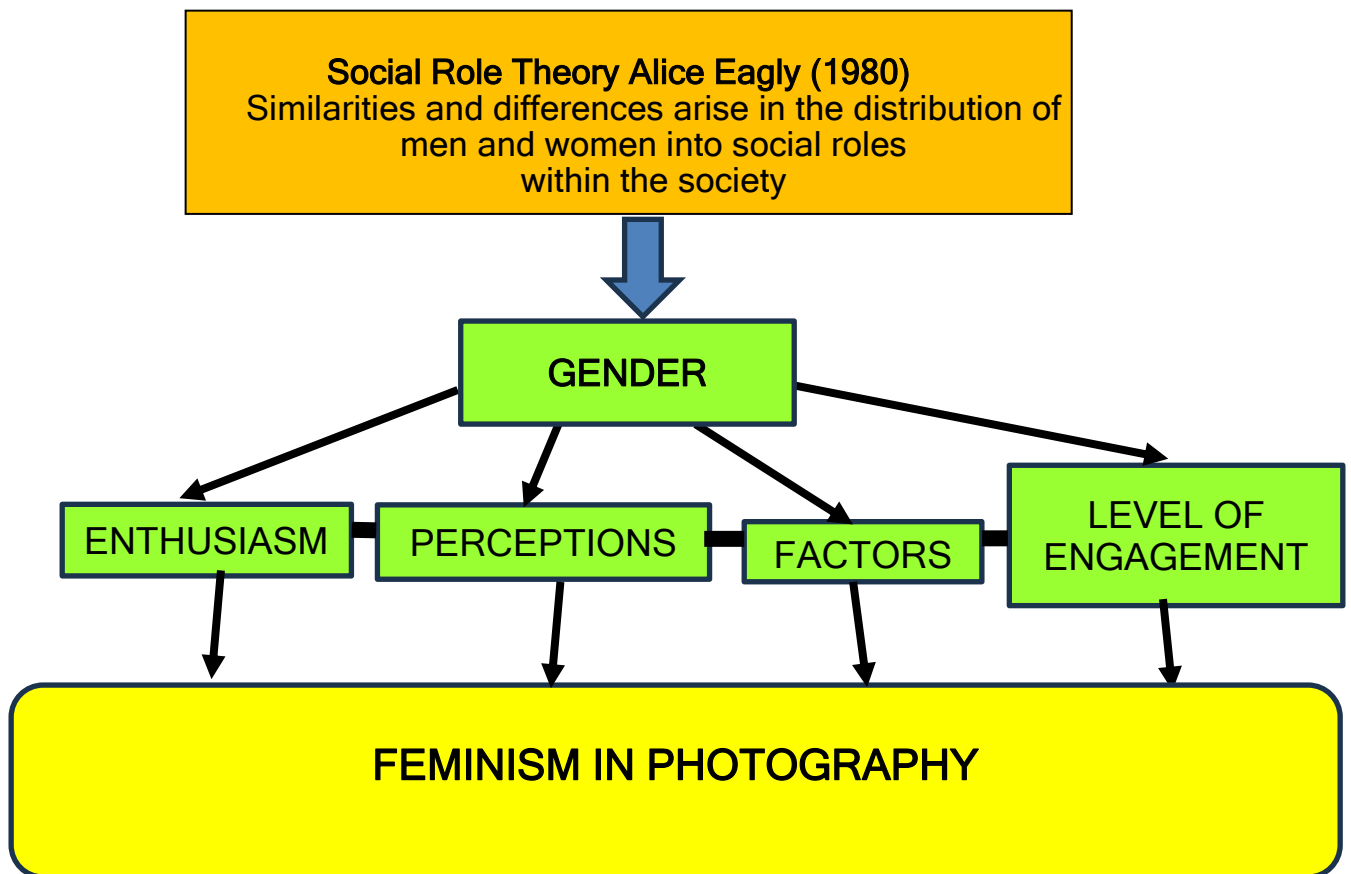
Fazilat (2018) examined how photography in contemporary Iran helps to bring images of private life into the public realm. The findings showed that majority of the respondents highly agreed that photography can be misled and misused as a form of revolving against Iranian government. The results also suggested that most of the participants viewed photography as an image of modernity that is capable of bringing tremendous changes in Iran.

Mennel (2018) determined the experiences of the women movement in USA in the 1970's as female photographers. The study found that most of the informants highly agreed that during that period the American society was daring the nasty women for trying to be independent. The findings also implied that the issues raised among women photographers that time were viewed by the respondents as crucial for female photographers' dire demands for social progress and empowerment

## **Theoretical Framework**

This study was anchored on the principles of the Social Role Theory. This theory was first developed by Alice H. Eagly in the 1980's. The Social Role Theory is a psychological theory that pertains to the sex differences and similarities in social behavior. The key principle of this theory is that differences and similarities arise primarily in the distribution of men and women into social roles within their society.

As applied in this study, the respondents' social role as photographers is affected by gender. This theory also explains how individuals perceive and engage with photography. It helped shed light on how individuals' social roles influence their enthusiasm, perceptions, and level of engagement enacted by several factors within the realm of photography. Feminism in photography sought to challenge the gender roles and stereotypes by allowing representations for both genders.



**Figure 1.** Theoretical Paradigm

## **Conceptual Framework**

The framework of the study was anchored on the systems model. It is a research system composed of three integral elements such as the input, process, and output. Input refers to all the data that enters the system of the study. Specifically, in this research, the salient inputs include the data on the professional profile of the class from Riyadh, the gap between the percentage from the number of graduates who accept events based on gender, the perceptions of respondents on how significant is gender in the enthusiasm of the photographers and the factors that affect the level of engagement in photography of the female and male photographers in Riyadh.

The process pertains to the elements that encompasses the method and procedures undertaken to attain the objectives of the study. In this research, the vital process includes the application of the mixed method of research. The research process also highlights the administration of survey-questionnaires and conduct of interviews among the respondents.

Finally, the element of output represents the end-product or final outcome of the study. Specifically, in this research, the final output was a set of proposed recommendations to enhance the level of engagement of the respondents in photography.

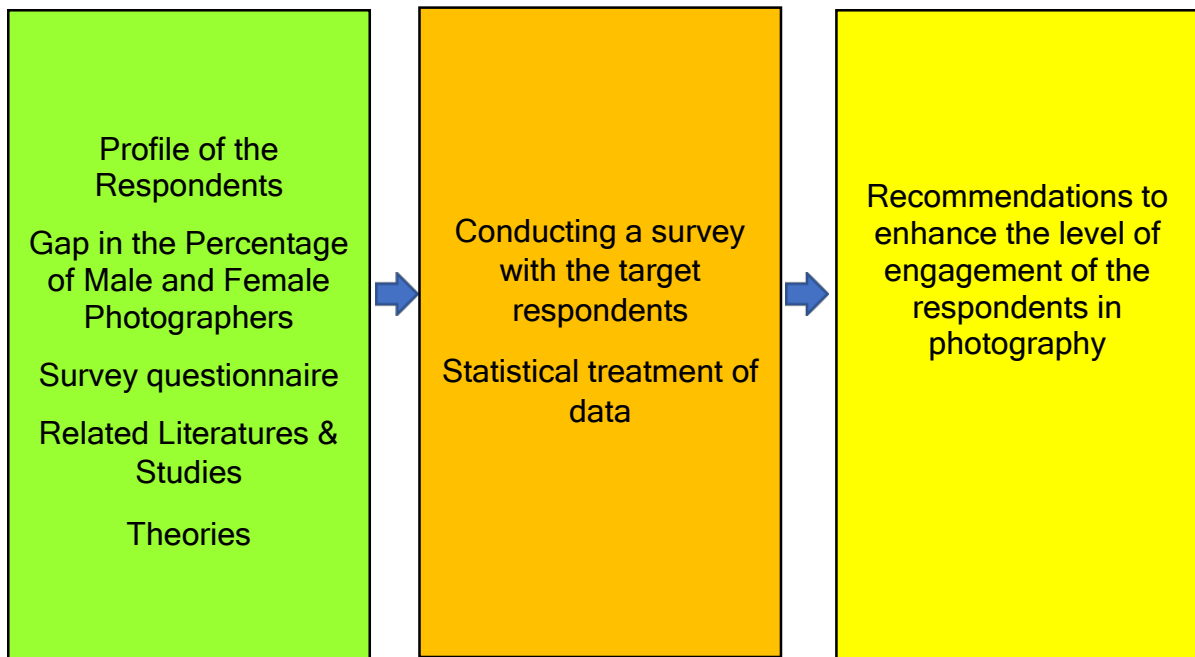


Figure 2.0  
Conceptual Paradigm

## **Operational Definition of Terms**

The following terms are operationally defined for better understanding of the study.

**Enthusiasm.** In this study, this refers to the interest and motivation of the respondents along their engagement in Photography in Riyadh.

**Feminism.** The researcher used this term to refer to the theory that advocates women's rights on the basis of equality of sexes to be examined in this study in terms of its integration in Photography.

**Factors.** In the context of this study, this refers to the aspects that pose influence or impacts to the respondents' success rate in engagement in photography.

**Gap.** In this study, this refers to the difference or disparity between the percentage of male and female photographers in Riyadh who cover events.

**Gender.** Operationally, it is the sexual aspect or identity of the respondents who are male and female photographers in Riyadh.

**Photography.** In this research, this refers to the specific field where the respondents are engaged into, specifically, along the art and practice of taking photographs.

### **III. METHODOLOGY**

This chapter presents the research design or method employed in the study. It also reviews the locale of the study, respondents, sampling plan, data gathering procedures and data analysis.

#### **Research Design**

This study made use of the mixed method of research or the combination of quantitative-qualitative methods. Specifically, the descriptive or quantitative method was applied in the study in the description and discussion of the focal concepts and variables of the study as to the professional profile of the class from Riyadh, the gap between the percentage from the number of graduates who accept events based on gender and the factors that affect the level of engagement in photography of the female and male photographers in Riyadh.

The qualitative method was used and integrated in the study along the discussion of the salient variables as to the perceptions of respondents on how significant gender is in the enthusiasm of the photographers in practicing photography. Recommendations on the ways to enhance the level of engagement based on the identified factors were also derived from the respondents' responses and were treated qualitatively.

#### **Locale**

This study was conducted in the city of Riyadh, Kingdom of Saudi Arabia with Filipino photographers who studied photography in different training centers and institutions.

## **Respondents**

The key informants and primary sources of data in this study were the twenty-four (24) event photographers in Riyadh, Kingdom of Saudi Arabia for the year 2018 — 2019. These respondents were graduates of different schools or institutions offering courses in photography such as COMSOFIL, MAPUA UPOU, Camp Training Center Incorporated, Nikkon and Sonny Workshop, San Beda College, UP Iris, University of East Caloocan, Udemy, UPOU MMS Photography Course, UP Film Institute, UP Diliman and DepED Campus Journalism Workshop.

## **Sampling Plan**

The study made use of purposive sampling method. The major criteria in the purposive selection of the respondents involved the respondents' engagement in event photography in Riyadh.

## **Data Gathering Procedures**

The pertinent data in this research were collected using two major data gathering methods. First, survey-questionnaires administered through google forms were sent to the respondents to collect relevant information about the professional profile of the class from Riyadh, the gap between the percentage from the number of graduates who accept events based on gender and the factors that affect the level of engagement in photography of the female and male photographers in Riyadh. Secondly, unstructured interviews were conducted among the respondents to determine their perceptions on the significance of gender in the enthusiasm of the photographers in accepting events to cover in Riyadh, Saudi Arabia.

## Data Analysis

Mixed descriptive statistics and qualitative analysis were utilized in this study for the treatment and analysis of data. Thus, for Problem 1 on the professional profile of the class from Riyadh and in Problem 2 on the gap between the percentage from the number of graduates who cover events based on gender, the data were treated using percentage method. The formula is as follows:

$$\text{Percentage} = \text{Given Value} / \text{Total Value} \times 100$$

On the other hand, for Problem 3 on the perceptions of respondents on how significant gender is in the enthusiasm of the photographers practicing photography, qualitative analysis was applied in the interpretation of results. The 4-Point scale used is as follows:

<b>Interval</b>	<b>Verbal Interpretation</b>
3.51 – 4.00	Strongly Agree
2.51 – 3.50	Agree
1.51 – 2.50	Disagree
1.50 – 1.00	Strongly disagree

Weighted mean was utilized to statistically treat the data on the factors that affect the level of engagement in photography of the female and male photographers in Riyadh. The formula is as follows:

$$\text{Weighted Average} = \frac{\sum wx}{\sum w}$$

Recommendations on the ways to enhance the level of engagement of the respondents in photography based on the identified factors were synthesized and analyzed qualitatively.

#### IV. RESULTS AND DISCUSSIONS

This chapter presents the results of the study on the profile of the Filipino photographers professionally practicing photography in Riyadh along sex, age, highest educational attainment, and schools/institution where trainings are acquired; the gap between the percentage of female and male photographer-respondents based on gender; the significance of gender in the enthusiasm of the respondents; the factors that affect the level of engagement in photography of the female and male photographers in Riyadh; and the recommendations to enhance the level of engagement of the respondents in photography based on the identified factors.

##### **The Professional Profile of the Filipino Photographers in Riyadh, Saudi Arabia**

Analysis of the study started with the profiling of the selected Filipino photographers in Riyadh who served as key informants and respondents of this research.

Table 1 shows the data on the profile of the respondents in terms of sex. It was found that majority or 70.83% of the respondents were female photographers while the remaining 29.16% are male photographers.

**Table 1**  
**Respondents' Profile as to Sex**

<b>Indicators</b>	<b>Frequency</b>	<b>Percentage</b>
Male	7	29.16
Female	17	70.83
Total	24	100

In pondering on the context of feminism in photography, it is highly important and indispensable to determine the profile of the respondents. The distribution of the male and female photographers helps to determine the extent of interest levels of the opposite sex towards this noble art. The more dominant sex reflects the gender which is more passionate and committed towards photography.

During the traditional periods of photography, this art was purely dominated by male photographers. Eventually, as years of modern societies pass by, the world of photography has begun to discover and explore on the salient and indispensable roles and contributions of women in this field. In a related study by Santos (2018) which delved on the factors that engage Filipino women in pursuing photography, it was also found that modern photography continuously invites and accommodates the participation of women into photographic works due to the higher level of aesthetic inclinations and enthusiasm of women that suit this noble art.

**Table 2**  
**Respondents' Age Profile**

<b>Indicators</b>	<b>Frequency</b>	<b>Percentage</b>
18-34 years old	14	58.33
35-49 years old	10	41.66
Total	24	100

Table 2 shows the data on the profile of the respondents in terms of age. It was found that majority or 58.33% of the respondents were 18-34 years old, while the remaining 41.66% are 35-49 years old.

It only implies that most of the respondents are young adults. Age is an important aspect to reflect on when physical and biological factors that influence photographic endeavor are to be considered. This shows that those with ages 18-34 years old possess vision, mobility and physical vigor and prowess to pursue photography and endure the pressures associated with it.

**Table 3**  
**Respondents' Profile as to Highest Educational Attainment**

<b>Indicators</b>	<b>Frequency</b>	<b>Percentage</b>
Tertiary	21	87.5
Post-graduate	3	12.5
Total	24	100

Table 3 presents the results on the profile of the respondents in terms of highest educational attainment. It was revealed that majority or 87.5% of the respondents attained tertiary education while the remaining 12.5% attained post-graduate degrees.

These results only imply that educational attainment is the most important aspect to consider when reflecting on the competence and expertise of the photographers. The degrees obtained and acquired by the photographers define and

reflect the volume and quality of instruction, educational preparations, trainings acquired and practices that they have adopted and pursued when it comes to specialization in this profession and art. Moreover, through this educational attainment, the photographers have augmented and broadened their perspectives, knowledge and understanding of the extent, scope, relevance, and indispensability of photography as both a career and an art. The educational preparations and acquisition have helped establish and fortify the knowledge and proficiency of the photographers as well as the values that led them towards its meaningful pursuit.

**Table 4**  
**School/Institution where Trainings are Acquired**

<b>Indicators</b>	<b>Frequency</b>	<b>Percentage</b>
COMSOFIL	8	33.3
MAPUA, UPOU	4	16.6
Camp Training Center Incorporated	3	12.5
Nikon and Sony Workshop	1	4.16
San Beda College	1	4.16
UP Iris	1	4.16
University of East Caloocan	1	4.16
Udemy	1	4.16
UPOU MMS Photography Course	1	4.16
UP Film Institute	1	4.16
UP Diliman	1	4.16
DepED Campus	1	4.16
Journalism Workshop		
<b>Total</b>	<b>24</b>	<b>100</b>

Table 4 shows the data on the schools or institutions where the respondents attended or acquired trainings in photography. It was shown in the data that majority or 33.3 percent of the respondents acquired trainings in photography in COMSOFIL. This was followed by 16.6 percent who attended trainings in MAPUA, UPOU and 12.5 percent from Camp Training Center Incorporated.

It implies that one of the significant and indispensable roles and functions of the educational institutions is to provide relevant and quality training programs in photography. Training programs reflect the most concrete, evident and practical ways to offer educational and professional support services for the learners and enthusiasts of photography. Thus, typically, the schools and institutions pour out their best practices in these training programs on photography to ensure access of students to the most immediate opportunities to hone and enhance photographic skills and expertise.

### **The Gap between the Percentage of Male and Female Photographers based on Gender**

Table 4 shows the data on the gap or difference in the percentage of Filipino male and female photographers who accept jobs and events in Riyadh, Saudi Arabia. 70.83% of the respondents were female photographers while 29.16% are male photographers who engage in photographic works and events.

Findings show that since the percentage of female photographers is higher than males, there is a huge gap of 41.67%. It clearly shows that female photographers have higher participation rate in photographic works and events than males. It only implies that females have higher interest, motivation, and enthusiasm towards photographic endeavor.

**Table 4**

**Gap between Male and Female Photographers Accepting Events**

Indicators				Percentage Difference
Female		Male		
Frequency	Percentage	Frequency	Percentage	
17	70.83	7	29.16	41.67

It can simply be justified by the fact that females have higher level of inclination and interest towards the aesthetic elements, features, and components of photography. This aesthetic image of photography highly matches the kind of subtle, fine, and modest personality of women/ female photographers.

**The Significance of Gender in the Enthusiasm of the Filipino Photographers**

In order to deepen the vitality and context of the study, the researcher also determined and analyzed the perceptions of the respondents in the significance of gender in the enthusiastic engagement and practice of photography.

Table 5 shows the data on the perceptions of the respondents in terms of the significance of gender in practicing photography.

The results showed that in general, the respondents agree on the perceived significance of gender in the practice of photography with a grand mean of 3.27 or agree. It only implies that the respondents recognize the roles and relevance of gender in their engagement in photography. Even though photography is a universal art and job as it is highly and equally applicable and attainable to both male and female photographers, still the fact remains that gender defines the points of interests or genres that can be portrayed in photographic works.

**Table 5**  
**Respondents' Perceptions on the Significance of Gender in the Practice of Photography**

<b>Indicators</b>	<b>Weighted Mean</b>	<b>Interpretation</b>
Gender influences the interest levels in photography of its participants.	4.00	Strongly Agree
Gender affects the designs and special features of the photographic works.	3.10	Agree
Gender affects the productivity levels of the photographers.	3.05	Agree
Gender influences the motivation and commitment levels of the participants towards photography.	3.15	Agree
Gender affects the decisions of the photographers in terms of design, features and highlights of services they can offer.	3.20	Agree
Gender poses influence on the quantity of photographic events that the participants want to pursue.	3.15	Agree
<b>Grand Mean</b>	<b>3.27</b>	<b>Agree</b>

*Legend: Strongly agree –3.51 – 4.00, Agree –2.51 – 3.50, Disagree –1.51 – 2.50, Strongly disagree –1.50 – 1.00*

It was also found that the leading response was that gender influences interest levels in photography of its participants, which obtained the highest mean of 4.00 or strongly agree. It therefore implies that gender distinguishes male and female photographers with each other in the context of diverse interests in photographic engagements. For instance, female photographers would be most typically fond of aesthetic elements of nature and environment while there are instances when male photographers are more passionate on the elements of the wonders of technological advancement and empowerment captured by the cameras.

Thus, the roles of gender in the engagement and practice of photography directly and practically lie on the individual differences of the male and female photographers in the context of the focal interests that they want to convey and portray in this noble art. It implies further that the roles of gender in the practice of photography are also evident in the impacts that it creates to the decisions that male and female photographers execute in their engagement and services. Gender determines the decisions as to the kind and forms of photographic engagements of the opposite sexes and the reasons and motives of pursuing these photographic works.

However, the least response was that gender affects the productivity levels of the photographers, with the lowest mean of 3.05 or agree. This was the least response due to the reality that male and female photographers are offered with equal opportunities to pursue productivity levels in photographic works and engagements. The only distinction is that the level of commitments, dedication, and persistence between opposite sexes towards attaining productivity in their photographic endeavor.

## The Factors that Affect the Level of Engagement in Photography of the Female and Male Photographers in Riyadh

The researcher also delved on the salient and integral aspects or factors that influence the degree of participation and involvement in photography of the male and female photographers in the locale. Table 6 presents the data on the identified factors that affect the engagement level in photography of the respondents. The results showed that in general, the respondents agreed on the factors that affect the level of engagement in photography, with a grand mean of 3.55 or agree.

**Table 6**  
**Respondents' Perceived Factors that Affect their**  
**Engagement in Photography**

<b>Indicators</b>	<b>Weighted Mean</b>	<b>Interpretation</b>
Personal interest, enthusiasm, and passion towards photography	4.00	Strongly Agree
Income generating or financial purposes	4.00	Strongly Agree
Seeing photography as a noble and meaningful art	3.10	Agree
Seeing photography to foster professional development and advocacy	3.25	Agree
Dedication and commitment to serve others	3.00	Agree
Engaging in photography for aesthetic purposes	4.00	Strongly Agree
Grand Mean	3.55	Agree

*Legend: Strongly agree –3.51 – 4.00, Agree –2.51 – 3.50, Disagree –1.51 – 2.50, Strongly disagree –1.50 – 1.00*

It only implies that the respondents are personally cognizant of the various aspects that define and determine their extent of engagement in photographic works and endeavor. This high level of awareness of these factors can be justified by the reality that the respondents themselves, personally and directly experience and encounter these factors that influence their involvement in this noble art and career.

It was found that the major and leading identified factors that affect the level of engagement in photography of the male and female photographers in Riyadh are personal interest, enthusiasm and passion towards photography, income generating or financial purposes, engaging in photography for aesthetic purposes which similarly obtained the highest mean of 4.00 or strongly agree. It only implies that male and female photographers develop personal interest and passion towards photography either through internal motivation or interest or by influence of others. Photographers are evidently possessing such innate, immediate, and natural inclination towards photographic works. There are also other photographers who have just acquired and developed enthusiasm towards this noble art due to peer influence or by social influence that eventually led them towards progressively appreciating and loving this art.

Meanwhile, factors on income generating purposes or financial reasons belong to the major motivational aspects of engagement in photography of the respondents due to the diverse socio-economic needs that they must meet and fulfill. It is attestable that for many photographers, this noble art can be a great source of monetary sustenance depending on their productivity. In fact, most of the respondents commonly claim and attest that they enjoy engagement in photography as they are able to pursue this art and at the same time gain financial resources out of this endeavor.

On the other hand, the third major identified factor is love for aesthetics. It is simply justifiable because photography is an art intended to capture sources of beauty or aesthetic elements. Photographers have innate and immediate passion towards captivating aesthetic elements via photographic works. It is also a reality that male and female photographers can be distinguishable with each other in terms of the kinds of

aesthetic elements that they want to capture or depict. Opposite sexes have diverse ways of viewing and recognizing aesthetics and how they find and associate meanings to the aesthetic elements that they capture.

However, the least factor was the dedication and commitment to serve others, with the lowest mean of 3.00 but still interpreted as agree. It was considered as a factor that motivates photographers to pursue this art and career, however, the fact remains that their photographic engagements are most of the time driven by personal passion, love for aesthetics and financial empowerment purposes. Personal motives and passion define their engagement more than the advocacy of serving others.

### **Recommendations to Enhance the Level of Engagement of the Respondents in Photography**

Feminism has been evident in the field of photography in the recent years. The respondents of the study have identified the factors and its effect on their level of engagement regardless of gender. The researcher also synthesized their recommendations to enhance their level of engagement in photography, integrating feminism in this field. Most of the respondents are open to the concept of feminism with responses containing the following:

- 1) Regardless of gender, one's dedication and commitment to serve others as photographers is a factor that affects the level of engagement of the respondents. Most of the respondents mentioned that being represented to document any type of event boosts their enthusiasm. It was also mentioned that as female photographers from diverse backgrounds and experiences are represented in this field, the more they are inspired to pursue photography. According to Kangas, Fraiser, Haider & Browne,

*'media can be an important actor in the promotion of gender equality, both within the working environment and in the representation of women and men.'* Likewise, photography is also an avenue to promote equality between sexes. This could also debunk the traditional gender roles and stereotypes which are prevalent specifically in patriarchal societies.

- 2) As most of the respondents engage in photography for aesthetic purposes, the respondents also mentioned that a fresh perspective in their approach to a specific theme and subject when hired for events could improve the way they engage in photography. According to Oliver Laurent (2017), photographers bring clarity to the mayhem that surrounds us.
- 3) In their constant pursuit for professional development, some of the respondents mentioned that the more they continue to attend workshops, take short courses, and participate in mentorship programs, the more that they feel relevant and competitive in the industry. They also learn to collaborate with other photographers and their clients to capture their underlying experiences in photos. This is similar to Andrew Faulk's article, that states how collaboration allows photographers to create something together, assist another photographer, pose for another photographer, provide constructive criticisms, and teach techniques and strategies.
- 4) For both male and female photographers, photography is a noble and meaningful art. Based on the responses derived from the survey, the familiarity of context enhances their level of engagement and how it impacts them as photographers differ when the context is unfamiliar. According to them, they can engage well through being familiar with the type of event that they will cover as photographers. This is similar to a blog written in [streetsilhouette.com](http://streetsilhouette.com), it states that *'context sets the tone in how*

*an image is received by others. The more the context an image relates to a person, the more the image will be received positively. The less context an image relates, the less positive – or more precisely – the more indifferent the image is received.* Likewise, photographers get satisfied with the photos taken through familiarity of context as it boosts their level of engagement.

- 5) The respondents specified that their income affects their level of engagement. The higher their income is, the more engaged they become due to the increased access to better equipment, resources, and opportunities to improve their skills and expand their portfolios. One respondent also mentioned that higher income gives them financial freedom to pursue their passion without the need to take on other jobs or projects that may distract them from their photography work. One way to sustain this is to market themselves more effectively, network with other professionals, and build a strong reputation in their field.
- 6) The level of engagement of the respondents in photography varies depending upon the individual's personal interest, enthusiasm, and passion. Based on the collective response of the respondents, some of them spend a significant amount of time to practice and learn new techniques. Adorama (2022) explained that '*composition techniques improves photos*' thus, through the data gathered, learning new techniques makes the respondents more eager to apply it as they take photos. As most of them are open to the concept of feminism, they mentioned that the new techniques that they might acquire can highlight and capture in still images the beauty, art, and touch of femininity.

## **V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS**

### **Summary and Conclusions**

This chapter presents the summary of the objectives and concepts of the study. It also cites the findings formulated by the study, the conclusions drawn, and the recommendations proposed based on the results.

#### **Summary**

This study sought to determine the relevance of feminism in photography and the success rate of photographers in practicing photography in the field. Specifically, it determined the profile of the Filipino photographers professionally practicing photography in Riyadh along gender, age, highest educational attainment, and schools/institution where trainings are acquired; examined the gap between the percentage of female and male photographer-respondents based on gender; analyzed the significance of gender in the enthusiasm of the respondents; identified the factors that affect the level of engagement in photography of the female and male photographers in Riyadh; and proposed recommendations to enhance the level of engagement of the respondents based on the identified factors.

The study made use of the mixed method of research. The respondents were twenty-four (24) purposively selected photographers working in Riyadh. The data were gathered using survey-questionnaires and the obtained information were statistically treated and analyzed using percentage method and weighted mean.

## Findings

The following are the salient findings of the study:

1. Majority or 70.83% of the respondents were female photographers. It was also found that 58.33% of the respondents were 18-34 years old, 87.5% attained tertiary education and 33.3% acquired trainings in photography in COMSOFIL.

2. Findings show that there is a huge gap of 41.67% between the female and male photographers. It clearly shows that female photographers have higher participation rate in photographic works and events than males. It only implies that females have higher interest, motivation, and enthusiasm towards photographic endeavor.

3. In general, the respondents agree on the perceived significance of gender in the practice of photography with a grand mean of 3.27 or agree. It only implies that the respondents recognize the roles and relevance of gender in their engagement in photography. Even though photography is a universal art and job as it is highly and equally applicable and attainable to both male and female photographers, still the fact remains that gender defines the points of interests or genres that can be portrayed in photographic works. The results showed that in general, the respondents agree on the perceived significance of gender in the practice of photography with a grand mean of 3.27 or agree. It was also found that the leading response was that gender influences interest levels in photography of its participants, which obtained the highest mean of 4.00 or highly agree. However, the least response was that the gender affects the productivity levels of the photographers, with the lowest mean of 3.05 or agree.

4. The results showed that in general, the respondents agreed on the factors that affect the level of engagement in photography, with a grand mean of 3.55 or agree. It was found that the major and leading identified factors that affect the level of engagement in photography of the male and female photographers in Riyadh are personal interest, enthusiasm and passion towards photography, Income generating or financial purposes, engaging in photography for aesthetic purposes which similarly obtained the highest mean of 4.00 or highly agree.

5. Recommendations to enhance the respondents' level of engagement include the following: gender representation, fresh perspective in their approach to a specific theme, collaboration with peers and clients, familiarity of context, marketing and networking themselves to increase income, and learning new techniques.

## **Conclusions**

The following are the salient conclusions drawn from the findings of the study:

1. Most of the respondents were young adult female photographers who obtained tertiary education and specialized in photography in COMSOFIL.

2. There is a huge gap between the number of male and female photographers accepting events. Evidently, majority of photographers who pursue photographic endeavor and events is comprised of females.

3. Most of the respondents recognize the significance of gender in their engagement in photography particularly in terms of it interest levels in photography of its participants.

4. The respondents are mostly engaged in photography for personal interest, enthusiasm, and passion towards financial purposes, and love for aesthetics.

5. The recommendations derived from the responses of the respondents to enhance their level of engagement may be applied for wider dissemination

### **Recommendations**

Based on the findings and conclusions of the study, the following recommendations are hereby proposed:

1. Future studies may also include profiling on the quantity of accepted events and received recognitions and awards of the photographers.
2. Increase opportunities promoting photographic education to both male and female enthusiasts of photography through innovative education and training programs.
3. Other researchers can consider integration of other theories on gender equality in the study of photography.
4. Researchers can design and develop materials and tools that further educate people on the relevance and contributions of photography across sectors.
5. Information, Education, and Communication (IEC) materials containing the recommendations to enhance the level of engagement of male and female photographers applying feminism may be produced for wider dissemination of information.

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## APPENDICES

### APPENDIX A

#### SURVEY-QUESTIONNAIRE



Republic of the Philippines  
**UNIVERSITY OF THE PHILIPPINES**  
Open University

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#### SURVEY-QUESTIONNAIRE

Dear respondents,

The researcher is currently working on the study titled Feminism in Photography as a requirement for the degree of Bachelor of Arts in Multimedia Studies. Please answer the survey attached below. Rest assured that pursuant to the Republic Act 10173 or the Data Privacy Act, the information gathered from this survey will be treated with utmost confidentiality and will be used for research purposes only.

**Francis D. Gamo**  
Researcher

Name (Optional):

---

#### **I. Profile of the Filipino photographers professionally practicing photography in Riyadh**

What is your gender?

- Male  
 Female  
 Prefer not to say

What age bracket do you belong?

- 18 – 34  
 35 – 49  
 50 – 65

What is your highest educational attainment?

- High school undergraduate  
 High school graduate



Tertiary undergraduate

Tertiary graduate

Postgraduate

Have you attended any photography training/workshop/seminar?

Yes

No

What is the name of the school or institution where you attended the training/seminar?

---

## II. Significance of Gender in the Enthusiasm of the Respondents

What is your perception on the significance of gender in the practice of photography?

*(Please check the box corresponding to your answer based on the given scale)*

1. Gender influences the interest levels in photography of its participants.

Strongly Agree

Agree

Disagree

Strongly Disagree

2. Gender affects the designs and special features of the photographic works.

Strongly Agree

Agree

Disagree

Strongly Disagree

3. Gender affects the productivity levels of the photographers.

Strongly Agree

Agree



- Disagree
- Strongly Disagree

4. Gender influences the motivation and commitment levels of the participants towards photography.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

5. Gender affects the decisions of the photographers in terms of design, features, and highlights of services they can offer.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

6. Gender poses influence on the quantity of photographic events that the participants want to pursue.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

### **III. Factors that affect the level of engagement in photography of the female and male photographers in Riyadh**

Among the indicators stated below, check as to how the perceived factors affect your level of engagement in the field of photography.

Personal interest, enthusiasm, and passion towards photography

- Strongly Agree
- Agree



Disagree

Strongly Disagree

Income generating or financial purposes

Strongly Agree

Agree

Disagree

Strongly Disagree

Seeing photography as a noble and meaningful art

Strongly Agree

Agree

Disagree

Strongly Disagree

Seeing photography to foster professional development and advocacy

Strongly Agree

Agree

Disagree

Strongly Disagree

Dedication and commitment to serve others

Strongly Agree

Agree

Disagree



---

Strongly Disagree

Engaging in photography for aesthetic purposes

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**IV. Recommendations to enhance your level of engagement in photography**

1. What ways can you recommend in order to enhance your level of engagement in photography in any of the identified factors?

---

2. In what way can feminism be integrated to boost your level of engagement towards photography?

---

## APPENDIX B

### Certification of the Editor



Republic of the Philippines  
**BICOL UNIVERSITY POLANGUI**  
Teacher Education Department  
Polangui, Albay  
Telefax: (052) 486-1220 (Bayantel)  
Email: [bupc-dean@bicol-u.edu.ph](mailto:bupc-dean@bicol-u.edu.ph)

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#### CERTIFICATION OF THE EDITOR

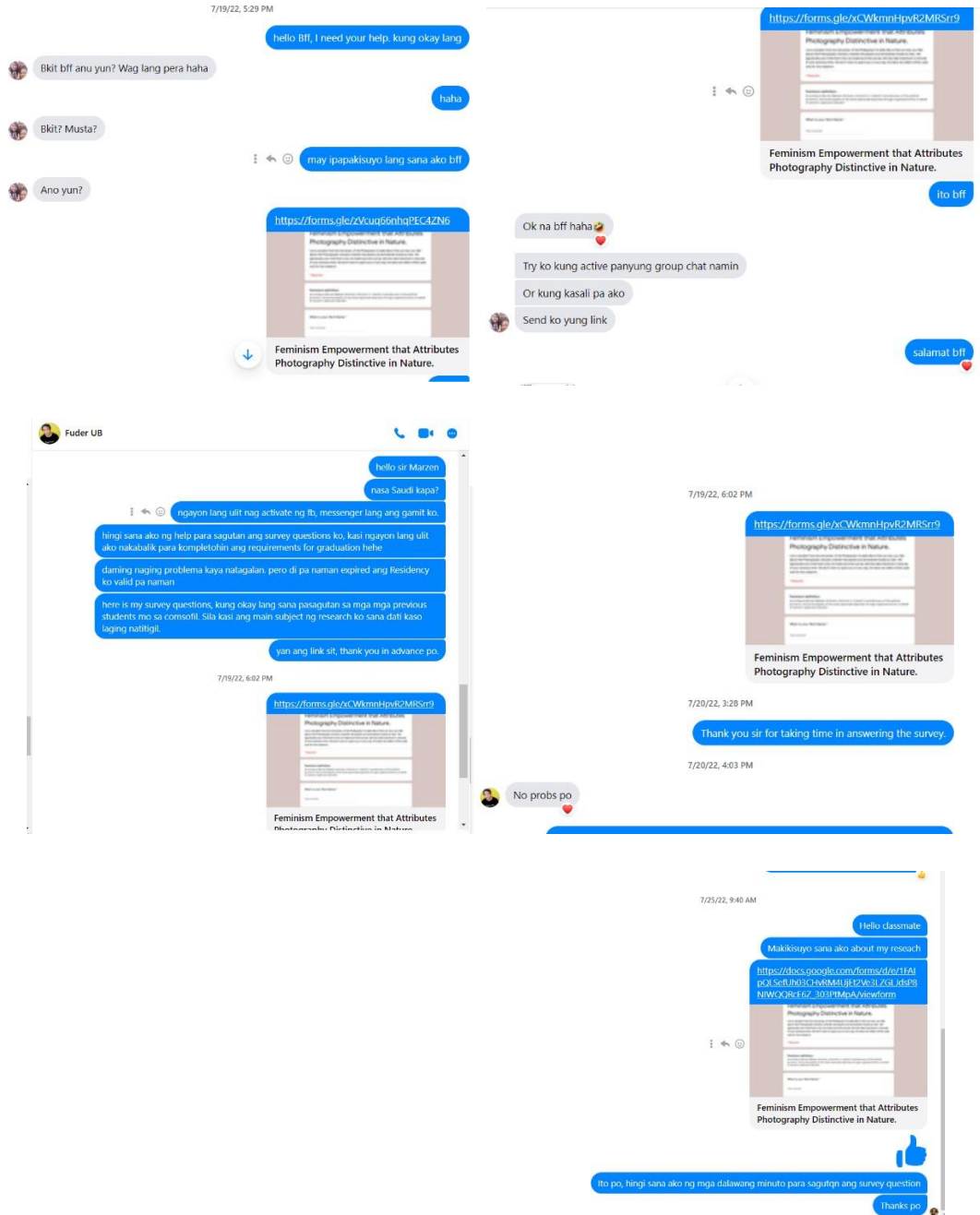
This is to certify that the capstone/special project titled, **Feminism in Photography**, prepared by **Francis Delgado Gamo**, in partial fulfillment of the requirements for the degree of **Bachelor of Science in Multimedia Studies** in the **University of the Philippines Open University**, has been read and edited by the undersigned.

Issued this 16<sup>th</sup> of May, 2023 at Bicol University Polangui, Polangui, Albay.

**MA. TERESA K. MAGDASOC, MAEngEd**  
Editor

# APPENDIX C

## Data Gathering Stage



7/25/22, 9:42 AM

Hello Nas, musta na?

Pasuyo naman, hingi sana ako ng konting oras para sagitqn ang survey questions para sa research ko

Thanks in advance

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

7/25/22, 9:51 AM

Mam Leigh kumusta na po, hingi po sana ako ng favor to answer my survey queations. Para sa research po. Thanks in advance po

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

Ito po ang questions

Mario Panteria

7/25/22, 9:54 AM

Bro good day, makikisuyo sana ako. Pasagol naman ng survey questions nato. Gagamitin konlang para sa research

Thanks in advance bro

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

7/25/22, 9:55 AM

Hello bro, pasuyo sana ako para sagutan ang survey queations kung may free time ka. Gagamitin ko lang para sa research

Thanks in advance bro

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

Ito ang questions bro

Godbless

7/25/22, 9:58 AM

Hello sir, hingi sana ako ng favor para sagutan ang survey questions para sa research lang po

Thanks in advance po

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

7/25/22, 9:59 AM

Bro kumusta kana? Hingi sana ako ng favor para sagutan ang survey questions ko oara sa research lang

Thanks in advance bro

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

7/25/22, 10:02 AM

Hello classmate, hingi sana ako ng favor to answer my survey questions para sa research ko

Thanks in advance po

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

Ito po

7/25/22, 10:03 AM

Hello classmate

Hingi sana ako ng favor

Pasagutan ko sana ang survey question para sa reseach

Your effort is highly appreciated po, tha ks in advance

[https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z\\_303P1MpA/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeUj03ChvRM4UjE12Ve3LZGLdsP8NIWQQRcE6Z_303P1MpA/viewform)

Feminism Empowerment that Attributes Photography Distinctive in Nature.

Ito po ang questions

