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Abstract

The intent of this study is to investigate whether Trinidadian women in Art are re-negotiating boundaries between work-life and personal-life to manage their responsibilities. This is explored through an understanding of boundary-management theory, and how the participating women apply the principles of boundary making, -defining, and -management, to either achieve work-life balance or work-life integration. This study identifies the main boundaries that Trinidadian women in Art employ to maintain separation or integration between their work and personal lives, how they manage these boundaries, and whether they are engaged in a process or re-drawing, re-visiting, or re-considering those boundaries to facilitate the demands of work life and personal life.

Keywords: Boundary-management theory, Work-Life Balance, Work-Life Integration.

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CHAPTER ONE

Introduction

1.1 Scope and Aims of the Study

When investigating women in Art, it is evident that limited research and studies have been completed about creative women, their creative processes, and the decisions they make when confronted with their own creative productivity (Reis 305). In order to understand how creative women maintain creative careers, it is necessary to note the role of women as it relates to family and domestic commitments. In context of the Caribbean, Dorian Powell asserts the role of women as traditionally being associated with reproductive functions and are primarily seen as undertaking the role of wife, mother, and homemaker (97). While traditional commitments still somewhat define the function and role of women in the Caribbean, so too are their increasing numbers in the workplace. Joan Winn, however, argues that while work and family are complementary to men, work and family pose a dilemma for women (148).

While career opportunities for women have increased in the Caribbean, traditional obligations have not dwindled. Kathleen Gerson states that in modern society, this dilemma contradicts itself as women are now expected to continue caring for others while seeking economic self-sufficiency (8). Though a diverse and significant amount of research into the implications of this dilemma have been investigated among women, very little has been done to accommodate women in artistic fields. According to Flisback and Lindstrom, there has not been sufficient research into the interconnections between gender, family, and art practice (241). This study aims to investigate these interconnections as it relates to Trinidadian women in Art in the twenty-first century, examining how they manage these interconnections through

either a balancing or integrative approach, and how it can be observed through the lens of the work-life balance and work-life integration phenomena.

“Work-life balance is engagement in multiple roles with an approximate equal level of attention, time, involvement or commitment” (Sirgy and Lee). Contrastingly, work-life integration can be defined as a “synergy” that link all defining areas of life (“Work-Life Integration.”). Work-life balance therefore implies that achieving equilibrium in all domains is essential to establishing structure to one’s life, while work-life integration suggests that blurring the segmentation of these domains will allow for seamless productivity and involvement in all aspects of life. Trinidadian women in Art often face this dilemma between the demands of career and fulfilling needs in their personal lives which may often require them to reconsider where they draw boundaries and how they manage them.

1.2 Rationale

To further dissect this dilemma, it is necessary to understand how and where the boundaries between “work” and “life” are defined. Boundary management theory “...is a set of cognitions and strategies by which people manage the critical boundaries between their multiple life domains.” (Allen and Eby Ch. 9). When contemplating these strategies, individuals may consider the dichotomy between work and personal to be distinct while others may see their responsibilities in both domains as dependant on their current circumstances and therefore define and employ their strategies in a flexible manner. According to Allen and Eby, “Boundary management is a broad construct that reflects our mental models about the permeability of the relationship between multiple life roles, our preferences about how to manage those relationships, and our choices and constraints regarding how we enact those preferences.” (Ch. 9). An individual’s ability to manage their

responsibilities between work and personal life is therefore dependent on the construct of their boundaries.

A career in Art is often characterized by its unpredictability. For women in Art, factoring in this uncertainty and maintaining a personal life inclusive of family responsibilities, may require them to constantly “re-draw” their boundary lines. This study focuses on three practicing Trinidadian women in Art: Adele Todd, Tessa Alexander, and Jaime Lee Loy. These women are contemporary practitioners within the field of Fine Art and are all Fine Art lecturers under the Department for Creative and Festival Arts, at the University of the West Indies (UWI), St Augustine campus. The women were selected on the basis of my personal observation and admiration of their work and lives, as they were educators and mentors in my own course of study at the University of the West Indies in prior years, and all ultimately reflect my desire to pursue a career in Art and Art Education.

Adele Todd

Adele Todd is an artist, graphic designer, and lecturer, and has been a practitioner of the arts for over forty years. She obtained a BFA at Pratt Institute, where she graduated with honours. Her art can be characterized as installation, performance, and graphic design. To assist production in her installations and performances, Adele heavily relies on the manipulation of textiles through fabric and embroidery to relay messages within her work. She utilizes her artwork as medium to explore topics such as crime and domestic violence and describes her art practice as using “soft material” to tackle “hard topics”. Todd also manages a full-time blog on the social media platform Tumblr called “SexyPink” where she shares her artwork and contemporary issues and news within the local, regional, and international art world.

Tessa Alexander

Tessa Alexander obtained an associate's degree in Fashion Design and later pursued a MFA in Cultural Studies at UWI St. Augustine campus, where she investigated the impact of mothering and motherhood on art practice. Alexander has been professionally practicing art for over twenty years and is a contemporary watercolour and mixed media artist. Her work is mainly influenced by themes surrounding her identity, our local heritage, and our connection to nature and the land. Her work has been exhibited nationally and internationally and can be found in collections worldwide.

Jaime Lee Loy

Jaime Lee Loy is an artist, writer, and lecturer and is a graduate of Literature and Visual Arts at the UWI St. Augustine Campus, and a postgraduate scholar of an MPhil in Literatures in English. She also founded and runs a not-for-profit known as "Summer Heroes" (2012) which is an art based charitable program that incorporates art therapy approaches and creative development in children. She has been an art practitioner for over twenty years and is a conceptual artist whose art is primarily informed by psychology. She is interested in utilizing her art as a natural outlet for therapy and expression, as she explores personal topics such as repressed memories and traumatic events. Lee Loy has exhibited nationally and internationally and has had her work published in many Caribbean Art books.

As Trinidadian women in Art who are not only artists and educators, but also mothers, there are specific boundaries that are laid to assist with managing responsibilities between work and personal life. Analysing how and why these boundaries are formed is useful in anchoring women in Art within a broader context. This investigation may provide insight into issues of gender equality and expectations, artistic practices and themes: how their varying experiences in roles such as mothers and caregivers may influence their work, and cultural

and societal impact: how a balanced or integrative approach to work and personal life reveal gender dynamics in the home and workplace.

1.3 Thesis Statement

This study argues that Trinidadian women in Art are often re-negotiating boundaries between work and their personal life in an effort to manage their responsibilities.

1.4 Research Questions

1. Are Trinidadian women in Art creating distinctions between work life and personal life?
2. Are Trinidadian women in Art harmoniously integrating work life and personal life?
3. Are Trinidadian women in Art engaged in a process of re-negotiating boundaries – that is, are they shifting between distinct and permeable boundaries?

1.5 Research Objectives

1. To explore the ways in which women in Art create boundaries.
2. To identify how their efforts at work-life balance or work-life integration shape their lifestyles and outlook as practicing Trinidadian women in Art.
3. To understand whether their boundary-making practices assist in creating stability in their daily lives.

1.6 Methodology

This investigation utilized a case study approach to gather qualitative data and insight into the lives of three contemporary Trinidadian artists: Adele Todd, Tessa Alexander, and Jaime Lee Loy. “Case study research consists of a detailed investigation, often with data collection over a period of time, of phenomena, within their context. The aim is to provide an analysis of the context and processes which illuminate the theoretical issues being studied.” (Hartley Ch. 26). Due to its qualitative nature, the case study approach was seen as most suitable for facilitating this study. According to Khairul Noor, “...qualitative implies an emphasis on processes and meanings that are not rigorously examined, measured (if measured at all), in terms of quantity, amount, intensity, or frequency. Thus, there are instances, particularly in the social sciences, where researchers are interested in insight, discovery, and interpretation rather than hypothesis testing.” (1603). The case study approach was therefore helpful in providing perceptive data that was utilised to generate answers to “how” Trinidadian women in Art create boundaries, “why” they do so and “what” those boundaries are.

Additionally, this study utilized a combination of both primary and secondary research tools as a means of data collection. Primary data was obtained in the form of semi-structured interviews which are “...based on semi-structured interview guide, which is a schematic presentation of questions or topics and need to be explored by the interviewer.” (Jamshed 87). The schematic question guide (see Appendix A) allowed the respondents to divert from the preset questions to facilitate further inquiry while simultaneously steering the thematic framework to ensure that discussions were relevant to the overarching topic. Interviews were conducted using various forms of digital communication such as videocalls, voice-notes, and written email. The variety is accounted for by the preferences and time-permit of each interviewee. Furthermore, secondary data is defined as “... data that a

researcher has not collected or created themselves. Secondary data can encompass an enormous range of highly original and extensive studies, including some of the largest and most careful collections of data” (Research Guides: Finding Social Science Data for Research: What Is Secondary Data?). This study employs the use of multiple secondary data outlets such as peer-reviewed journals, articles, and books to define and consolidate the argument and findings within.

The limitations of this study are largely accounted for by the data collection methods. “Secondary data analysis researchers have no control over a desired study population, variables of interest, and study design, and probably did not have a role in collecting the primary data” (Wickham 395-400). While semi-structured interviews are time consuming and were therefore difficult to conduct, transcribe, and analyze as compared to structured interviews (McLeod).

1.7 Parameters

1. **Art Practice:** The participants in this study are all contemporary female artists and art practitioners for over twenty years.
2. **Geography:** All participants are citizens of Trinidad.
3. **Career:** Alongside their art practices, all participants within this study are part-time Visual Art lecturers under the Department for Creative and Festival Arts at the University of the West Indies, St Augustine campus.
4. **Family:** Participants within this study are all mothers to one or more child.

1.8 Chapter Outline

Chapter one of this study is marked by the introduction of this project which provides research background, the rationale for pursuing this study, the research methodology and data collection measures as well as the parameters and chapter outline. Chapter two of this study will present a literature review expounding on the work-life balance and work-life integration phenomena, and how its implications apply to women in Art as it relates to their boundary-management habits and strategies. The third, chapter will discuss and analyze research findings: highlighting trends, comparing, and contrasting data, and identifying challenges and how they might have been resolved. These chapters focus on the ways in which women in Art create boundaries, how their efforts at creating these boundaries impact their thinking and livelihoods, and the ways in which these boundary-making habits afford the women stability in their daily lives.

CHAPTER TWO

Literature Review

“Work-life balance is defined here as an individual’s ability to meet their work and family commitments, as well as other non-work responsibilities and activities. Work life balance, in addition to the relations between work and family functions, also involves other roles in other areas of life” (Delecta 186). Some researchers argue that work-life balance can be separated into two key dimensions. “... (1) role engagement in multiple roles in work and nonwork life and (2) minimal conflict between work and nonwork roles” (Sirgy and Lee). According to Nancy Lockwood, in a world plagued by “conflicting responsibilities”, the need for work-life balance has become a primary issue (2). In effort to obtain work-life balance amidst these conflicting responsibilities, Sirgy and Lee contend that “To achieve work-life balance, individuals must actively engage in social roles in work life as well as nonwork life. Engagement in multiple roles facilitates high role performance producing satisfaction that spills over across life domains”.

While the strategies to obtaining work-life balance and combatting conflicting responsibilities exist, achieving work-life balance can be a challenging pursuit. Chittenden and Ritchie argue that these challenges are especially prominent for individuals who are also parents, and that negative consequences may arise from attempting to predominantly balance the demands of work; “...withdrawal from family interaction, increased conflict in relationships, less knowledge of children’s experiences, shorter periods of breastfeeding for full-time mothers, depression, greater likelihood to misuse alcohol, and overall decrease in quality of life” (871). On the other side of the spectrum, attempting to primarily balance the demands of home can significantly affect work life. Due to this, Chittenden, and Ritchie

assert, “Negative consequences at work may include psychological stress from distressed family units, decreased job satisfaction, greater likelihood of leaving the organization, and increased absenteeism” (871). To dismantle or assuage some of the negative consequences that arise when attempting to find a balance between both domains, researchers have found that setting goals, selfcare, and asking for help among other practices may help to achieve equilibrium between work and personal life (872 – 873).

Along the work-life continuum exists the work-life integration approach which according to Fallon-O’Leary, “...involves blending both personal and professional responsibilities. Rather than viewing work and personal time as separate entities, busy professionals can find areas of compromise”. According to Amber Rolfe, the benefits of work-life integration entail a “more realistic” approach to work and family life; “Whilst creating a division between work and home might be your goal, it isn’t always doable – which can mean your mood is affected if the balance is altered”. Secondly, she asserts that it “provides a new outlook on work” as “Combining work with your personal life could make your day-to-day less monotonous. Instead of counting down the hours until you’re able to spend time with your family, you could be working from home and enjoying their company simultaneously”. Lastly, Rolfe suggests that it allows for one to prioritize effectively, -that is, managing tasks in accordance with your needs and circumstances.

Fallon-O’Leary notes that there is however a distinction between work-life balance and work-life integration. She argues that “Work-life integration seeks to bring work and life closer together. Rather than drawing lines between “work time” and “personal time,” professionals can tackle their responsibilities at the times that work well for them” while, “Work-life balance involves having your work life and personal life coexist, but each thrives separately. Employees maintain firm boundaries between home and office, allowing them to devote their full attention to each at a given time”. Researcher Cesar Gamio supports this

argument as he states that a key difference between the two approaches are the confines of time allocation as opposed to flexibility; “Work-life balance often relies on strict time allocation, attempting to divide time equally between work and personal life. Work-life integration, however, emphasises flexibility and adapting to the demands and priorities of different situations”. Gamio further argues that differences between the two approaches include: “Compartmentalisation vs Blending” which indicates that work-life balance entails a segmentation of roles while work-life integration entails the “blending” of both domains to achieve “... a more seamless and holistic approach to living”. He also notes another difference as being “Fulfilment vs Balance” where Gamio argues that “Work-life balance primarily aims for an equilibrium between work and personal life. Work-life integration recognises that true fulfilment comes from aligning personal and professional aspirations, leveraging strengths and talents, and finding purpose and satisfaction in both areas”.

According to Leduc and colleagues, “... in an effort to organize the different roles related to family and work, people tend to build mental and sometimes even physical barriers as a way to separate their family and work environments, which they do using two opposite approaches: integration and segmentation” (135). Leduc argues that by using boundary management, “...people can organize and separate the demands and expectations that come with each role” (135) and that boundaries can be “...spatial, temporal, cognitive, behavioural, relational or emotional, among other types” (135). Stephen Desrochers states that boundary management can be understood “... as the ways individuals attempt to manage or enact their work and home boundaries”.

CHAPTER THREE

Creating Art, Sculpting Strategies & Drawing Boundaries.

1.1 Defining the “Boundary”.

The findings of this study revealed that participants define boundaries between work and personal life situationally; that is, circumstances define what those boundaries are and whether they are feasible or flexible. A consistent agreement was noted among the participants who revealed that flexible or blurred boundaries were preferable as they catered for unforeseen circumstances and allowed for the fulfilment of responsibilities in multiple domains. Boundary management theory indicates that the “blurring” of these domains emphasizes how individuals negotiate their boundaries between work and personal life (Bulger et al. 366). The artists’ shared how they attempt to establish boundaries between their engagement in their art practice and their personal lives.

Adele Todd

Todd initially expressed a partial need to create boundaries between her art practice and personal life. “As a large part of my practice is all about Embroidery- I work at my home. I work around my family at times. I can engage with them while working and vice versa. I sometimes work on something while I am in the company of friends. Or I may be making notes or drawing. My work is an extension of me. I work anywhere I want to”. The artist expressed that often times it is this very integration of work and personal life that has inspired her own artwork and added “richness” to the creative process. However, she noted that while this integration is helpful in developing her art thematically, it can sometimes hinder the creative process as external affairs of family life can often distract

or reduce the quality of time spent producing artwork. “My practice is also such that the curious may take a look and ask questions. But the novelty wears off quickly.

Embroidery is a solitary endeavour and once I am in the zone of making, I get completely immersed in it. The discipline suits me”. For this reason, she states that she often reverts to a studio space away from family and friends where she can engage wholly in the artistic process (see Appendix B). By doing this, the artist implies that [space] alludes to a boundary that is dependent on [place].

Todd is also a mother of one and shares that while duties and passion lie in the creation of her art making and art practice, her maternal responsibilities share the same plain. Despite the attempt at creating boundaries between her work and personal life, Todd states that her duty to her child is one of the factors that may compromise this “boundary”. Another factor that has compromised her ability to create non-negotiable boundaries is her health as she expresses that demands of both domains may often affect her. “It can be too much sometimes and once upon a time I used to get ill ... exhaustion leading to low blood pressure, flu and fever causing me to be in bed for two weeks. That made me reevaluate my desire to please others with my desire to be professionally available”. Todd expresses that in an attempt to create boundaries that compartmentalize the demands of work and life, she relies on mindful inquiry that assists her in rationalizing when and where negotiation is necessary.

Tessa Alexander

Alexander stated that her engagement with her art practice and personal life were both separated and not separated at the same time. She explained that though she had been exhibiting for over twenty-eight years, her ability to produce art consistently within that period was affected by her pregnancies. Along with these pregnancies, came new

responsibilities with motherhood. During her time spent with her first child, the artist shared that her attempt at creating boundaries between her practice and personal life already posed challenges. “I was an artist in residence at a place called Contemporary Caribbean Arts – or “CCA7”, and they offered me my own studio to create art. Despite having a designated space to work, I never got to spend the same amount of time as other artists there. I had to prepare and drop my daughter off for school and then in the evening, I had to pick her up and cease my art-making for the rest of the remaining day to fulfil my domestic and maternal duties”. Alexander stated that in effort to manage these new responsibilities that came with motherhood, she compromised aspects of her duty towards her art practice and career to facilitate the needs of her children and family. Her the boundaries between work and personal life were completely re-drawn.

As her children increased in age and began their journeys at school, new opportunities arose for the artist to re-establish boundaries between work and personal life. “I work while they are at school. Those are my “office” hours – so to speak. I try to establish a boundary there”. The artist shared that this boundary is however greatly compromised during the “vacation” period when her children get time-off from school. “I can’t work within those “office” hours anymore. Frankly, during that period they barely exist”. Alexander went on to share that as time passed, she worked toward creating new ways to construct a boundary that would allow her to meet the demands of work and family life. “I eventually got my own studio space – right here at home actually, it’s a home studio” (see Appendix C). Like Todd, Alexander attempted to establish and declare her boundaries by physically separating herself from spaces commonly shared with family and friends. Yet again, there is a correlation between [space] and [place] and the act of creating a boundary. The artist however stated that while this boundary exists separately from shared family spaces, it is not separate from her home. “One boundary I’ve never

drawn is between my studio and my family. I know that sounds counter-productive because I expressed the need for separation to establish a boundary, but I do keep an open door especially for my kids if need me or my assistance. That is a boundary I will never draw.” Alexander went on to explain that despite having to compromise this boundary sometimes, it is still reliable because having a designated space allows her many other liberties such as where she can leave her paintings and art supplies and how she can store them. The artist expressed, “A boundary is still a boundary in its own right even if I have to compromise sometimes. That is the nature of motherhood”.

Jaime Lee Loy

Lee Loy expressed that she tries to separate her work life from her personal life and employs boundaries to help her do so. However, the artist notes that this is not always feasible. According to Lee Loy, “I create boundaries to separate work and personal life in different ways. In one way, I try to completely hide the inquiries and themes I often explore in my art from people in my personal life. It might seem ironic but it’s due to the type of topics I explore in my artwork. Topics like trauma and abuse, - my friends and family don’t want to be reminded of my own suffering”. In this way, the artist notes a barrier between her art practice and personal life. However, she expressed the other aspects of these boundaries as being “bargained”. The artist explained, “I often have to sacrifice some of my allocated time for art making to meet the needs of my children. While my eldest daughter is twenty-one and can manage and navigate a lot of her needs on her own, my five-year-old cannot”. Lee Loy stated that as a result of this, she often has to re-claim some of her art-making time in other, thus compromising more boundaries in other domains of her life.

Like Todd and Alexander, Lee Loy shared that her creating boundaries between her art practice and personal life might have been more attainable had she had her own space.

This yet again emphasizes the artists' need for space is assist declaring boundaries between work and personal life. Lee Loy primarily creates art from home and shared that being a mother and in the same place as the rest of her family [home], means that she does not have personal space and is often creating art in spaces like her living room (see Appendix D). Often times the artist has had to share her space with her younger daughter in order to ensure that her needs were being met while still trying to meet the duty she has to her art making, "Sometimes I have to set my daughter beside me to work on something of her own while tending to my work" (see Appendix E). Lee Loy expressed her hopes at integrating the dynamics between her work and personal life to achieve less conflict and stress in her daily life. "I hope to uncover more boundaries that allow me flexibility but also structure. I want to integrate my personal and work domains to allow me to navigate life more effortlessly and to aid in managing stress".

Research findings reveal that many of the constraints in creating boundaries that the artists' faced derived from conflict between their sense of duty as mothers and their responsibilities to their careers. Alexander expressed then when fulfilling the duties of career, she often feels a sense of guilt for not devoting all her time to her children's needs. According to Diana Miller, the "ideal-typical-artist" like the "ideal-typical-worker" is expected to totally dedicate their time to their vocation (121). This is however different to maintain said Miller, as "The structure of artistic careers, like the structure of bureaucratic workplaces, also conflicts with childcare and domestic responsibilities" and that particularly female artists, often have their art careers interrupted by child-rearing (122). Kathleen Gerson indicates that these expectations arise from patriarchal notions that perpetuate the narrative that "... women can be for themselves by being for others, while men can be for others by being for themselves" (10). As mothers and artists, participants found that they were constantly re-

negotiating how and where they defined boundaries between their art practice and personal lives.

Furthermore, data findings revealed that the artists were able to establish or in the case of Lee Loy, attempt to establish a means of physical boundaries through the act of designating a studio space. A physical boundary meant that they were able to make tangible distinctions and decipher in their [place], [space] for work commitments. Todd declared that retreating to her studio space is a circumstantial decision and depended on her responsibilities at hand like whether she needed solitude to focus on her art or whether she had to tend to the needs of her child. Todd therefore defines her boundary making habits from a situational point-of-view. Similarly, Alexander admits to doing the same. The expanse of her studio space symbolized a place for work, and therefore that in itself was a boundary. It meant having a place dedicated to the musings of her art production without limitations. However, this boundary is often compromised when Alexander has to cater to the needs of her three children, of whom she withholds no restrictions from interrupting her or entering her space. Alexander therefore defines her boundary making habits with a sense of fluidity in mind, not only accounting for unplanned circumstances, but also her maternal duties.

In contrast to Todd and Alexander, Lee Loy does not have a separate space for art making. It is therefore done in a shared space where other members of her family and personal life have access to. The artist expressed because of this, boundaries between her physical art making and personal life cannot be segmented. Tending to the needs of her children, especially her five-year-old daughter, is a task she cannot abstain from. She however notes that this approach hinders productivity levels. Even in the absence of a studio, the importance of having a designated space is emphasized as it shows how integral physical separation can be in establishing boundaries for artists. Lee Loy combats this dilemma between her work and personal life by allowing her daughter to work alongside her. Lee

Loy's boundary making habits can therefore be defined the same as Todd and Alexander; re-arranging boundaries circumstantially to facilitate the demands of both work and personal life.

1.2 How boundaries *shape* lifestyles

The participants in this study reflected on how their boundary making practices affected their daily lives. There was a consensus that these boundaries only provide partial structure as it could not account for overlapping responsibilities. The spill-over of professional life into personal life can also have advantages of its own. The experiences and resources gathered in one domain can contribute to feeling of individual fulfilment, while positive experiences obtained in role can assuage feelings of loss or negativity in the other (Poelman et al. 142). Todd expressed that some of what she has learned from her career in graphic design has shaped her understanding of boundaries and how to manage them. "Graphic design provided my first structure of boundaries. Having to work within particular confines without letting my desire to think abstractly hinder me from designing logically. It was like setting a mental boundary. This discipline has taught me a lot about mental boundaries". Similarly, for Alexander, the spill-over was sometimes beneficial too. "Being able to be there for my kids and seeing them succeed is enough motivation for me to continue pursuing my own dreams".

Findings further suggested boundaries between work and personal life were pivotal in shaping the mindset of artists. Lee Loy shared that it was impossible to consider a balanced approach as it did not account for the "million other things" that arise during the course of one's day, week, month, and year. Therefore, her boundary-making habits have implored her to always consider the volatility of everyday life and to factor in the possibility or the odd chance that something unplanned may occur. The artist stated "I don't know that a balanced

life is possible for me. Balanced to me implies a structure that is perfectly equal. I find that I have always managed my boundaries in an integrative way because it is what has always worked best for me. Even if there are some compromises, I still feel a sense of control knowing that I'm contributing to both domains without neglecting the other". Alexander expressed similar sentiments as she notes how her "work" period is often dictated by her children's school agenda. This pushed the artist to only create boundaries after considering where her parental duties lie. Like Lee Loy, Alexander explained that her boundaries have always had to facilitate the "unknown". This is not only characterised by parental duties but also caters to the life of an artists. Opportunities for exhibitions, art residencies, interviews, collaborations, travel, and even "everyday" instances like having to replenish supplies when they run out all constitute the often-impromptu life of an artist.

During the data collection process of this study, an interesting finding arose before the actual collection of data. When asked to partake in this study, participants had various preferred routes of participating in this study. Adele Todd had noted her busy schedule and had therefore opted to write back to my interview questions [which she was invited to further elaborate on] when she had the time to as she was preoccupied with other work tasks. Adele responded via email on the weekend which she had expressed was a time generally reserved for aspects of her personal life. On the other hand, Alexander had requested to partake in the interview via a one-on-one in-person interview at a predetermined venue. This plan had been postponed twice by the artist due to other work conflicts and had to eventually be shifted to an online video meeting. Before the start of the meeting, Alexander alerted that she would be thirty minutes late for the interview. Upon commencing the interview, the artist shared that she was working on a commission which she had to abruptly forfeit in effort to drop her youngest child to Math lessons. This occurred due to a last-minute arrangement with the participants husband where they decided that the participant would drop their child to lessons

as the husband had an urgent matter to immediately attend to. The artist had to compromise her boundaries between work and personal life in this scenario not once, but twice.

Lee Loy, moreover, agreed that she will only be able to partake in the interview if she was permitted to answer and engage the interview questions in “parts” – that is, the artist requested to respond via a popular social media platform in the form of “voice notes” which are individual voice recordings that are usually stored in the same chat box as text messages. Lee Loy requested to do so as she expressed that her other work-related tasks and family life obligations were exceeding demanding at the time, and she therefore would not be able to partake in the interview in a way that interviews are typically done. The responses were compiled over the course of three days. On the first day, Lee Loy recorded her responses while driving home from work to her family. The second day, the artist admitted to responding to the questions while tending to her domestic and maternal duties. In the background, faint echoes of a small child’s voice could be discerned among the melodies of a nurse rhyme that seemed to be resonating from a television or speaker. On the last day, Lee Loy responded to the final set of questions while sorting through paperwork for her artwork. This experience in of itself, consolidated many of the claims within this study before any official data was collected. It is evident that the impact of boundary making-practices in the daily lives of each participant is consistent, as a pattern of re-negotiated boundaries seem to govern both their work and personal domains.

1.3 Affording Stability Through *[Unstable]* Structure

When asked about the stability their boundary making habits afford them, participants unanimously agreed that in one form or another, they unironically achieve stability through their integrative boundaries even if they are often compromised. According to Alexander,

“There is a method to the madness. I require fluidity to enable structure. The only way I am to meet multiple demands and fulfil different roles is through an intentional schedule which I try to stick to. In making this schedule, I try to be mindful of interruptions and I therefore plot my time very sparsely, sort of like approximations. In doing so, in the odd event that something does occur, I still feel as though I’ve accounted for it. This isn’t always the case, but it is a helpful way of at least trying to establish boundaries and stability”. Todd expressed similar sentiments of obtaining stability. The artist stated that the demarcation between work and personal life had to have been blurred in effort to find any “strand” of stability. “I try not to create rigid lines between my art practice and my personal life. At least not in a way that they can’t be redrawn or reconsidered.” Todd therefore sees stability in her art making boundaries through an integration of both her work life and personal life domain.

Furthermore, Lee Loy contended that stability is something that she is only able to achieve if her boundaries are flexible. She expounded on this by stating that her existing boundaries, despite their shortcomings, afford her stability in the sense that they are reliable. Not necessarily reliable in the true sense of the word, but reliable in the sense that it is what she has always done and therefore will continue to do until she is able to brainstorm a way or multiple ways to integrate her life domains more seamlessly. She expresses that her efforts are always geared towards trying to achieve stability in her work and personal life domains by trying to facilitate needs in both without neglecting the other. Though this has proven to be challenging at times, she explained that she believes that doing this will improve her ability to eventually integrate both her life domains. While a difference in language and expression can be noted among participants, the qualitative findings of this study suggest that participants define boundaries situationally, note a spill-over of their boundary making habits in both domains, - that is, they identify how individual boundaries and resulting experiences in each

domain may benefit the other, and that they acquire stability through the attempt, intention, or act of setting boundaries that facilitate the integration of both life domains.

Conclusion

The findings of this study have concluded that Trinidadian women in Art are attempting to create distinctions between work life and personal life. These distinctions are being made on the premise of boundary managing and boundary making habits. As a result of this, findings have found that these boundaries often manifest in the form of spatial and mental barriers. The “studio space” and the importance of it was a reoccurring symbol that alluded to physical boundaries and the women’s attempt to utilize it as a spatial boundary to then further achieve a sense of mental separation. This stirred ideas of the correlation between [space] and [place] and how they are extensions of each other, yet entirely different when it came to deciding how they would be utilised to declare a boundary. The women in this study ultimately define and perceive boundaries between work and personal life as permeable and have unanimously expressed their boundaries and boundary-making habits as being circumstantial and dependant on immediate demands of work or personal/family life.

Findings also concluded that Trinidadian women in Art are attempting to integrate the demands of work and personal life to facilitate their responsibilities in both domains. They are achieving this harmoniously in one way through mental boundaries which assist in managing and prioritizing obligations; helping them to decipher when compromise may be necessary. Women in this study appeared to favour an integrative approach as they insinuated that it was rigid enough to provide structure but adaptable and fluid enough to account for unplanned circumstances.

Trinidadian women in Art are constantly re-negotiating boundaries between work life and personal life. This study revealed that there are many factors that generate this response. The main factor was the responsibilities of motherhood which not only affected why

boundaries were re-negotiated, but how they were. As a result of the women viewing their boundaries as permeable, this led to consistent re-arranging and compromising of boundaries to assuage conflict between work and personal life. Trinidadian women in Art are engaged in a process of re-negotiating boundaries to manage responsibilities. They define boundaries based on circumstances, generally integrate their personal lives and work lives to allow for flexible boundaries, and often re-consider their boundaries to perform parental duties. Understanding how these boundaries may adapt to their changing lives over time, invites scope for future studies.

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APPENDICES

APPENDIX A

Sample Interview Questions

1. What is your name, age, and Art practice?
2. How long have you been a practitioner?
3. Do you view your engagement with your career in Art as separate from your engagement with your personal life?
4. Do you find that you create boundaries that separate your Art-practice from your personal life? If so, how? and why?
5. If you do not notably create boundaries that separate your Art-practice and personal life, do you perhaps integrate these two domains? If so, how? and why?
6. Throughout your life and art-career, have you always created or not created boundaries between your practice and personal life? How have they changed or evolved? And why?
7. Whether they are segmented or integrated, do you find that there is stability in the boundaries you have created? If yes or no, why?
8. Did your pursuit of a career or practice in Art often require you to re-draw or re-visit where and how you define your boundary lines between work/career and your personal life?

9. What are some of the challenges you often face when managing or integrating these boundaries between work and personal life?

10. Do you view your boundary or integrating habits as rigid or adaptive? And why?

APPENDIX B



Adele Todd, private studio space.

APPENDIX C



Tessa Alexander, home studio space.

APPENDIX D



Jaime Lee Loy, living room studio space.

APPENDIX E



Jaime Lee Loy, working alongside daughter in living room studio space.