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Title of Thesis:

Exploring the disparities in recognition between male and female artists of Trinidad and Tobago.

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ABSTRACT

In the art world, gender disparities have been a long-standing issue. (The art world includes individuals and organizations involved in the development, commissioning, displaying, maintaining, promoting, buying, and sale of creative art.) The gender disparities in global recognition of female artists versus male artists are investigated in the literature review. The review made evident the unequal representation of female artists worldwide. This study also determines the national recognition of Trinidadian male and female artists. National recognition was determined by analysing how many national awards were presented to Trinidadian women artists for their contributions to art and culture, as compared to their male counterparts. This research looks into how a lack of exposure to women's art affects student understanding and attitudes. Subsequently, at the University of the West Indies, St. Augustine, see if representation reflects student acknowledgment of female artists. Specifically, Trinidadian artists who received national awards. The research presented here was conducted in the form of a survey. Results support the historical and worldwide bias in favouring and representing male artists over female ones.

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INTRODUCTION

RESEARCH BACKGROUND

Gender roles influence and control the decisions a man or woman makes on their careers, family, and personal lives, and are taught through socialization.

In the Caribbean, the reproductive function of women and sexual division of labour have been the basis for defining the roles of women as caretakers and domestic workers.

(Powell,1984) Whereas Anne Oakley argues that “gender roles are culturally rather than biologically determined since comparison between different cultures show that behaviour of men and women are highly variable” (Haralambos and Holborn 2000) Either way, female gender roles remain the same although different theorists posit how it is determined. When examining the role women play in the art world it is evident that gendered norms and expectations influence the lack of female scholarship and leadership roles.

During the 19th century, gender roles began to change as women became increasingly conscious about their inequality. Particularly in the Caribbean, the “Garvey Movement, provided an important training ground, a social and political base for emerging early 20thcentury feminism in the Caribbean and elsewhere.” The work of Amy Ashwood Garvey, pan Africanist and feminist, influenced the consciousness of black women “to go beyond the parameters of these movements, to challenge patriarchal constructs as they understood them, both in their personal and their public lives as well as in their artistic and literary production.” (Reddock 2014.)

In the 20th century, women like Beryl McBurnie, Sybil Atteck, and Joyce Spence became founders of creative organizations that would have influenced future generations of creators and visionaries. Atteck went onto founding the Art Society of Trinidad and Tobago and began mentoring Althea McNish. Atteck provided a platform for her to display her first body of work and McNish went on to become the first British textile designer who gained international reputation. McNish also became a founding member of the Caribbean Artist Movement and mentored Claudia Pegaus. Joyce Spence founded the Lydian Singers in 1979 in which Patricia Bishop was a member of the choir. In 1985, Pat became the group's leader and led them to become one of "the Caribbean's premier choirs." (The Lydians) Caribbean women artists have challenged these dominant narratives of gendered expectations and inequality by contributing to Caribbean aesthetic and identity. Additionally, it fostered an environment for upcoming female artists to continue to excel.

RATIONALE

Despite the fact that feminist movements and even existing artistic organizations have inspired Trinidadian women, there are still significant disparities in their representation as compared to their male counterparts. "... [D]espite decades of postcolonial, feminist, antiracist, and queer activism and theorizing, the majority continues to be defined as white, EuroAmerican, heterosexual, privileged, and, above all, male" says Maura Reilly of ARTnews in 2015. Furthermore, despite the fact that many women are pioneers of art institutions in the Caribbean, sexism has been practiced as a tradition in the Caribbean (Davis, et al 2017.) This is clear when looking at the number of national awards given out for artistic breakthroughs: fewer than 30% are given to women.

To be nominated for a national award in Trinidad and Tobago, one person must sign a form, which is then reviewed by the Prime Minister of Trinidad and Tobago. If he or she decides the candidate is deserving, he or she is awarded one of five national awards. Since the nineteenth century, 136 individuals have received national awards for music, dance, visual arts, or promotion of the arts. The music category includes: Steelband, folk music, Steelband development, Steelband innovation, parang, singing (choir), music education, Indian music, and calypso. Dance includes folk dance, Indian dance, Visual Arts is inclusive of Fine Arts and Design and Promotion of Arts includes any area previously mentioned.

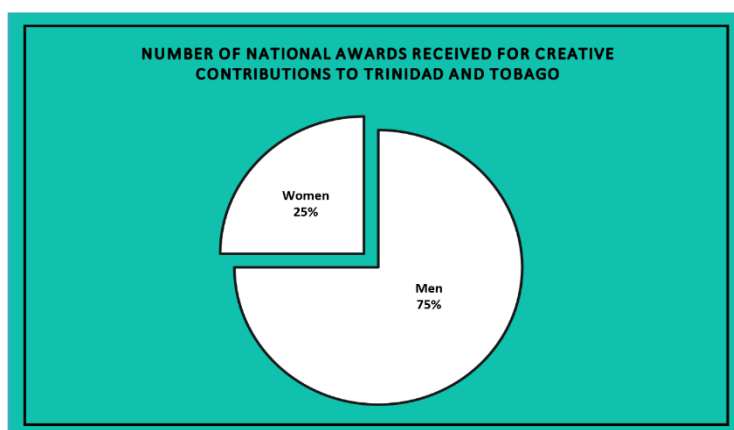


Figure. 1: Pie Chart comparing the number of national awards received by men versus women artists of Trinidad and Tobago



Figure. 2: Infographic Taken from the National Museum of Women in the Arts stating how many female versus male artists have won Britain's Turner Prize.

This lack of representation is not uncommon to other parts of the world. Above is an infographic stating who has won the Turner prize since 1991. The Turner Prize is one of Britain's highest awards in the art world, and as acknowledged only until 2017 a woman has won this prize.

This study examines whether student knowledge and attitudes towards female Trinidadian artists reflect the disparities in representation of female to male artists in the art world. Additionally, to enhance documentation and contribute to research on the issue of female artist representation, particularly in Trinidad and Tobago's art world.

THESIS STATEMENT

The art world has a disproportionate representation of female artists to male artists, which is reflected in students' inability to recognize Trinidadian female creatives, at the University of the West Indies St. Augustine.

RESEARCH OBJECTIVES

To assess whether students' knowledge of local female and male artists reflect the disparities in national recognition between male and female creatives of Trinidad and Tobago.

RESEARCH QUESTIONS

1. What are the gender disparities of female artists to male artists from different parts of the world?
2. What are the disparities in national recognition between male and female creatives?
3. Does the gender disparity in national recognition of female and male artists reflect student recognition?

METHODOLOGY

This study investigated the level of recognition of women artists in Trinidad and Tobago. This was done by conducting an analytical review of knowledge of both male and female artists from a qualitative framework through an online survey. Prior to this primary data collection method, secondary data sources were collected to assist in forming the questionnaire. All artists and artistes who had earned national awards for their contribution specifically in creative arts and culture were listed in numerical data from the National Award Database at the Office of Trinidad and Tobago. The survey included an equal number of male and female creatives. The results of my study will be used to measure and evaluate the differences in student recognition between men and women.

Populations Studied and Instrument

Thirty- two students at The University of the West Indies, St. Augustine, were surveyed. The survey was forwarded at random and open to all faculties of the university. The survey consisted of 36 questions. The students were asked about their age, gender and faculty they are enrolled in. Five of the thirty-two questions were for DCFA (Department of Creative and Festival Arts) students only. These questions asked them for average amounts of class time learning about male and female artists. Additionally, how many of those artists were from Trinidad and Tobago.

All participants were asked to identify visual artists by observing images of their work. The analysis quantifies how many male and female visual artists students can identify. The same was done for musicians and dancers. However, it was presented differently. Persons were required to choose what names were familiar from a list. Similar questions provided students with a name, but instead, tested their knowledge on what that specific artist is known for.

The artists selected for inclusion in the survey were gathered from The National Award Database and were publicly recognized in online articles, studies and/or local and foreign news, for making breakthroughs in Trinidad and Tobago's art world. Artists were chosen from different periods of time. However, when choosing foreign artists to be included in the survey, those were specifically chosen to reflect the same period of the local artists. Foreign artists were included to compare whether students recognized them more than the local ones. Further analysis was done to find a ratio of students' knowledge of women to men artists and foreign to local.

In addition, all participants were asked on their attitudes towards gender balance as educational considerations in secondary and tertiary levels.

PARAMETERS

1. Geography: This study is limited to Trinidad and Tobago.
2. Awards Criteria: Only those artists who won national awards for their contributions in visual arts, Visual Arts, Art, Dancing, Singing, Music and Calypso were selected.
3. Artists Criteria: From the previous selection, female and male artists who were recognized globally, and worked alongside one another, were selected.
4. Themes: Examining the social issues of artists as it relates to two genders (male and female)

CHAPTER OUTLINE

This study consists of three chapters.

The first chapter investigates the overall disparities in the number of female and male artists who have received national awards in Trinidad and Tobago. It is a literary examination of the unequal representation of female artists in different countries. This chapter also investigates whether gender stereotypes influenced the recognition of male and female artists.

Chapter 2 examines the survey. It is a quantitative analysis of participants' awareness of female and male artists from Trinidad and Tobago. Specifically, those who have been publicly recognized and honoured for their creative breakthroughs.

Chapter 3 addresses the findings of all primary research obtained from the survey. It acknowledges similarities between the recognition of female local and international artists. In addition, this is compared to male recognition rates. Furthermore, it contrasts male and female recognition of local artists who have received national awards and addresses the reasons for the differences.

CHAPTER 1: LITERATURE REVIEW

In conducting research for this thesis, information and excerpts from various books, newspaper articles, and research papers that were relevant to this study were used. Statistics show that women are less recognized in the art world than men for their artistic contributions. Researchers and feminist scholars also investigate why women are less recognized in the art world than men in terms of gendered norms, expectations, and inequality.

Lochlin explores the socio-political and sociocultural factors that make women less likely to become recognized and pursue a life of art. She includes women of colour, those of lower classes and even mothers. In the 19 century “women were accepted as professional painters. In the middle of the century, there were one third as many artists [in France] as men artists...but...none had attended the major steppingstone to artistic success.” The rarity of female scholarship in the art field “lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education.”

Eric Williams discusses the struggles of education for Caribbean people, and the additional disadvantages of being a young girl. After emancipation, the school curriculum was Eurocentric, and Trinidadians did not learn about their own land, people or histories. In an interview, Beryl Mcburnie once discussed “the irony” of teaching young Caribbean people, at Tranquillity College, on the dances of Britain only. (Sunday Express, 17 Oct 93) What made education for budding artists more difficult was that art was given little attention and appreciation in schools. This resulted in less education for Trinbagonian girls in the 19 century and an even smaller amount pursuing art as a career. (Williams, 1944.)

Women have never been viewed fairly in the arts, according to the National Museum of Women in the Arts. In the United States, 70 percent of students pursuing an art degree are women, and 65 percent -75 percent of working artists are women, despite the fact that just 46 percent of working artists are women. In Australia, women make up 71% of Bachelor of Art students, but only 39.9% of those students are represented in galleries and museums. 68% of artists shown at commercial galleries are men although women make up 64% of undergraduate and 65% of postgraduates in art and design.

In 2019, Julia Jacobs published an article for The New York Times that delves further into this issue. She did a survey that sought to discover the progress museums have made in the representation of female artists. “In the past decade, only 11% of all the work acquired by [America’s] top museums were all women.” Jacobs says that although the shows for women were getting more attention, the representation and opportunity for them to display their work was not changing.

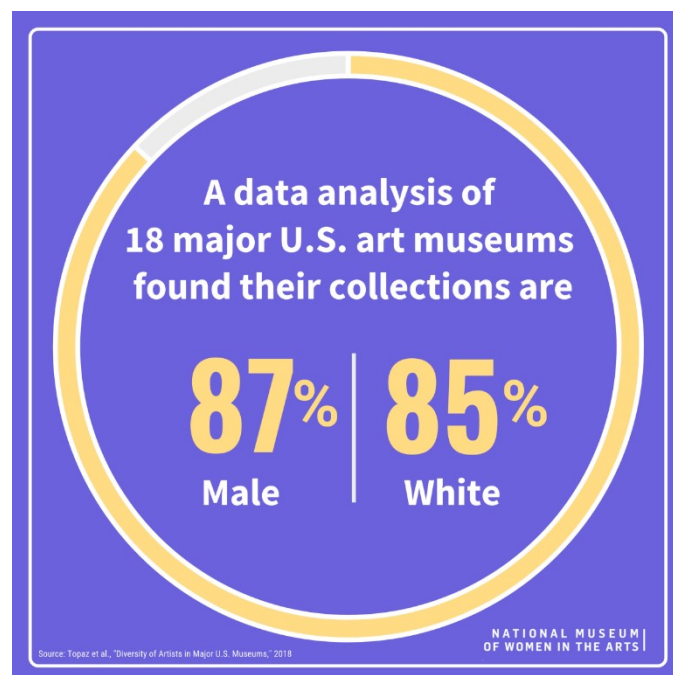


Figure3. Infographic taken from the National Museum of Women in the Arts showing an analysis of 18 major U.S art museums’ collectors’ demographic

Through observational research, Shankar Vedantam also claims that there is an underrepresentation of women artists by galleries and museums. Additionally, buyers are also biased when purchasing work due to the perception that women are not as good as art as men are. Further, women's work sells for 41.1% cheaper than their male counterparts. "The gap is very large" and "sexism reaches into the grave. If you are a dead female artist, you're still playing catch-up with the guys." This conclusion was made when he discusses a study by Renne Adams. Volunteers were asked to decide whether computer generated art was painted by a man or woman. "Adams and her colleagues find that affluent people who visit art galleries, especially men, rate art as less compelling when it is said to be painted by a woman."

Guerrilla Girls, a feminist collective of scholars, artists, and activists, recognizes the figures and invites people to ask the "right" questions about why there is a lack of female representation in art. They explore "the art of complaining." They challenge audiences to consider whether the art they see is created by men or women. The community inspires people to think critically about the world around them. "Don't just accept what you see at institutions you have to think about...what is not being shown and why?" (TateShots)

The group compares the number of female and male artists whose work is exhibited in major art galleries. They then produce graphic work that is shown on public walls and shared on social media sites. One of their most famous works is a graphic piece with a naked body of a woman with a gorilla head laying on her side. She looks at the audience while they read: "Do women have to be naked to get into the Met Museum?" Through satire, the guerrilla girls ask viewers to question why nude women the subject of are most artwork, but are never the artists painting them.



Figure3. Graphic done by Guerrilla Girls showing gender disparities of artist recognition taken from the Metropolitan Museum of Art, New York City, 1989.

Previous writers and academics attempted to understand why there is a lack of female scholarship in the arts. Others discussed the enormous effect gender roles have on our daily lives and how this translates into the art world. However, statistics and research on the representation of female artists from the Caribbean, especially Trinidad and Tobago, are lacking.

CHAPTER 2: ANALYSIS OF DATA: Quantitative Analysis

In this survey I examined the ratio of participant knowledge of female and male artists in Trinidad and Tobago who have been publicly awarded and recognized for their artistic breakthroughs.

The information extrapolated from this survey indicated that 21% were male 75% were female and majority of students belonged to the Humanities faculty while the remainder belonged to Food and Agriculture, Science and Technology and Engineering. 50% of respondents believed their knowledge of art was above average on the scale provided.

Questions on Gender Balance and Diversity as it related to Trinidad and Tobago's Education Curriculum

93.8% of respondents believe there should be equal representation of men and women artists. All 32 respondents agreed that diverse artists should be taught at both secondary and tertiary levels.

Questions on Recognition of Male and Female Artists

To continue with the questions geared towards DCFA students, 57.1% agreed that <10% of artists taught at school were from Trinidad and Tobago. 80% of those artists were men. 42% of persons from DCFA believe that gender should be taught in schools while 19% believe that it is unimportant. 38.1% of respondents remain neutral at the idea of teaching gender balance at UWI's DCFA program.

In the visual arts category, most respondents (at least 75-90%%) recognized Peter Minhsall, Andy Warhol, Jackson Pollock, and Jackie Hinkson's work.

Andy Warhol's work was the most recognized with 90.6% of respondents recognizing his artwork.

The 5th most recognized work was by a female Japanese artist and sculptor, who was recognized by 81.3 percent of respondents. Pat Bishop comes in second, with 71.9 percent of respondents remembering her visual artwork. Althea McNish's work was remembered by 68.8 percent of those polled. Carlisle Chang's work was remembered by 53.1 percent of those polled. Mark Rothko's work was remembered by 46.9 percent of those polled. Kara Walker's work was remembered by 28.1 percent of those polled. Bridget Riley's work was remembered by 43.8 percent of those polled. 46.9% of respondents recognized Sybil Atteck's work.

Female Artists	%of respondents who recognized the artist	Male Artists	%of respondents who recognized the artist
International Artists		International Artists	
Local Artists		Local Artists	
1. Yayoi Kusama	81.3%	1. Andy Warhol	90.6%
2. Patricia Bishop	71.9%	2. Peter Minshall	81.3%
3. Althea McNish	68.8%	3. Jackson Pollock	78.1%
4. Sybil Atteck	46.9%	4. Jackie Hinkson	75%
5. Bridget Riley	43.8%	5. Carlisle Chang	53.1%
6. Kara Walker	28.1%	6. Mark Rothko	46.9%

Chart 1: The percentage of respondents who recognized each artist is shown, starting with the most well-known and ending with the least well-known. (For questions 14-25)

Female Artists	%of respondents who recognized the artist	Male Artists	%of respondents who recognized the artist
1. Patricia Bishop	71.9%	1. Peter Minshall	81.3%
2. Althea McNish	68.8%	2. Jackie Hinkson	75%
3. Sybil Atteck	46.9%	3. Carlile Chang	53.1%

Chart 2: The percentage of respondents who recognized each Trinidadian artist is shown, starting with the most well-known and ending with the least well-known. (For questions 14-25)

For the following data, respondents were asked, specifically, what named Trinidadian creatives were known for.

In music, all identified Trinidad's Mighty Sparrow as a musician and all but 1 recognized Scrunter for his musical accomplishments.

All respondents Calypso Rose and her accomplishments. 4/32 persons acknowledged that Daisy Voisin was a pioneer in Parang music.

In dance, only 4/32 knew what Beryl McBurnie and Molly Ahye was known for.

1/32 persons said that when they think of Trinidad and Tobago, the first visual creative that comes to mind is a woman artist. No one called a female musician as the first musician who comes to mind when they think of Trinidadian music. 3/32 people name women as the artists they most respect in Trinidad and Tobago's artistic industry, and 2/32 people name women as their favorite (local/foreign) producer. One individual named a female local choreographer as their favorite dancer.

When provided a list of 12 names, six male and six female names were included. Three of the six male creators came from outside the country, while the other three were from inside the country. To be more specific, each category will have one dancer/choreographer, one singer, and one visual artist.

Levels of participants' knowledge of male artists presented in the survey

With 32 respondents identifying his name, Pablo Picasso was the most well-known name on the list. Stevie Wonder was the second most well-known name, with 31 out of 32 people knowing who he was. Both creators are foreign, but local artist Jacie Hinkson was the third most well-known, with 26 out of 32 people knowing who he was. Local pan group Catelli All Stars, founded by Rudulff Ollivierre, and American dancer Alvin Ailey were the least well-known male creators. These names were acknowledged by 5 out of 32 respondents.

Levels of participants' knowledge of female artists presented in the survey

With 26/32 respondents recognizing who they were, the foreign female singing group "Destiny's Child" was the most well-known of the six names. Julia Edwards, a local dancer, was the second most well-known name, with 15 out of 32 people recognizing her. Sybil Atteck, a local artist, was the third most famous name, with 12/32 people recognizing her. The

least well-known names were Isadora Duncan (an American dancer) and Mary Cassat (American Painter). Just 2/32 of the participants were aware of their names.



Ranking of Recognition (/32)	Male	Female	
1st Most Recognized	32	26	 Local Artist
2nd Most Recognized	31	15	
3rd Most Recognized	26	12	 International Artists
Least Recognized	5	2	

Chart 3: showing the number of people (out of 32) who recognized each artist from a list of artists in question no. 13

CHAPTER 3: DISCUSSION OF FINDINGS

Via previous research findings, this study looked at the extent of representation of male and female artists in the art world. The students at the University of the West Indies, St. Augustine, were then asked to compare and contrast female and male artists through quantitative statistical research in the form of a survey. According to the findings of this study, students' knowledge on female artists reflects the disproportionate representation in the art world, at the University of the West Indies, St Augustine.

The purpose of this study was to contribute to research on the issue of female artist representation, particularly in Trinidad and Tobago's art world. The survey was designed to collect statistics on the research question 3: Does the gender disparity in national recognition of female and male artists reflect student recognition? Extrapolating the meaning communicated by students from the survey demonstrates that all students agree that men and women artists should be represented equally. Furthermore, most people believe that gender balance and the teaching of diverse artists should be included in Trinidad and Tobago's art curricula at both the secondary and primary levels. Although students demonstrated the importance of diverse representation in art education, student knowledge does not reflect exposure to and recognition of female Trinidadian artists.

According to UWI's Department of Creative and Festival Arts students, less than 10% of artists taught at school were from Trinidad and Tobago and 80% of the artists were men. As Linda Nochlin points out, the educational system is to blame for the lack of female scholarship and recognition in the arts because it teaches primarily about men. Furthermore, students are learning about Eurocentric art figures rather than local ones. Eric Williams

emphasized the importance of Trinidadians learning about their own people and histories.

Nonetheless, the curriculum exposes students to foreign representation, ideals, and standards.

The education system tends to be disadvantageous to young female students/artists. Despite the fact that the majority of DCFA students are female, they learn primarily about men.

Through the school curriculum, men are shown to be more capable of achieving success. This could be reason for continuous favour of men artists over women artists in Trinidad's society and state.

Levels of participants' knowledge of male and female artists presented in the survey

Overall, students surveyed demonstrated significantly greater levels of knowledge and favouritism of male artists over female ones.

Participants had a greater proficiency in their ability to identify which male artists created the artworks represented in the images. The average of 4 more persons recognized Trinidadian male artists over female ones. Surprisingly, both the most and least well-known names for females and males were artists who created during the same time period. Patricia Bishop and Peter Minshall were close friends who praised one another. They are both pioneers of Trinidadian art and culture who helped to put Trinidad on the global map. However, less people were aware of Pat Bishop's artistic practice. Chang and Atteck were the least known artists in this section of the survey. Carlile Chang, whom Sybil Atteck mentored, was recognized by three more persons than she was.

This disparity is even higher in students' when students are asked to name their favourite Trinidadian performer, visual artist, or dancer. Additionally, when asked to name the first

creative that comes to mind when they think of Trinidad and Tobago arts and culture, the results were consistent. The largest number of female artists recognized for these questions was three out of thirty-two. This is not surprising, since data collected from National Award Database at the Office of Trinidad and Tobago, shows a surprising 75% of creative arts awardees were men. The gender differences in student recognition of female artists versus men are reflect the awards received by artists by the state.

Shankar Vedantam discussed biasness of the public when it came to purchasing artwork. He proved that the public perceive women to be less talented as men. These statements can be easily applied to the questions mentioned above. This is because all participants believed that gender balance is important consideration in teaching art at schools, yet almost all participants chose Trinidadian male artists over female ones.

When asked to choose familiar names from a list of creators, the most recognized names were men while the least recognized names were women. This can be traced back to a lack of female artists' representation in different intuitions. Male scholarship has been encouraged more over the years, artistic institutions such as galleries and museums, according to Julia Jacobs' study.

The data shows that male Trinidadian artists have received more academic and non-academic attention than female Trinidadian artists. This seems to be reflected in lower levels of identification of female artist versus their male counterparts. According to the results, the issue of disproportionate representation of women artists in the art world is both verifiable and mirrored in student awareness.

CONCLUSION

According to literature reviewed, there are more women entering creative programs than men, however, they are less represented in the art world. This includes museums and other creative platforms that displays and awards creative scholarship. Both National Museum of Women in the Arts and Julia Jacobs acknowledges this.

Linda Nochlin posits reasons this may be and delves into the lack of female scholarship in the arts. She blames our social institutions that do not educate the public on female artists, and for a time being, did not even educate women interested in art. Eric Williams delves into education of girls and young women as it relates more to Trinidad and Tobago. He discusses the lack of attention paid to the arts at post emancipation, but explains further the hardships of being a girl.

From all research conducted, the reason for the lack of representation of female artists lie in our social and creative institutions. According to, Julia Jacobs this is because society's institutions do not represent women equally, nor do women have equal opportunity for their talent to be showcased. Education does lacks artistic female scholarship in their curriculum as seen in the survey. Additionally, the government has acknowledged more male artists than female ones over the past decades. Guerrilla Girls will continue to remind audiences to question reasons behind such disparities and Shankar Vedantam did exactly this. He conducts research and finds that this can be a result of gendered norms and the belief that women are less creative than men.

When observing the National Award Database of Trinidad and Tobago, only 25% of creative art awardees were women. The survey analysed the student's knowledge of female and male

artists in Trinidad and Tobago who have earned public recognition and awards for their artistic breakthroughs. Most persons believed that gender equality and diversity was an important factor to be taken into consideration when being taught creative arts. While students recognized the value of diverse inclusion in art education, their awareness of female Trinidadian artists does not reflect their exposure to or appreciation of them. It can be concluded that students of the University of the West Indies' lack of knowledge on female artists reinforce the disparities of national recognition between Trinidadian male and female artists.

These findings contribute to statistical data on representation of female to male artists of Trinidad and Tobago. It improves documentation and contributes to research on the topic of female artist representation, especially in Trinidad and Tobago's art world. This topic will be studied further and can eventually lead to finding ways in bettering the opportunity and inclusion of female scholarship at schools and in the public sphere of Trinidad and Tobago.

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APPENDIX A

Exploring the disparities in recognition between male and female artists of Trinidad and

Tobago

*** Required**

1. What faculty are you in at the UWI? *

Mark only one oval.

- Humanities and Education
- Engineering
- Social Sciences
- Law
- Medical Sciences
- Science and Technology
- Food and Agriculture

2. What degree are you pursuing? *

3. What is your gender? *

Mark only one oval.

- Female
- Male
- Prefer not to say
- Other:

4.How old are you? *

Mark only one oval.

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

5.What level would you describe your knowledge of the arts to be? *

Mark only one oval.

- 1 (not knowledgable)
- 2
- 3
- 4
- 5 (very knowledgable)

6. FOR DCFA STUDENTS ONLY: Do you think gender balance is an important consideration in selecting artists to be taught in uwi?

Mark only one oval.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree

7.FOR DCFA STUDENTS ONLY : What portion of your most recent class you completed was spent learning about specific artists?

Mark only one oval.

- <10%
- 20%
- 40%
- 60%
- 80%
- 100%

8.FOR DCFA STUDENTS ONLY : What proportion of artist you have learnt about are from Trinidad and Tobago?

Mark only one oval.

- <10%
- 20%
- 40%
- 60%
- 80%
- 100%

9. FOR DCFA STUDENTS ONLY : What proportion of artist you learned about were white?

Mark only one oval.

- <10%

- 20%
- 40%
- 60%
- 80%
- 100%

10. FOR DCFA STUDENTS ONLY: What proportion of artist you learned about are men?

Mark only one oval.

- <10%
- 20%
- 40%
- 60%
- 80%
- 100%

11. How do you feel about the goal of representing women and men artists equally in the art world? (Museums, art publications, news social media) *

Mark only one oval.

- very impotent
- important
- neutral
- not important
- very unimportant

12. Should teaching about diverse artists be a major goal of art education in primary, secondary and tertiary level? *

Mark only one oval.

- strongly agree
- agree
- neutral
- disagree
- strongly disagree

13. Please check the names you recognize. *

Check all that apply.

- Destiny's Child
- Alvin Ailey
- The Lydian Singers
- Sybil Atteck
- Isadora Duncan
- Catelli Trinidad All Stars
- Jackie Hinkson
- Pablo Picasso
- Stevie Wonder
- Mary Cassatt
- Julia Edwards
- Astor Johnson

14. Who designed this piece? *



Mark only one oval.

- Boscoe Holder
- Susan Dayal
- Peter Minshall

15. Who created this piece? *



Mark only one oval.

- Pablo Picasso
- Andy Warhol
- Shastri Maharaj

16. Who created this piece? *



Mark only one oval.

- Patricia Bishop
- Althea McNish
- Frida Khalo

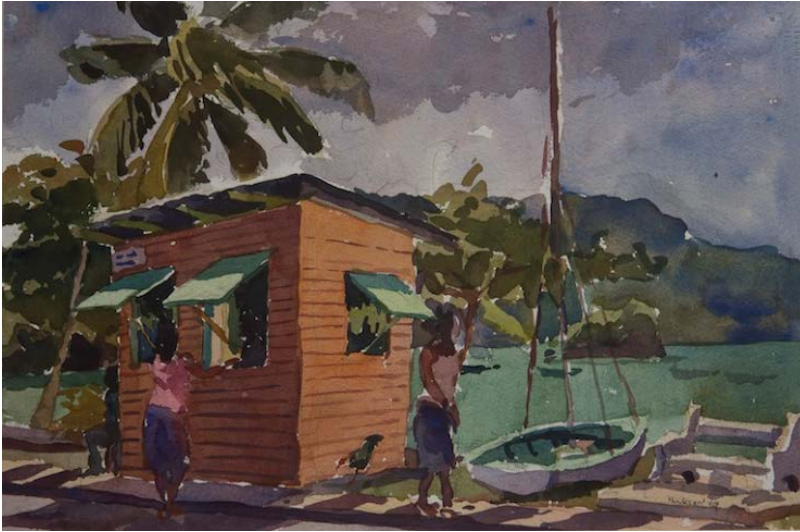
17. Who created this piece? *



Mark only one oval.

- Jackson Pollock
- Leroy Clarke
- Jackie Hinkson

18. Who created this artwork? *



Mark only one oval.

- Jackie Hinson
- Clayton De Freitas
- Karen Sylvester

19. Who created this piece? *



Mark only one oval.

- Georgia O'Keeffe

- Shirin Neshat
- Sybil Atteck

20. Who created this artwork? *



Mark only one oval.

- Kara Walker
- Yayoi Kusama
- Cindy Sherman

21. Who created this piece? *



Mark only one oval.

- Michel-Jean Cazabon
- Carlisle Chang
- Denyse Thomasos

22. Who created this piece? *



Mark only one oval.

- Yayoi Kusama
- Althea McNish
- Katrina Coombs

23. Who created this artwork? *



Mark only one oval.

- Mark Rothko
- Clyfford Still
- Barnett Newman

24. Who created this artwork? *



Mark only one oval.

- Alma Thomas
- Louise Bourgeois
- Bridget Riley

25. Who created this artwork? *



Mark only one oval.

- Kara Walker
 - Faith Ringgold
 - Georgia O'Keeffe
26. What is Molly Ahye known for? *
27. What is Beryl McBurnie known for? *
28. What is Daisy Voisin known for? *
29. What is Irwin Johnson (aka Scrunter) known for? *
30. What is Calypso Rose known for? *
31. What is Mighty Sparrow known for? *
32. Who is the first visual artist that comes to mind when you think about Trinidad and Tobago? *
33. Who is the first artiste that comes to mind when you think about Trinbagonian music? *
34. Whose work do you most admire in Trinidad and Tobago's creative industry? *
35. Who is your favourite creative? (local/foreign) *

36. Who is the first dancer/ choreographer that comes to mind? *