Threads and Strands: An Arts-Based Exploration of Intersecting Identities of Mother, Academic and Creative Practitioner.

# Abstract

In recent years, groups such as PiPA (Parents and Carers in the Performing Arts) have brought attention to the challenges faced by parents balancing carer responsibilities with creative careers; similarly, the Flex Appeal movement or Women United Art Movement, and researchers from around the globe, have highlighted the struggles faced by parents with professional or academic careers. Therefore, my proposed research project is located in the nexus of these two spaces and will investigate the intersectional experiences of mothers in academia, who also juggle an additional career in the visual arts. Situated in a critical feminist framework, with a particular interest in matricentric feminism, this project will involve narrative inquiry and arts-based research methods, framed by an autoethnographic account. Qualitative data will be collected through a series of semi-structured interviews and artworks that are created for facilitated exhibitions. Participants will be purposively selected to support collection of robust data from diverse participants, and to ameliorate attrition of participants, drawing from mothers in creative disciplines in Western Australian Higher Education institutions. Outcomes from this proposed research project could include advice for universities to support and leverage creative academic mothers’ expertise and could also contribute to the developing field of Arts-Based Research in Australia.

Keywords: matricentric feminist, creative practice, Arts-Based Research, intersectionality.

# Background

Through the proposed research project, “Threads and Strands: An Arts-Based Exploration of Intersecting Identities of Mother, Academic, and Creative Practitioner,” I seek to illuminate the experiences of mothers who navigate the demands of academic responsibilities, creative practices, and carer responsibilities. Grounded in a critical feminist framework, with a particular focus on matricentric feminism, this study aims to explore how these intersecting identities shape mothers’ professional and personal lives.

The journey into this research was profoundly influenced by my own experiences as a mother and a single parent. As a result of this I desire to explore the nuances of the lived experience of such women. This project will employ narrative inquiry and arts-based research methods, framed by an autoethnographic approach, to gather qualitative data through semi-structured interviews and artistic expressions.

By examining the lived experiences of participants in the project, this research aims to address critical questions: How do academic artist mothers manage their intersecting identities? What strategies can be developed to support their unique challenges? Ultimately, the outcomes of this study aspire to provide valuable insights for universities, fostering an environment that recognizes and leverages the expertise of creative academic mothers while contributing to the evolving field of Arts-Based Research in Australia.

When I first embarked on a doctoral research journey I was intent on contributing to the discourse of migratory aesthetics and exploring ways in which creative practice could help to negotiate a sense of displacement as a serial migrant. However, the course of my research journey was dramatically reconfigured by the experiences of becoming a mother and shortly after, becoming a single mother. These experiences at once overturned my research aims and threw the subject of my research into sharper relief. Since relinquishing that first research project I have developed an interest in the intersection of the identities of mother, academic and creative practitioner. I became fascinated with observing, recording and reflecting on my children’s exploration of the world and their place in it and of my own roles as observer, guide, protector and provider, whilst also mindful of other roles that I perform as academic and artist and the cross-fertilisation of my practice in these spaces. These interests have become layered and bring me to the topic of my proposed arts-based research, exploring the intersection of the identities of creative practitioner, parent and academic in a higher education context, framed by an autoethnographic account.

My research is further influenced by an interest in the ethics and aesthetics of care, including possibilities for embedding learning from these three areas of experience, construing them as mutually conducive and supportive rather than distinct and potentially conflicting. These interests were piqued by encountering Roman Krznaric’s writing on Empathy (2015), arguing for a reframing of the notion of empathy as something radical, urgent, active and transformative. To my mind this connects strongly with the proposition that an aesthetic sensibility has a moral consequence, as argued by Elaine Scarry (1999) in *On Beauty and Being Just*, which I initially encountered in my Master’s research, whilst investigating means of redeeming the Abject in artworks. These works have established a personal imperative of prioritising kindness and care in my educational, leadership and artistic collaborative practices.

# Background: Women’s Work

Since Classical times in Western culture, the value of women, particularly mothers, and their work has been socially constructed as less than men’s and tied to the domestic sphere. The effect of naturalising the labours of care, of maintenance of home and children, is to frame this labour as “not work,” rendering it effectively invisible. The phenomenon of invisible work pursues women into the context of Academia and other professional work contexts, contributing to stresses and challenges that effectively limit women’s professional potential, needing to spend time engaged in practice which is a pursuit in solitude which also conflicts with the demands of family and children. This problem is compounded for mothers with careers that straddle industry and academia, such as mothers working as creative practitioners whilst sharing their creative/practical expertise as academics in a higher education context.

Feminist artists and scholars from the early 20th century to the present have contested and addressed the complexities and assumptions around “women’s work” and the social construction of gender roles and hegemonies (Ward et al, 1992). More recently, post-Covid, the need for a re-evaluation of what is valued and sustainable has emerged in this space.

Women artists in Higher Education routinely juggle family/carer responsibilities, the expectations of academic roles (teaching, research, mentoring, professional development) and creative practice. This exemplifies a sort of “dreadful algebra of necessity” (Pratchett, 2011) where choices must be made as to where to prioritise devoting resources. The pressure exerted by this choice necessarily takes a toll on individuals and their communities, as something important can be lost, slipping through fingers, whilst trying to maintain all three, intersecting identities. This study therefore examines how academic artist mothers manage their professional and personal lives, aiming to contribute strategies that will support the next generation of women artists in Higher Education.

# A Provocation Vignette

A woman kneels on a step outside a public building, mop-bucket in hand, tilted with its wheels in the air and water splashing and cascading over the grand, polished steps outside a public building, as people look on. Acts of cleaning such as this are more commonly a private, unobserved act, part of the invisible work of home. Mierle Laderman Ukeles, in her performance work Hartford Wash: Washing, Tracks, Maintenance: Outside, 1973 enacts a menial but valuable exercise of cleansing the steps that lead to a public space, a communal and shared space. A humble and necessary act, elevated to the status of Art, by virtue of context and intent. This work, along with the Manifesto for Maintenance Art, written in 1969 by Mierle Laderman Ukeles, emerged as a way of challenging a predicament experienced by the artist following the birth of her first child (Laderman Ukeles, 1969). This represented a critical rethinking of creative practice which at the same time illumines challenges of practice, value and identity with the example of one creative practitioner – mother - drawing attention to the nature and value of what can constitute women’s work.

This vignette, describing Laderman Ukeles’ groundbreaking re-presentation (presenting again/anew) of works of domestic labour as performance art, is a product of the concerns of second-wave feminism. First-wave feminism centered on the project of attaining equal voting rights for women, emerging from the political fermentation in the age of revolution, with the aftermath of the American civil war and French revolution. This period saw the beginnings of a critical rethinking of social structure starting to be proposed with firstly the articulation of the rights of man in the Bill of Rights and its corollary in Mary Wollstonecraft Shelley’s “Vindication of the Rights of Women”, (Wollstonecraft, 2004) written as a riposte to Edmund Burke’s lamenting of the changes brought about in France by the deposition of the Monarchy.

Of the attempts to unsettle the assumptions of what is normal and acceptable for good and docile bodies perhaps the most notable within these are the four waves of feminism. Second-wave feminism evolved to move focus from inequality in rights to have a voice in how one is governed, to other forms of discrimination and inequality along with analysis and critique of the ways in which historic social and cultural disempowerment had been achieved. It is in this context that writers such as Germaine Greer (Greer, 1979), Simone de Beauvoir (de Beauvoir, 2015) and Camille Paglia (Paglia, 1990) emerge, informed by 20th century developments in psychology and philosophy, theory centring on the body, challenging biological determinism and the gendering of roles and practice in art and society.

Second-Wave Feminist art criticism and art historians largely adopted a Foucauldian, archaeological approach to revealing and engaging with the systematic privileging of male artists throughout western culture. Notably this is exemplified in Linda Nochlin’s provocative article, “Why Have There Been No Great Women Artists?” (Nochlin, 1971). Griselda Pollock reflects on this approach in *Old Mistresses: Women, Art and Ideology* (Parker & Pollock, 1981), noting that the project of feminist theory and criticism was not to make a claim for the equal value of obscure women artists of the past with their famous male contemporaries, but challenging the popular fallacy “of the autonomous, self-determining artist as genius and the notion of the autonomy of art free from all social and historical determinations” (Parker and Pollock, 2013). This represents a paradigmatic shift in art history and helps to contextualise changes in cultural expression of gender identities through the latter half of the twentieth century to the present.

# Background: Women and Art

With the advent of modernity and its corollary in modernism, we see a dissipation of the allegiance to movements and the ascendancy of the individual. Slowly this helps to undo some of the constraints that had previously prevented women from participating in “high art”, relegated to domestic scenes, family portraits and still life subjects (Borzello, 2016). Subjective experience rather than grand narratives or aspirational themes, become not only acceptable but desirable, as a new myth of the genius of the artist is woven. We can trace this development through the domestic scenes of artists such as Berthe Morisot and Mary Cassat (Parker & Pollock 2013), who were prevented from engaging with academic art studies and the exposure to life-drawing and its moral consequences, but who found expression of the contemporary fascination with capturing a fleeting moment in colour and expressive movement in their domestic scenes and portraits.

Alongside and informed by second wave feminism, feminist art-criticism and art practice in the mid-late 20th century explored body politics, bodily boundaries, object/subject hood and the notion of the male gaze. Motherhood as a subject in art is rare at this time but the examples from international artists that are notable include Louise Bourgeois’ monstrous ‘Maman’, a colossal spider, predatory and fearsome (Bourgeois, 1999), or the fraught photographs of Sally Mann (Man,1990) which were charged with presenting sexualised images of children, or the disquieting and sexually charged paintings and prints of Paula Rego (Rego, 1987), which make the domestic uncanny and offer a counterpoint to the Lolita fantasies of Balthus’ paintings. More recently works by international artists such as Jenny Saville (Saville, 2009) and Del Kathryn Barton (Barton, 2008) have revisited the theme with a less heavily political, more embodied sense and celebration of the physicality of motherhood. Saville’s drawings capture movement of the squirming, writhing infants in the grasp of a fleshy, generously gentle and frazzled mother, a frank and unidealised representation (Saville, 2009). More than these representations of motherhood, childhood and domesticity, 20th century feminist art also embraced the representation of self, denying and critiquing the male gaze. We find this overtly in Cindy Sherman’s film stills (Sherman, 1978), a body of work that gains in potency through being coopted by Yasumasa Morimura in their work (Morimura, 2003). Until this point in art history the dominant representation of motherhood was the Madonna, with very little attention to the identity of other, more mundane, less distant and idealised versions of motherhood, offering a more recognisable and comforting celebration of what it is to be mother.

The Museum of Motherhood (M.O.M) is a public museum that was established in Florida in the context of some of the most visibly political activism in the arts, responding in a very real way to the Guerilla Girls’ criticism of the institutional sexism of the museum by creating a Museum that would be dedicated to celebrating and educating about mothers, women and families. This example is remarkable in its uniqueness, posited against the institutional sexism of museums and galleries that provoked some of the Guerilla Girls most iconic public artworks, such as the billboard that was famously displayed outside the Metropolitan Museum, asking “Do women have to be naked to get into the Met. Museum?” and citing the statistics for the paltry proportion of works in the collection by women, compared with the high proportion of female nudes held by the Met (Guerilla Girls, 1989). Compared with these more militant and sensational challenges to institutional sexism the M.O.M provides an example of positive, creative action for change. Other examples include the M/Other Voices project from the Netherlands (m/other voices) or the Women United Art Movement, but none so sustained and consequently effective as the M.O.M.

# Background: Toward Emancipation

The embodied experience of motherhood contains within it the unavoidable problematising of identity and selfhood, it has been described as “the unfinished business of feminism” (O’Reilly, 2019) in terms of the un-ameliorated matter of pay for the work of mothers in the domestic space and childcare and also in terms of forcing engagement with the matter of gender difference. This is further complicated by the Mother Paradox, or the “the societal expectation that women should work as if they don’t have children while simultaneously parenting as if they don’t work” (Dalla-Camina, 2024). However, the literature that addresses the equity issue of a gender pay-gap frequently does so by reducing the strains, labour, challenges to wellbeing, identity and experience of working motherhoods and ‘womanhoods’ to a fiscal matter and avoids engaging with the effect on selfhood, not just on resources.

Societal upheaval in the early twentieth century saw the institutions of motherhood and womanhood called into question. The arguments for biological determinism that had made men the breadwinners and limited the scope of woman’s work, were of necessity overrun with the advent of WWI and the need for women to step into new roles (Boehnke & Gay, 2022). Their ejection from these roles when men returned from war could be considered a sort of forced disappearance, a return from visible to invisible labour, falling from value. These events lent weight to the problematising of gender roles and a critical consideration of the social construction of gender contribute to the emergence of Women’s Studies in 1970 and subsequently of the field of Mother Studies.

Carving out a place for mothering/motherhood in Feminist discourse, Adrienne Rich’s *Of Woman Born* (O’Reiley, 2007) presents an ethnographic inquiry of experiences of motherhood and the forces that have shaped the institution of motherhood. The broader philosophical context of the second half of the 20th century contributes to the establishment of this space for mothers within critical theory and practice. The postmodern rejection of grand narratives posits the value of plurality, of celebrating difference, intersection, and refusing the totalising myth of a single experience of womanhood or motherhood (Lykke, 2010). Nina Lykke makes this claim for feminisms since the 1980s, informed by the work of both Adrienne Rich and Donna Harraway, should be “based on a bricolage of many small heterogenous stories rather than one grand coherent master narrative.” (Lykke, 2010)

Matricentric/Maternal feminisms spring from this context. This field has given rise to research exposing challenges and inequities in the experience of women in the workforce, with organisations such as the International Association of Maternal Action and Scholarship or Demeter Press which partners with the Journal of the Motherhood Initiative including works of narrative inquiry that collect the stories of mothering and managing creative practice from artist mothers (O’Reilly, 2019, Palfreyman et al, 2024).

# Background: Reimagining Academia

The experiences of women in the academy have increasingly emerged as the topic of scholarly inquiry over the past 60 years, with gendered inequalities in Higher Education coming under scrutiny recently in such texts as *Academic Women: Voicing Narratives of Gendered Experience* (2024).

The woman as nurturer is a trope that prevails even in the academy, according to Manakil et al (2023) with women academics tending to bear a greater teaching and service load than male colleagues, supporting more of the emotional load of students and colleagues in the workplace than male colleagues (Manakil et al, 2023). Despite the advances in gender equity and rights, with women being encouraged to ‘have it all’, and be it all, by virtue of the struggles of suffragists and second wave feminists, there is a persistent assumption of the gendered nature of certain roles within both the home and the workplace (ibid).

Post-covid, whilst advantages in terms of productivity and wellbeing have been noted, there has also been a notable push to get back to “business as usual”, the recent announcement of cancellation of flexible work arrangements for Amazon staff or US Government Staff being notable examples (Linder, 2024, Lau2005), along with the Flex Appeal movement in the UK (Whitehouse, 2017). In 2019 when the first ripples of global anxiety, building to panic, began to subside with a move to new ways of working and being, the idea of flexible work arrangements and working from home arose as a new norm. The increasing contestation of this space of non-traditional working arrangements including increased flexibility for caregivers makes this is a significant area of emerging interest and something which I wish to pursue in a more fulsome review of literature relating to mothers in the Academy in my exegesis. The significance of this study lies in part in the gleaning insight into the changing nature of work in the Academy. What of creative, academic mothers, for whom the pressure of competing demands on their time and attention is exacerbated in the context of the increasingly blurred division between home and workplace that is facilitated by the proliferating of technological aids to work: MS Teams for mobile phone, for instance, is convenient but can also be intrusive?

The challenges faced by women in the academy are a known issue (Mulla-Falcon et al, 2021), with extensive examples of scholarly literature addressing the matter and more than simply reiterating problems, putting forward examples of advocacy and strategies and experiences that have proved helpful in ameliorating these challenges. Examples are found in *(re)Birthing the Feminine in Academe* (Yngvesson, 2020) or Fullweiller et al’s recommendations for support of academic mothers during Covid-effected teaching, with an emphasis on the provision of child-care and flexible work (2021). These efforts have been variously effective in addressing the needs of mothers from diverse backgrounds, through their commitment to intersectionality and have pushed for increasingly inclusive practices and policies in institutions.

#  Support groups have similarly emerged globally to provide formal mentorship and informal support as well as a platform to raise awareness about the experience of women in art and academic contexts, but without considering the intersection of the particular areas of motherhood, creative and academic practice. Some of these groups include the Women in Academia Support Network and the Women in Tertiary Education Australia or the ASCILITE Women in Academic Leadership Initiative, providing connection, advice and support.

# Research Gaps Objectives and Questions

Whilst a review of relevant literature reveals that the challenges faced by women and mothers in Academia have been the subject of scholarly research, this has been particularly focused around the intersections with issues of gender, race or sexuality, the experience of mothers who navigate challenges of twin professional identities, has not featured notably as a subject of research. I aim to address the experience of intersecting identities and challenges of invisible work through an Arts-based research project.

My proposed research has the potential to contribute to the fields of arts-based research, and educational leadership.  By examining the confluence of parenting, academic and creative identities, the study aims to highlight the challenges and opportunities inherent in the intersection of these roles.  It seeks to provide a granular understanding of how these identities can be successfully integrated in a higher education context, to the benefit of staff, students and institutions, by providing a framework for tertiary institutions that can support others in similar positions of negotiating the intersection of competing commitments and challenges.

I aim to address the following research questions through the twin strands of autoethnographic creative practice and qualitative research in the form of interviews before, during and after participants engage in organised creative events:

* What perceived challenges/opportunities emerge for mothers in West Australian Universities at the intersection of their identity domains as artists, academics and parents?
* What perceived benefits/impacts accrue to women in Higher Education from maintaining a “professional - high status - creative practice” alongside their roles as academics and parents?
* Do arts-based research practices amplify participants voices, experiences, and narratives in ways that effectively advocate for improvement in their circumstances and those of the generation of women that follow? If so, how?
* In what ways can an ethic of care be integrated into academic and creative practices to create and sustain a supportive and mutually beneficial environment for creative academic mothers?

# Research Methods and Methodology

I am motivated in this project by personal experience and, extending from this, a care for other artist-mother-academics. As such the proposed is emic research, situated in a critical feminist paradigm and bringing to bear a matricentric feminist lens.

This study will utilize a qualitative approach grounded in critical feminist theory, intersectionality, and an ethic of care to explore the lived experiences of mothers who are academics in higher education who also maintain a career in creative practices. This design is chosen to highlight the complexities and explore the strengths and learning deriving from balancing motherhood with professional and artistic identities.

This project is situated within the area of arts-based research (ABR) and will involve production of non-traditional outputs including visual art, narrative, performance and curated exhibitions.  These outputs will serve as both research data and dissemination tools, offering a rich and fulsome understanding of the topic.  My understanding of ABR is informed by Tom Barrone and Elliot Eisner’s seminal work from 2012 and Chilton and Patricia Levy’s seminal text, the *Handbook of Arts Based Researc*h (2014).  This area of research is developing and innovative and provides a space in which to engage in shaping understanding of what ABSR offers for engagement and understanding of complex personal and social phenomena.

The production of non-traditional research outputs in ABR further enhances the significance of this project by expanding the ways in which research findings can be shared and understood, contributing to discourse around ABR, engaging new audiences and enhancing the reliability of findings through adhering to the quality criteria for Arts-Based Research that has been established by Chilton and Levy (2014).

I propose a series of inquiries that will include interviewing academic mothers as part of a narrative inquiry. In as much as the personal is political, to echo a catch-cry of second-wave feminism (Lee, 2007), it is also a means by which we engage and connect with collectives, with great resonances between individual stories. These stories will be collected through semi-structured interviews, allowing for exploration of themes related to identity, work-life balance, and societal expectations. Participants will be invited to create artwork that reflect their experiences, and narrative vignettes will be created from these interviews to encapsulate participants’ stories, to emphasise the richness, intersections and plurality of individual narratives. Thematic analysis will be employed in reviewing and responding to the data, informed by feminist and intersectional theories.

The research will involve an exhibition showcasing both the participants’ creative works and the narrative vignettes, fostering community engagement and dialogue around identity, as part of a participatory action research project. This will act as a provocation for a second round of interviews. These interviews will aim to discover the experience of the intersection of these three roles and foreground examples of flourishing as well as those stories of loss.

The Arts trade in these sorts of dialogical exchange, through public display and performance settings and invite engagement with a diverse viewing public, in this case the representation centres on mother identities. Arts based researchers employ the language of the arts in educational research, to amplify voices that may not otherwise be heard (Burling et al, 2022). This study proposes to contribute to this by drawing together visual art and narrative inquiry. I will engage as a participant observer, drawing on my own experience and expertise as a professional artist of 27 years and an academic of 20 years’ experience and mother for 14 years and one day.

 I will use purposive sampling to select participants based on specific characteristics relevant to the research question. This method is suited to ABR , allowing the selection of individuals who can provide rich, diverse perspectives. Participants will be creative mother academics from West Australian Universities, recruited through social and professional networks including Artsource. A sample size of 20-30 participants will be recruited to mitigate attrition and with a demographic survey conducted using Qualtrics being used to select participants.

Participants will be mothers engaged in professional visual arts practice and have academic experience from within the past 5 years. The study will involve three interviews and a group exhibition, occurring over a 36-month period, with artwork being created between the first and second interview. Each interview will be one hour in length, recorded via Webex, and conducted online or in a studio or gallery setting.

# Significance Statement

Being grounded in art practice, as a response to exploring the experiences of creative practitioners, my proposed project begins from providing a point of connection between distinct stories, a common thread to weave together strands of stories and amplify voices of creative academic mothers as part of a narrative inquiry. There is extensive scholarship around the institution of motherhood and the production of the identity of mothers, as with critical feminist responses in art and research to the factors effecting the gendered experience of women, from Mary Wollstonecraft Shelley’s *Vindication of the Rights of Women* of 1792, (Wollstonecraft, 2004) to such contemporary movements as Flex-Appeal that attempts to address gender inequality in the workplace. It is the intersection of motherhood, gendered assumptions about women’s work at home, and in the academy as well as the added challenge to wellbeing for creative academic mothers who risk a loss of a vital part of their identity by privileging either their parenting or their academic work where a gap exists in research.

This aligns with Elliot Eisner’s descriptions of the potential of ABR (2012), with the arts enhancing and enriching life, so employing arts-based visualization methods allows the narratives to be brought to life and attributed the care and value they deserve. Story forms and visual strategies are apt to amplifying the voices that are otherwise hard to hear, the stories that are otherwise un-shared. This research has the potential to contribute to the fields of arts-based research, and educational leadership.  By examining the confluence of parenting, academic and creative identities, highlighting the challenges and opportunities inherent in the intersection of these roles.  It seeks to offer an understanding of how these identities can be successfully integrated in a higher education context, to the benefit of staff, students and institutions, by providing a framework for tertiary institutions that can support others in similar positions of negotiating the intersection of competing commitments and challenges.

The production of non-traditional research outputs in ABR further enhances the significance of this project by expanding the ways in which research findings can be shared and understood, contributing to discourse around ABR, engaging new audiences and enhancing the reliability of findings through adhering to the quality criteria for Arts-Based Research that has been established by Chilton and Levy (2014).

# Ethics Statement

I acknowledge that the territory of my proposed project is personal and potentially sensitive, as I seek to hear, share and respond to stories of experience of caring for/with children and the effects on identity and creative and academic practice of women who have navigated challenges. In light of this, part of my consideration of ethics lies in establishing best practice for a caring dynamic for participants. In this I will be guided by my supervisors who have expertise around trauma informed practice. I will seek guidance around directing participants to resources and supports both during and subsequent to participation in the research project.

Ethical considerations will include obtaining informed consent from participants and providing the opportunity for anonymity. Working with creative practitioners and in light of my alignment with matricentric feminist thinking, the matters of voice and identity are acknowledged as important and as something to protect. As Virginia Wolf (1929) is credited as saying, “Anonymous was a woman”[[1]](#footnote-2). I do not wish to further disempower and limit the expression of participants who are likely to have already encountered marginalisation and silencing.

At this point, the questions that I will use to guide the semi-structured interviews have not been developed but I will develop these in advance of applying for Curtin Human Research Ethics with a focus on best-practice in ethical, caring engagement with participants.

As my project involves considering the identity and experiences of mothers it also indirectly involves children. I will be guided by the principles of the International Charter for Ethical Research Involving Children, as recommended by the Australian Institute of Family Studies (2015). These guidelines encourage the consideration of “micro-ethical” considerations of the communication, support and involvement of children and reflective practice of the researcher to ensure that ethical treatment of the participants is ensured throughout the duration of the project (Graham, Powell and Taylor, 2015) and with an eye to the impact of participation in research beyond the conclusion of the project (Guilleman & Gillam 2004).

# Data Management Statement

Data will be managed in line with Curtin Research Management Guidelines. All physical data will be stored in the researcher’s locked home-studio space. Digital data will be stored on password protected device and files on Curtin’s R:Drive.

# Timeline

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sept | Oct | Nov | Dec |
| **2025** |
| Milestone 1 – Candidacy Due 22.07.25 |  |  |  |  |  |  |  |  |  |  |  |  |
| Refining Proposal |  |  |  |  |  |  |  |  |  |  |  |  |
| Application for ethics approval |  |  |  |  |  |  |  |  |  |  |  |  |
| Development of Literature Review chapter |  |  |  |  |  |  |  |  |  |  |  |  |
| Recruitment of Participants |  |  |  |  |  |  |  |  |  |  |  |  |
| Development of Autoethnographic Narrative Vignettes  |  |  |  |  |  |  |  |  |  |  |  |  |
| Australian Association of Research in Education Conference (attend) |  |  |  |  |  |  |  |  |  |  |  |  |
| **2026** |
| Development of Methodologies chapter |  |  |  |  |  |  |  |  |  |  |  |  |
| Refinement of Literature Review chapter |  |  |  |  |  |  |  |  |  |  |  |  |
| Refine interview questions |  |  |  |  |  |  |  |  |  |  |  |  |
| Semi-structured interviews |  |  |  |  |  |  |  |  |  |  |  |  |
| Coding of data from interviews |  |  |  |  |  |  |  |  |  |  |  |  |
| Apply for Exhibition Venue |  |  |  |  |  |  |  |  |  |  |  |  |
| Transcription of observation and interview recordings |  |  |  |  |  |  |  |  |  |  |  |  |
| Analysis of observation and interview data |  |  |  |  |  |  |  |  |  |  |  |  |
| **2027** |
| Milestone 2 –22.07.2027 |  |  |  |  |  |  |  |  |  |  |  |  |
| Development of narrative vignettes |  |  |  |  |  |  |  |  |  |  |  |  |
| Refinement of Methodologies chapter |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference |  |  |  |  |  |  |  |  |  |  |  |  |
| Second round of interviews (during production of artwork) |  |  |  |  |  |  |  |  |  |  |  |  |
| Transcribing, coding and analysis of interviews |  |  |  |  |  |  |  |  |  |  |  |  |
| Artworks - responding to interviews |  |  |  |  |  |  |  |  |  |  |  |  |
| **2028** |
| Exhibition |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference |  |  |  |  |  |  |  |  |  |  |  |  |
| **2029** |  |  |  |  |  |  |  |  |  |  |  |  |
| Third round of interviews – post exhibition |  |  |  |  |  |  |  |  |  |  |  |  |
| Coding and responding to interview data |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference |  |  |  |  |  |  |  |  |  |  |  |  |
| **2030** |  |  |  |  |  |  |  |  |  |  |  |  |
| Develop Thesis |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference |  |  |  |  |  |  |  |  |  |  |  |  |
| **2031** |  |  |  |  |  |  |  |  |  |  |  |  |
| Exhibition (date tbc) |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference |  |  |  |  |  |  |  |  |  |  |  |  |
| Refining thesis (including professional editing.) |  |  |  |  |  |  |  |  |  |  |  |  |
| **2032** |  |  |  |  |  |  |  |  |  |  |  |  |
| Exhibition |  |  |  |  |  |  |  |  |  |  |  |  |
| Conference presentation AARE |  |  |  |  |  |  |  |  |  |  |  |  |
| Milestone 3 – Pre-submission due 22.01.32 |  |  |  |  |  |  |  |  |  |  |  |  |
| FEC date 22.07.32 |  |  |  |  |  |  |  |  |  |  |  |  |

# Budget

Funding will be sought through two RSF grants of $2500 each, to cover the costs detailed below, including production of a catalogue to document the exhibition and to give back to the artists who participate in the project.

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| **Cost** | **Item** |
| Art Materials | $1000 |
| Camera for documentation (inc. SD card) | $900 |
| Transcription software | $50 |
| Exhibition venue hire | $1700 |
| Conference Attendance | $500 |
| Catalogue Production and PrintingTotal | $850$5000 |

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1. Misquoted and in popular usage, derived from a statement in A Room of One’s Own (1929). [↑](#footnote-ref-2)