

Identity Crisis and Talent Loss:

***Impacts of Pregnancy and
Caring Responsibilities on
Freelance Mothers in Dance***

**Professor Angela Pickard (PhD), Professor of Dance Education, Director of the Sidney De Haan
Research Centre for Arts and Health, Canterbury Christ Church University**

Anna Ehnold-Danailov, Co-CEO & Creative Director, Parents & Carers in Performing Arts

CONTENTS

Impacts of Pregnancy and Caring Responsibilities on Freelance Mothers in Dance 1

A Note from the Chair of PiPA Board..... 3

A Note from the Funders of the research: Dance Professionals Fund 3

EXECUTIVE SUMMARY 4

- **PARTICIPANTS** 4
- **THE RESEARCH**..... 6
- **KEY FINDINGS** 6
- **CHALLENGES**..... 7
 - IDENTITY CRISIS 7
 - RETURNING TO WORK TOO SOON 9
 - KNOWLEDGE, RESOURCE AND SUPPORT GAP 10
 - WORK AND LIFE CONFLICTS 13
 - SUPPORT 16
- **CONCLUSION AND IMPLICATIONS**..... 17
- **RECOMMENDATIONS**..... 18
- **APPENDIX** 20

A Note from the Chair of PiPA Board

“PiPA has been collaborating with the dance sector since we were set up in 2016, wanting to shine a light on the specific and unique challenges dance professionals face when becoming parents or carers. This report is a key step to understanding the impact pregnancy and parenthood can have on dance professionals and identifying strategies required to better support those with caring responsibilities, especially mothers.

PiPA is committed to continuing to support dance organisations to build an infrastructure of good employment policy and practice that will prevent the sector losing its diverse talent and enable parents and carers to continue and thrive in their dance professions.”

SARAH JACKSON, FLEXIBLE WORKING EXPERT, AND CHAIR OF THE PiPA BOARD

A Note from the Funders of the Research: Dance Professionals Fund

“We are so pleased to be able to offer support for this consultation with mothers working in the dance sector. Finding out what really impacts new parents who are contemporary dancers is essential to provide the appropriate assistance. As a dance charity, we look forward to seeing how we can make a difference, through our developing initiatives for parents, working alongside others offering industry support.”

SIR RICHARD ALSTON, CHAIR, CLEMMIE COWL, EXECUTIVE DIRECTOR, DANCE PROFESSIONALS FUND

EXECUTIVE SUMMARY

This research was commissioned by *Parents and Carers in Performing Arts (PiPA)* to investigate the impact of pregnancy and caring responsibilities on the careers of freelance dancers/dance artists. It was conducted in collaboration with Professor Angela Pickard (*Canterbury Christ Church University*) and funded by *Dance Professionals Fund*. The research took place between July 2021 - July 2022 and offered an opportunity for reflection on challenges, barriers, and support experienced by freelance dancers/dance artists with caring responsibilities. This qualitative study, based on interviews and focus groups, is a snapshot of experiences from a sample of freelance dancers/dance artists who are parents from across the UK. The research is ongoing.

PARTICIPANTS

The dancers/dance artists involved in the study responded to a national call to volunteer to participate in an interview or focus group. Forty dancers/dance artists who were also parents, participated in the research. Thirty-four of these identified as women, and six as men. They all had either one or two children, aged between five months and sixteen years at the time that the research was undertaken. Some participants identified themselves as dancers, but the majority had portfolio careers that involved dancing, performing, and teaching, combined with dance administration, project management and/or creating, and these participants identified themselves as dance artists. The report therefore refers to participants as dancers/dance artists. All of the dancers/dance artists worked in a freelance capacity, that is self-employed with short-term contracts, interspersed with periods of unemployment. Thirty-three dancers/dance artists worked with independent choreographers, with small and medium sized dance companies that were based in the UK and these dancers/dance artists also toured regionally or across the UK. Seven of the participants worked with large scale companies and engaged in international touring.

Although the dancers/dance artists involved in the study had worked across a range of dance forms, all of the participants self-identified as working within contemporary dance. Contemporary dance might include various modern dance techniques at the root (e.g. Graham, Limon, Horton, Hawkins, or Cunningham), but contemporary dance is also viewed as of the moment, as cutting edge, and dance that is happening in this time period, so can include for example, improvisation, non-restrictive, creative body exploration, and a range of choreography. Some contemporary dance draws on non-Western forms (e.g. African and African diaspora dance, Indian classical dance [Bharatanatyam, Kathak], martial arts such as capoeira, and street dance forms as well as fusions of forms).

No dancer/dance artist in this study was working with small, medium or large-scale ballet companies. There is a separate, ongoing (*PiPA*) research study for dancers working in ballet. This is because, particularly larger scale ballet companies, often have an infrastructure of multi-agency support as part of their workplace, such as physiotherapist(s), strength, and conditioning coach(es), counsellor(s), nutritionist(s) and can support/return to work plans for dancers during pregnancy and postpartum. This research is focused on dancers working in a freelance (self-employed) capacity who do not have access to an infrastructure of support as part of their workplace.

Parents and Carers in Performing Arts (PiPA) represents all parents and carers in the industry. The aim for all their research and activities is to be inclusive and representative. The call for participants for this research sought to engage a sample that was representative of the freelance dance sector, in relation to age, gender and other protected characteristics. However, although male-identifying dancers/dance artists were invited to participate, only six male dancers/dance artists who were fathers took part. Those who participated shared that they had female partners who undertook the majority of the caring responsibilities. This report is therefore focussed particularly on the challenges, barriers, and support experienced by freelance dancers/dance artists who are

mothers, and the primary carers of their children. More details about the participants in this study can be found in [Appendix 1](#). Future research will focus on the experiences of fathers and those with other protected characteristics.

THE RESEARCH

This research project investigates the impact of pregnancy and caring responsibilities on freelance dancers/dance artists in the UK, and offers insights into some of the challenges, barriers, and support that have been experienced particularly by the dancing mothers. There is a paucity of research on dancers/dance artists in pregnancy, and with those with caring responsibilities in general, around inclusive working practices, and specifically about the physical impact of pregnancy and childbirth on dancers/dance artists' safe return to work.



Photo permission granted by balletLORENT,
Photograph: Luke Waddington

KEY FINDINGS

Findings from this research have revealed that the careers of freelance dancers/dance artists who are mothers, can be impacted physically, psychologically, socially, and financially, during pregnancy, on becoming a mother, and in balancing caring responsibilities with a career in dance. All of the mothers involved in the research spoke passionately about their professional lives as dancers/dance artists and were motivated to find ways to continue their work beyond pregnancy, postpartum, and alongside caring responsibilities.

This research found some key factors or circumstances that contributed or exacerbated the challenges experienced by the dancers/dance artists in the study. There were also examples of positive developments within the dance sector that are contributing to making work in dance more inclusive, accessible, and sustainable.

CHALLENGES

There were four recurring and inter-related themes as challenges and barriers experienced by the dancers/dance artists involved in the research. The first two themes were experienced by mothers and the third and fourth by all participants in the study, including fathers. The four key themes were:

- **IDENTITY CRISIS**
- **RETURNING TO WORK TOO SOON**
- **KNOWLEDGE, RESOURCE, AND PEER SUPPORT GAP**
- **WORK AND LIFE CONFLICTS**

The tensions, barriers, and challenges that mothers face can lead to talent loss in the dance industry, because negotiating a career in dance for mothers in particular, alongside caring responsibilities, can become too stressful to sustain long-term.

IDENTITY CRISIS

64% of the mothers in the study reported tensions related to conflicting priorities and identities as a dancer and as a parent.

The dancer-mothers shared how they face unique and complex challenges in relation to their changing relationships with their bodies during pregnancy and after having a baby, sometimes for years after giving birth. Pregnancy and the postpartum period were cited by the mothers as filled with a range of emotional responses related to the major physical impacts they had experienced.

They reported experiencing an identity crisis or loss of dancer identity, during and after pregnancy, particularly due to the physical changes in their body. These vulnerabilities were compounded by the historic absence of visible dance-parent role models and pregnant dancers on stage, as well as limited opportunities within the workplace for open conversations around physical and emotional challenges and changes, both in pregnancy and after giving birth.

“WHEN THE BODY DOES NOT LOOK OR FEEL AS IT ONCE DID, IT IS HARD TO GET YOUR HEAD AROUND AND THIS IS A DEEP CHALLENGE MENTALLY.”

NADIA, DANCER-MOTHER, 27 YEARS

pregnancy, some dancer-mothers reported that on the one hand, they were pleased to be pregnant, and celebrated that their body was able to support this life-changing experience. But, on the other hand, pregnancy and parenthood disrupted the sense of self and identity as a dancer, specifically relating to physical changes in the body, for example, weight gain, and the look and shape of the body.

Although seven out of the 34 mothers reported that some choreographers and companies celebrate different body shapes and sizes, their fears and anxieties were related to the historic expectations of body image, shape, and size that they felt were generally an accepted part of dance culture.

The mothers also spoke of the struggle between the conflicting identities and priorities of being a dancer/dance artist and being a parent. For example, during

71% of mothers in this research had experienced heightened awareness and fears during pregnancy and post-partum, relating to the body not returning to pre-pregnancy condition, and the potential impact this could have on their future employment as a dancer/dance artist.

In addition, some spoke of the psychological impact related to losing their identity and ability as a dancer, because their sense of self and life as a dancer are inextricably intertwined through years of investment in the body, often training from a young age, to build physical, technical, and artistic abilities. The dancing body requires a lot of time and attention to maintain physicality, performance fitness and artistry for the profession. The mothers referred to internalised or presumed expectations of what they considered a dancer's body should look like, and what the body should be able to physically deliver yet reported little to no support through the body changes in pregnancy, or to be able to return to the required level of flexibility and fitness after pregnancy. They reported how this tension impacted on them physically and psychologically, resulting in an identity crisis that in some cases, led to them considering leaving their profession.

RETURNING TO WORK TOO SOON

73% of mothers in the study returned to work less than six months after giving birth, potentially putting themselves at risk of fatigue and injury.

Mothers reported placing themselves under stress and risk of injury to return to pre-pregnancy levels of flexibility and fitness, sooner than existing UK National Health Service (NHS) post-partum physical activity guidelines suggest. Almost three quarters (73%) of mothers involved in this research reported that on reflection, they had returned to physical training and work too soon after giving birth (less than six-months). Fears of losing physical abilities, networks and connections, and being perceived as 'out of the industry', if there were prolonged periods of unemployment or detachment from dance, were some of the reasons given for returning to work less than six-months after giving birth.

The mothers in the research also reported financial pressures to return to work due to the low level of Maternity Allowance (currently £151.20 a week, or 90% of average weekly earnings, whichever is lower) as a key consideration when deciding when to go back to work. The lack of shared parental leave or paternity allowance for freelancers, compounds the fact that Maternity Allowance alone is insufficient to enable new mothers to be able to afford the physical rehabilitation necessary to safely return to work. Eleven out of the thirty-four mothers in the research said they had returned to work sooner than they had wished, and before they felt they were physically and psychologically ready, due to financial pressures.

"I FELT PRESSURE TO RETURN TO WORK SOON AFTER HAVING MY FIRST BABY. I WORRIED THAT IF I DID NOT SAY YES TO THE JOB, I WOULD NOT BE ASKED AGAIN BY THAT CHOREOGRAPHER. IT WAS A WELL-PAID JOB, BUT I WAS NOT FULLY HEALED, AND IT DID TAKE ITS TOLL ON ME PHYSICALLY AND PSYCHOLOGICALLY."

MICHAELA, DANCER-MOTHER, 31 YEARS

KNOWLEDGE, RESOURCE, AND SUPPORT GAP

79% of mothers in the study were not aware of any specific support or resources for dancers/dance artists in pregnancy, and for safe transition back to work in dance after a maternity or caring related career break.

There are some resources, support, and networks that have been developed within the last ten years that specifically support dancers/dance artists during pregnancy and may enable their safe return to work. However, the majority of mothers in the research (79%) were not aware of where and how to access this support.

This research identifies that although there are sources of information, networks, and dancer-mother specific dance classes,

some of which are freely available, there is a gap in awareness amongst the mothers in this research. Only seven of the mothers in this research were aware of the information and dedicated resources, which they found themselves through websites, social media, or by word of mouth.

In addition, the mothers in the research also reported a lack of knowledge of physiological and biomechanical bodily changes during pregnancy and understanding of safe rehabilitation back to dance after having a baby. Although

“ALTHOUGH MORE DANCERS ARE HAVING CHILDREN NOW, WE DO NOT REALLY SPEAK ABOUT PREGNANCY OR BEING PARENTS - IT’S LIKE YOU JUST LEAVE THE PROFESSION OR GET ON WITH IT QUIETLY AS SOMETHING YOU DO OUT OF DANCE. WE DO NOT HAVE MANY SHARED EXPERIENCES, STRATEGIES, OR TRIED AND TESTED METHODS OR WAYS OF WORKING THAT SUPPORT US AS DANCERS OR EVEN AS CHOREOGRAPHERS OR ARTISTIC DIRECTORS.”

ANA, DANCER-MOTHER, 40 YEARS

support from midwives and other health professionals when they asked questions relating to safe dance practice during pregnancy. For example, whether it was appropriate to engage in dance classes, rehearsals, choreography, perform, travel, or tour during pregnancy. Some specific questions were asked of health professionals relating to, for example, particular training or dancing load, actions within phrases of choreography such as jumping, bending and rolling, and feeling out of breath or fatigued, but responses from health professionals were limited and often

there is generic information available regarding what happens to the body during pregnancy, the dancers/dance artists in this research shared how they found it challenging to relate this generic information to the dancing body, and therefore to know what is safe and appropriate to do in pregnancy and after having a baby.

Twenty-one (62%) of the mothers in this study reported limited awareness or

dancers/dance artists were referred to the NHS generic physical activity guidelines, and left to take personal responsibility with little or no information.



Photo permission granted by balletLORENT

Eleven (32%) of the thirty-four mothers had conversations with a choreographer, artistic director, or producer about their pregnancy, possible adaptations within their work during their pregnancy, and/or return to work for future projects. Such conversations were either instigated by the dancers/dance artists or by the choreographer, artistic director, or producer. However, during all of these conversations, there was a lack of knowledge and confidence from the dancers/dance artists, choreographers, artistic directors and producers, in relation to what physical load or movements within the daily classes, rehearsals, and choreography would be appropriate and safe in pregnancy.

Overall, the mothers in the research shared feeling isolated and uncertain about suitable training methods, choreography and performance. There was a fear of risk of injury, uncertainty about the impact on their pregnancy and baby, and experiencing stress and anxiety in trying to ascertain what is a safe and appropriate level of activity during pregnancy and after birth, in rehabilitation, and as a safe transition back to work in dance. Due to the freelance

nature of the work, the mothers did not have access to an infrastructure of health teams, individualised care and return to work plans in relation to pregnancy, rehabilitation, and transition after having a baby, as are often

available in larger ballet companies, for example. Care and return to work plans do exist within the dance sector, (predominantly in ballet), and across other physical disciplines such as sport and athlete development.

WORK AND LIFE CONFLICTS

65% of mothers, as the primary carers in their household, experienced work and life conflicts related to their caring responsibilities that caused occupational stress.

Two (33%) of the six fathers in the research, all of whom were also dancers, raised that they were aware of regular periods of stress experienced by their female partners, particularly regarding logistics of being a parent and trying to work as a dancer. These two fathers shared that they experienced feelings of guilt that their work had fixed hours of commitment and were therefore unable to support their partners with childcare, for example. All six of the fathers in this research were the main earners in the household as dancers and with other portfolio activities related to dance or wider arts.

Twenty-four (71%) of the mothers in this research shared how they deliberated extensively before having a baby because of the potential impact on their career. Findings from this research suggest that, particularly due to a lack of visible role models in the studio and on stage, deciding to start a family and/or having a family, as a dancer/dance artist, and being able to maintain a dance career, are viewed as an exception rather than the norm.

Further, three mothers shared that the choreographer, artistic director or producer they were working with had prompted a conversation about planning work during their pregnancy. Eleven dancers/dance artists (nine mothers and two fathers) said that they felt confident to start a conversation with choreographers, artistic directors or

producers, about scheduling or flexible working for example. Only one mother felt able to clearly state work-life boundaries with the choreographer, and she suggested this was because she was an experienced and established international touring dancer and the work had been choreographed specifically for her.

Over one third (38%) reported anxiety about asking choreographers, artistic directors, producers or other company members, for what they felt were 'special circumstances', 'being treated differently' or 'particular support', due to caring responsibilities. There

were examples when mothers were expected to be available or remain in the studio or theatre beyond agreed times, schedules, or paid hours, with no support to mitigate or manage their caring responsibilities. These mothers raised that they felt pressure to meet such demands because they were concerned about the risk to their reputation and not being viewed as 'committed enough to work', with potential impact on their future employment. One reason given for this view was that, from a young age, and in training, dancers are socialised into committing fully to 'becoming' dance, as work and life. Another reason was that dance is competitive in that dancers/dance artists compete with themselves to maintain high levels of physicality and artistry, but also compete with others in auditions for work.

Two participants had hidden their pregnancies as they had assumed that this would lead to reduction in work or job loss. Three mothers had not shared that they were parents with choreographers, artistic directors, other dancers or company members whilst in jobs, as they assumed that they would be viewed as not fully committed to

I FEEL GUILTY FOR HAVING TO LEAVE AT THE TIME AGREED BECAUSE I CANNOT BE LATE FOR SCHOOL PICK-UP. BUT AT THE SAME TIME, I DON'T WANT TO BE THAT DANCER THAT IS SEEN AS UNPROFESSIONAL FOR HAVING TO DO OTHER THINGS AS WELL AS DANCE. THE GUILT CAN BE QUITE OVERWHELMING."

NIESHA, DANCER-MOTHER, 30 YEARS

the project. One mother shared a recent example where she had lost her job in 2018, because she became larger in body shape and size during her pregnancy than the choreographer employing her expected.

“I BECAME SO EXHAUSTED TRYING TO JUGGLE EVERYTHING, BEING DANCE FIT, GOING FOR JOBS, CONSTANTLY PLANNING AND SCHEDULING WORK AND CHILDCARE, EVEN WITH MY PARTNER AND FAMILY SUPPORT, AND IMPORTANTLY, HAVING THE ENERGY TO BE PRESENT AND CREATE OR PICK UP CHOREOGRAPHY IN THE STUDIO, AND THEN BE ABLE TO PERFORM IN THE EVENING. IT WAS JUST TOO MUCH AS I COULD NEVER SWITCH OFF AS I WAS ALWAYS ON HIGH ALERT. I WAS GETTING INJURED BECAUSE I COULDN’T REST. IT BECAME TOO MUCH THAT I HAD TO PAUSE AND LEAVE THE PROFESSION, FOR NOW, WHILE MY CHILD IS STILL YOUNG.”

MICHAELA, DANCER-MOTHER, 30 YEARS

This research has found that a lack of visible dancer-mother role-models, long, antisocial working hours, travelling and touring, last-minute expectations for engagement, unscheduled or extended rehearsals and training hours, and lack of flexible childcare, presented significant barriers, challenges, and sources of occupational stress for dancers/dance artists, particularly mothers.

One in five mothers reported that caring responsibilities had impacted on their ability to engage in dance auditions, projects, and performances, causing them to consider leaving the dance profession.

SUPPORT

The positive developments within the dance sector that are contributing to making work in dance more inclusive, accessible, and sustainable are welcomed.

Although there are examples of supportive practices, there are also inconsistencies reported, and the level of support seems dependent on which choreographer or company the work is with.

41% of mothers in this research gave examples of support they had experienced from companies, organisations, networks, choreographers or artistic directors, to balance a dance career with caring responsibilities. Examples included signposting to information workshops, mentoring, flexible working, and supportive company policies and practices. Examples of family-friendly and inclusive working practices, that enabled mothers with caring responsibilities to return to, sustain, and progress in a career in dance, included giving people enough notice about the hours they are required to work, offering flexibility, and creating time in the schedule for breastfeeding.

“I WAS SUPPORTED BY VARIOUS CHOREOGRAPHERS THROUGHOUT MY PREGNANCY AND ONCE I BECAME A PARENT, I WAS ABLE TO DO SOME SMALL JOBS AND BREASTFEED WITHIN THE STUDIO DURING REHEARSALS. NOW, MY CHILD IS OLDER, I TAKE JOBS THAT PROVIDE FLEXIBLE HOURS, REHEARSAL SCHEDULES IN ADVANCE SO I CAN WORK OUT CHILDCARE, AND EVEN GOT FUNDING SO I CAN TAKE MY CHILD AND MY HUSBAND ON TOUR. I KNOW PARTICULAR CHOREOGRAPHERS THAT ARE SUPPORTIVE OF PARENTS THAT ARE DANCERS, AND I WILL ONLY WORK WITH THEM.”

NANDA, DANCER-MOTHER, 28 YEARS

CONCLUSION AND IMPLICATIONS

The decision to become a mother in the dance profession is fraught with professional and personal tensions. This research is an important qualitative study that evidences some of the challenges, barriers, and support experienced by freelance dancers/dance artists who are mothers. Examples of supportive and enabling practices, advances in dance science, and inclusive practices, all challenge the historical notion that dancing mothers' careers need to end if or when they have children. However, the lack of knowledge and understanding about what safe dance practice in pregnancy is; limited visible dancer-mother role models; the perception of an absence of accessible resources and networks; and internalised social pressures, reinforced by a lack of consistent, supportive working practices, all present significant challenges to a dancing mother in pregnancy returning to work after having a baby and in maintaining a career in dance. **This confluence of factors presents potentially significant physical, psychological, social and financial barriers, that may become too challenging to overcome. This risks talent loss to the dance industry, as dancers/dance artists that are mothers, may not be able to continue in the profession.**



Photo permission granted by Léa Tirabasso

The research suggests that in order to retain and support an experienced freelance workforce of dancer-mothers in the profession, there is scope to generate and share best practices across the dance sector, including return to

work plans for freelance dance professionals for after they have had a baby. There appear to be gaps in knowledge and approaches to the inclusion of pregnant dancers, and the transition back to work after having a baby. It would be helpful to build an accessible knowledge base across the dance sector, of physiological, biomechanical and psychological impacts of pregnancy in dance, rather than solely relying on dancers to take responsibility for their own body and make choices as to which work they can or cannot do.

Further research that captures and reflects the full diversity of experience of caring responsibilities for all dancers/dance artists is needed. This research would include larger qualitative and quantitative studies into, for example, national and regional mapping of experiences, challenges particular to small and medium sized dance companies, funding structures, research with majority care-giver fathers, groups with different protected characteristics, and experiences of dancers/dance artists who adopt or foster children.

RECOMMENDATIONS

The recommendations are based on the research findings:

Increase Awareness, Resources, and Support

- **Champion open conversations** about parenting and caring responsibilities in dance, and the barriers and challenges faced by dancers/dance artists.
- **Work towards normalising pregnancy and caring responsibilities** in the dance sector through greater visibility of freelance dancers/dance artists who have caring responsibilities.

- **Create sectoral and peer support** for freelance dancers/dance artists with caring responsibilities and increase visibility of existing support from dance charities, networks, and available resources.

Develop Workplaces

- **Build and share knowledge** of the impact of physical and psychological changes in pregnancy and post-partum, as well as of rehabilitation needs and safe dance practices around these.
- **Establish, review, and embed inclusive policies and practices** to attract and retain freelance dancers who are parents and carers, and in particular, mothers.
- **Promote cross-organisational learning** and sharing of dance-specific resources and best practice examples to further support freelance parents and carers.

Campaign

- For better **parental support for freelancers**, including shared parental and paternity leave.
- For **affordable and flexible childcare** options.
- For **evidence-based guidance** for health professionals pertaining to the rehabilitation of the pre-and post-natal body in dance.

APPENDIX

Chart 1: Gender of participants in the study

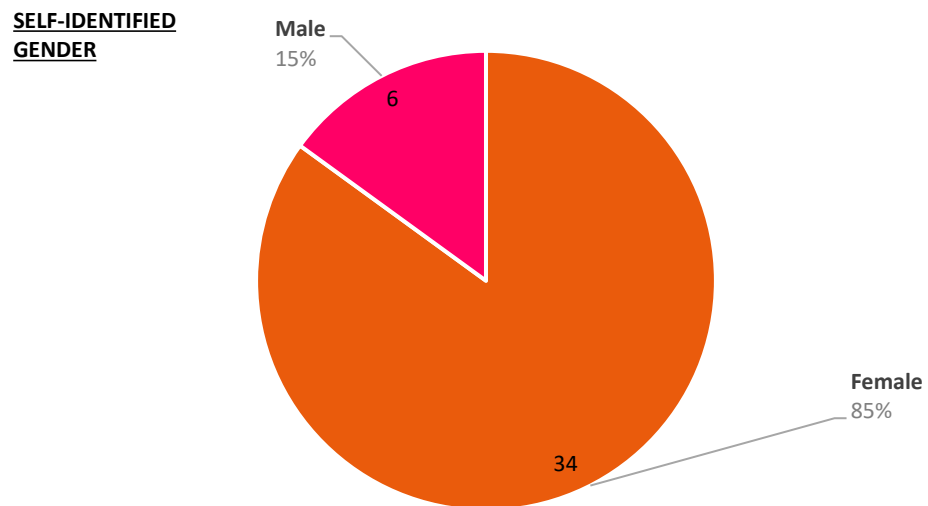


Table 1: Gender of participants in the study

Self-identified gender	Number of participants
Female	34
Male	6

Chart 2: Age of participants in the study

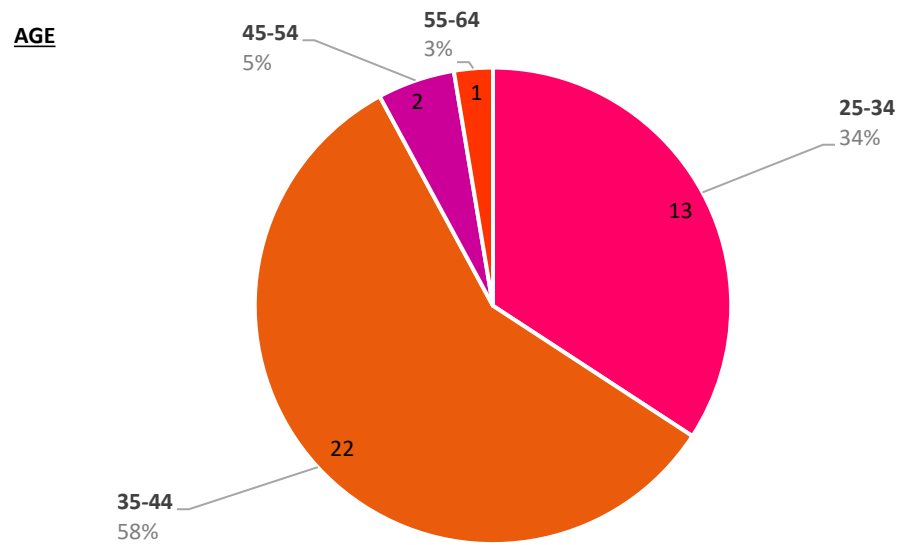


Table 2: Age of participants in the study

Age group	Number of participants
25-34	13
35-44	22
45-54	2
55-64	1

Chart 3: Ethnicity

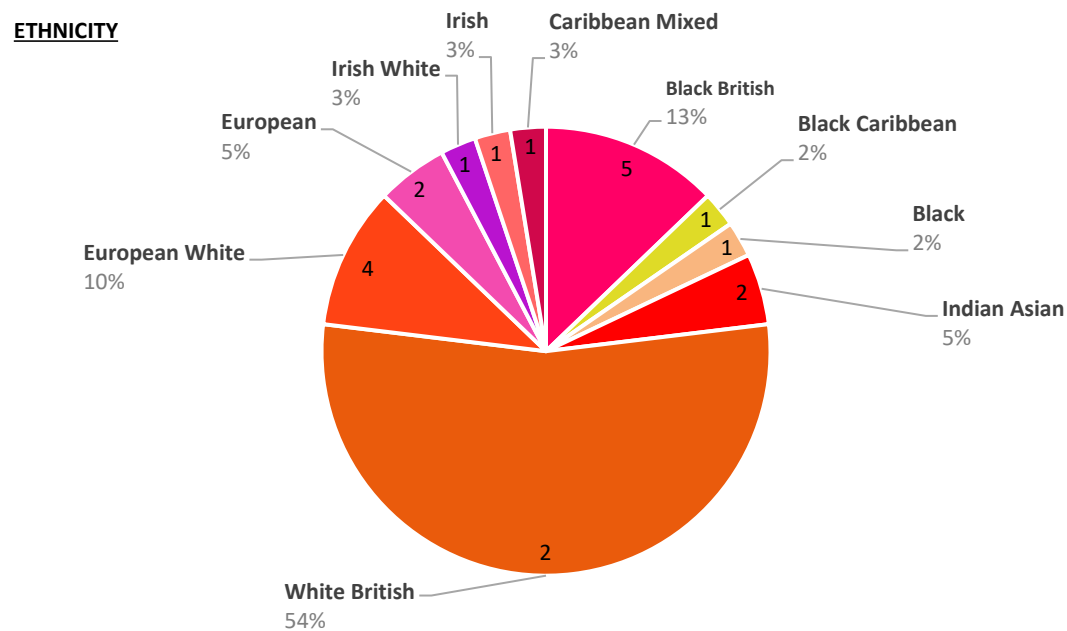


Table 3: Ethnicity

Ethnicity	Number of participants	Ethnicity	Number of participants
Black British	5	European White	4
Black Caribbean	1	European	2
Black	1	Irish White	1
Indian Asian	2	Irish	1
White British	21	Caribbean Mixed	1

Chart 4: Disability

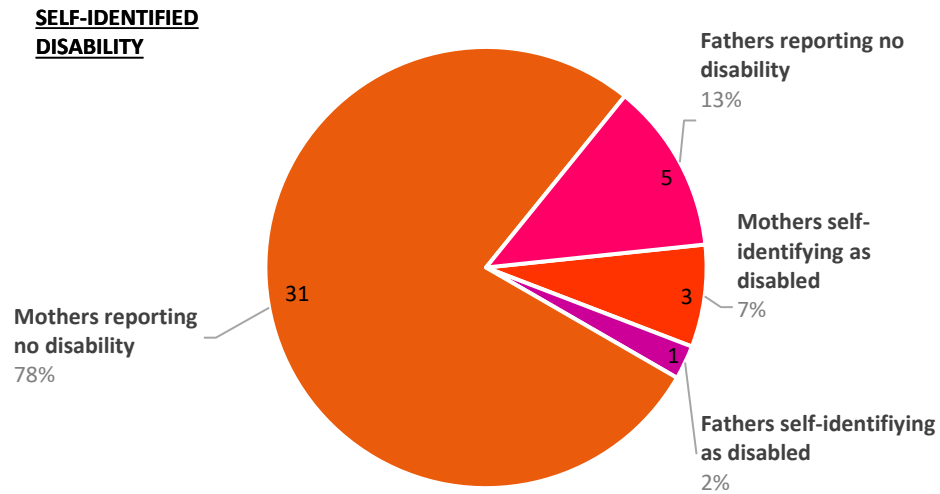


Table 4: Disability

Self-identified disability	Number of participants
Mothers self-identifying as disabled	3
Mothers reporting no disability	31
Fathers self-identifying as disabled	1
Fathers reporting no disability	5

Chart 5: Neurodiversity

SELF-IDENTIFIED NEURODIVERSITY

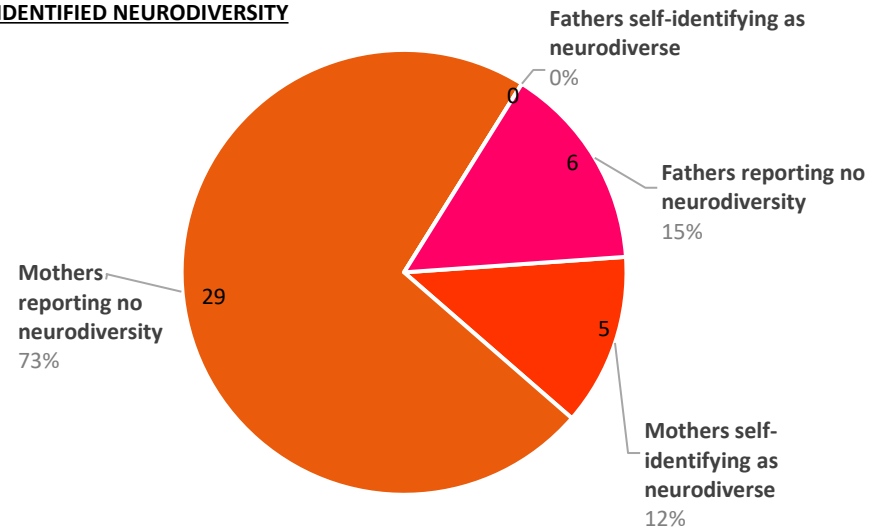


Table 5: Neurodiversity

Self-identified neurodiversity	Number of participants
Mothers self-identifying as neurodiverse	5
Mothers reporting no neurodiversity	29
Fathers self-identifying as neurodiverse	0
Fathers reporting no neurodiversity	6

Chart 6: Number of children

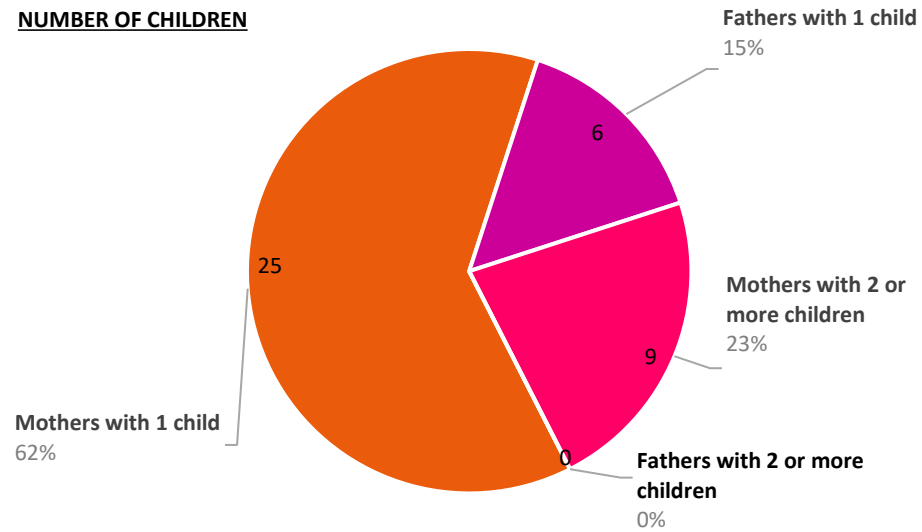
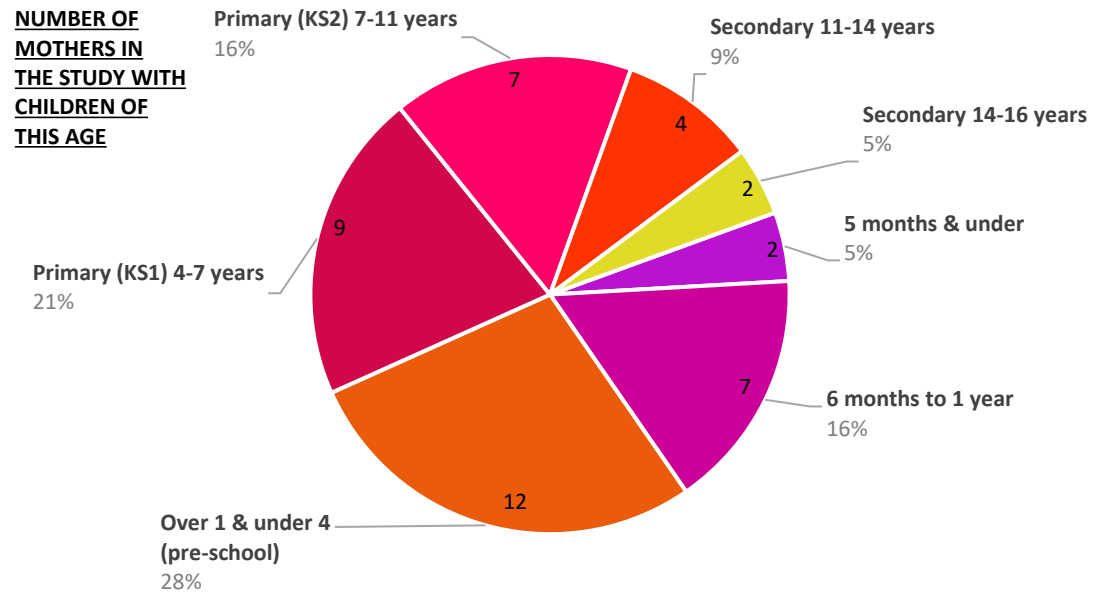


Table 6: Number of children

Parent	Number of Children
Mothers with 1 child	25
Mothers with 2 or more children	9
Fathers with 1 child	6
Fathers with 2 or more children	0

**To note: Out of a total of 40 participants, all had at least 1 child involved in the study.*

Chart 7: Age of children of participants



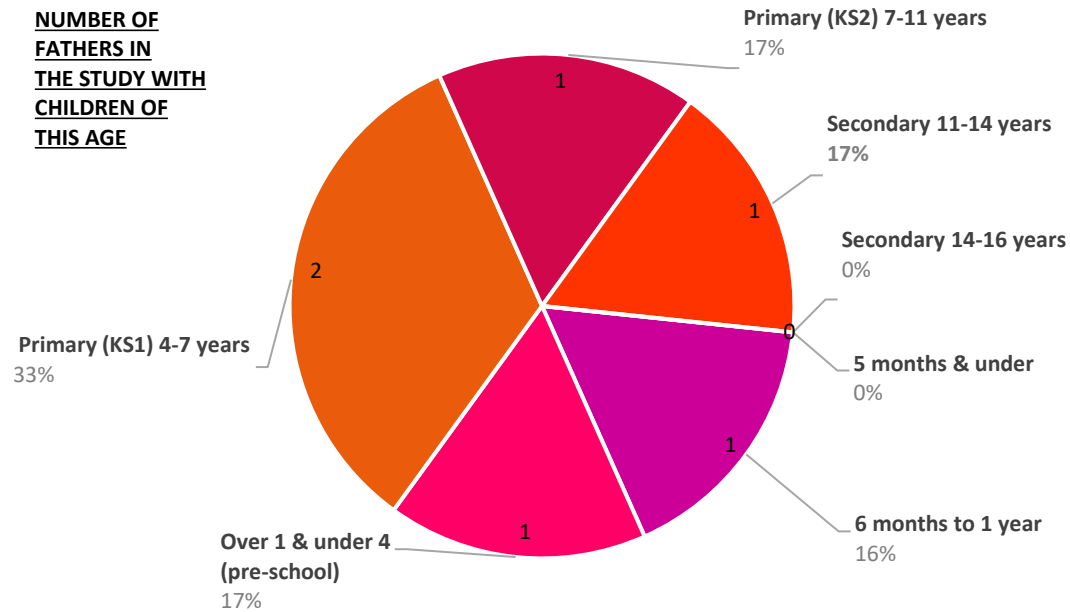


Table 7: Age of children of participants

Age of children	Number of mothers in the study with children of this age	Number of fathers in the study with children of this age
5 months and under	2	0
6 months to 1 year	7	1
Over 1 and under 4 (pre-school)	12	1
School age Primary (KS1) 4-7 years	9	2
Primary (KS2) 7-11 years	7	1
Secondary 11-14 years	4	1
Secondary 14-16 years	2	0