Dimensions of the Female Entrepreneur: A Look at How Female Entrepreneurs Inhabit, Create, and Move Within Time and Space in Washington D.C.

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ABSTRACT   Most recent anthropological literature on entrepreneurship focuses on the motivations behind the rise of female entrepreneurs or the unique challenges that women must navigate in business. Unlike these studies that seek to contextualize experiences in the current political and economic environments, my work seeks to understand the dimensions of the female entrepreneur's everyday experiences in order to better support her. Through ethnographic interviews and observation with female businesses owners in Washington D.C., my research illustrates the fluidity in which the female entrepreneur exists, moves between, and creates time and space. In understanding how she navigates the 'timescape' and 'communiscape,' as detailed in my paper, we can better understand how to support and grow female entrepreneurs' success.

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INTRODUCTION

We sit in a circle. To my right sits a ceramics maker and new mother. To my left sits the founder of a small creative consulting agency. There are two women who own jewelry companies, another who designs handbags, and a fourth who started a professional training firm. These six women are part of the *creative space* in the city of Washington D.C. They are self-declared entrepreneurs, artists, and makers. They are also business owners, wives, and mothers.

As they sit around the circle, they swap stories of how they started their businesses. One woman shares how she could not find a job after she graduated from college. Her mom bought her jewelry making supplies to cheer her up and a year later, she has a thriving small jewelry business online and travels to craft shows to display her work. "But I just do work out of my basement," she qualifies.

"Not *just*," another woman interjects. "You *do* work out of your basement. We have to stop using 'just,' especially as women."

The dialogue continues like this. The women are gathered together on this rainy summer morning in a small upstairs studio as part of the *Creating Conversations* series that Carolyn from MATINE Studio has been coordinating. The topic today was on marketing and telling stories. While the women do share their marketing strategies, successes, and mistakes, the conversation often shifts to something akin to a group therapy session.

Elise from Ringlet Co. leads the conversation. She mentions a feature that Carolyn did for *District Bosses,* and one of the women jumps in, expressing how Carolyn's words encouraged her as a new business owner: "A lot of times you feel so alone… It was nice to hear someone's story and to hear that it takes time." Other women agree, sharing how alone they felt as they started their businesses and how it has taken time to build community.

There is a hidden creative community in Washington D.C. tucked beside the government institutions, bureaucratic networks, and military consultants. It is a process of one friend connecting to another through various community events like this one. But once you have broken into the hub, you are accepted with open arms—and then you can pull others along with you. In a fast-paced city like Washington D.C., these women are crafting community like they craft their products—slowly, patiently, and intentionally.

There are many dimensions to the experiences of the female entrepreneur. Few stories are retold in another's journey. Yet similarities exist between these dimensions. Female entrepreneurs operate in similar scapes of time and space. Through the event last June I saw how women were linked by the larger geographic space of Washington D.C., existed in a smaller creative space in the city, and then gathered in a tight communal space to share stories. Similar experiences of building community, networking, and fitting in linked them in a temporal scape, even if they were all at different points within this scape. The ability to find a place as an entrepreneur appeared to be linked to similar processes in time and space.

These experiences are processed across a 'timescape' and a 'communiscape.' Arjun Appadurai coined the term "scape" when discussing the movement of capital across various scapes in the global cultural economy (1990). I will use Appadurai's term "scape" to describe the dimensions that the entrepreneur moves along as she lives and works in Washington D.C. The use of scape points to the fluidity and nonconformity of experiences among female entrepreneurs and acknowledges variation in perspectives and contexts across their experiences. By contextualizing the female entrepreneur's existence,

creation, and movement through time and space within these scapes, we can understand how she crafts community and finds her place.

LITERATURE REVIEW

In the last few decades, there has been an influx of research and writing on entrepreneurship in anthropological scholarship. However, most research has focused on how entrepreneurs function within the economy. Willmott and Freeman both offer two case studies about how entrepreneurs respond to the current economic environment through their businesses. Willmott looks at how Native Canadian fashion designers mobilize cultural capital to create a unique economic and social bicultural identity. The entrepreneur operates within the landscape of "the local" to both craft a physical product and craft an ethnic economy. Willmott uses the terms "radical entrepreneur" and "social entrepreneur" to show that the root of these Native Canadians' ventures are deep in seeking opportunity and engaging in activism (2014: 98). Willmott's research demonstrates how entrepreneurs form their own identities as they bridge the gap between economic expansion as business-people and community development as social innovators. Freeman uses the lenses of reputation and flexibility to frame her research with middle class entrepreneurs in Barbados. Societal pressures constrain these entrepreneurs to pursuing a certain reputation in society; yet, the idea of having a perceived aura of flexibility is prominent in neoliberal capitalism (Freeman 2001: 262). Thus these middle-class entrepreneurs, especially the women, live in the tension of 'reputation-respectability' and 'reputation-flexibility' (ibid). In response, they are reimagining cultural practices to respond to a new wave of capitalist globalization and as such, they are reinventing how neoliberalism manifests itself in Barbados' culture.

Other anthropological literature focuses on how entrepreneurship functions and is regulated in developing countries. Honeyman analyzes the education of entrepreneurship in Rwanda, Africa's first entrepreneurial state. Rwanda teaches entrepreneurship in its schools and encourages startup ventures, yet it strictly regulates the practice of entrepreneurship, limiting the education's effectiveness. Through analyzing curriculum, observing classrooms, and following the ventures of young graduates, Honeyman concludes that the most creative and successful entrepreneurs are 'disorderly' despite policy attempts to regulate order (2016).

Outside of anthropology, literature on female entrepreneurs tends to focus on the discrepancies between genders in business or on how the economic environment is influencing entrepreneurs. Coughlin and Thomas's book connects the growth of service based businesses in industrialized countries and manufacturing jobs in developing countries to the rise of women entrepreneurs. Other factors include changes in social values and attitudes and changes in household income or makeup (Coughlin and Thomas 2002: 4). Studies in the last decade have detailed the discrepancies in genders across entrepreneurial ventures, including the wage gap, marital and household status, access to venture capital, and prominence of social networks (Minniti 2009).

While current anthropological and business scholarship covers a broad variety of the economic influences and gaps in the experiences of female entrepreneurs, it removes the entrepreneur's story and voice from discussion. On a practice level, I attempt to tell the stories of four entrepreneurs and let their heart be heard in a world that constantly tries to complicate and rationalize their experiences. On a discourse level, I propose a de-complication of the female entrepreneur's experience through an understanding of how she inhabits, creates, and moves within time and space. I do not argue that her experience is not complex, because time and space are complex landscapes; however, I do argue that her experience does not need to be over complicated and can be humanized in dialogue.

METHODOLOGY

Observing the gap in entrepreneurship literature, I realized the missing link was the stories of the women who started businesses—why they started, how they move through their days, and what defines their experiences. During the past summer, I spent two months working alongside a female business owner in Washington D.C. She was the founder and only permanent employee of her leather accessory business. And I found this experience was not unique. Having grown up outside of Washington D.C., I associated the area with big business and big government. The sidewalks were filled with ambitious interns and jaded politicians in suits and dress shoes. Little did I know there is a creative hub of female entrepreneurs defying the visible structure of the city. I first discovered local artisans at a flea market in Eastern Market. Connecting with a few artisans on social media led me to discover more and more women who had started businesses in the city. They all supported each other by sharing each other's work. I began to unearth this creative space of artists, makers, and influencers in Washington D.C. and I wanted to find out more. I began to ask questions: how did these women start their own ventures? What type of work did they leave behind? Where did they find support and community? What sets these women apart? Why did these women emerge in the political environment of Washington D.C.?

If I wanted to tell the story of these women, then I would need to start by listening to their stories. I conducted my ethnographic research through hour long, open-ended interviews with four female entrepreneurs in Washington D.C. I conducted two interviews in person and two interviews online. I started each interview by asking eight foundational questions and then asking follow-up questions based on the women's answers.

1.   Tell me about your business: how you got started, how long you have been working, and what your purpose is?
2.   What did you do before starting your own company?
3.   When making the decision to start your own company, what were the factors that you considered? What were your greatest fears before starting?
4.   After starting your business, what were your biggest challenges? What are the biggest challenges and rewards that you see today?
5.   Would you feel comfortable talking me through your daily

routine? What does a typical day look like for you?

6. What are some key adjectives or phrases that you would use to describe a female entrepreneur?

7. What are 5 adjectives that you would use to describe yourself—either related to your business or to you personally?

8. Who are your role models (life role models, business mentors, etc.)?

In addition to conducting open-ended interviews, I also have drawn upon my experiences over the summer. I conducted participant observation through a two-month long internship with Carolyn Misterek of MATINE Studio. During this time, I did marketing research at her studio in Washington D.C. and worked retail at her pop-up shop at Tysons Galleria in Tysons Corner, Virginia. Through participant observation and qualitative research, I was able to gain a glimpse into the experiences of female entrepreneurs in Washington D.C., and I believe these insights can be expanded to female entrepreneurs across the broader United States.

I chose women that represented a variety of businesses and experiences. I hoped to gain a more complete picture by drawing from diverse business types and diverse levels of experience. Below are short profiles of the four women I interviewed (see Figures 2-5 on pp. 15 and 16).

Carolyn Misterek, MATINE Studio: Misterek started MATINE out of her guest bedroom in Minneapolis. For the first two years she worked full time as a user experience designer for a digital design firm and worked in the mornings and evenings on making and shipping orders from her handbag collection. She quit her job in 2014 and went full time with MATINE. MATINE is a luxury handbags and accessories collection, created for the modern woman on the go.

Elise Crawford, Ringlet Co: Ringlet is "a boutique digital marketing agency and resource for women entrepreneurs in the greater D.C. area," (Crawford 1). Crawford started Ringlet Co at the end of 2015 as she was working with a startup PR firm in New York City. She immediately went full-time with Ringlet. Two years after starting Ringlet, Crawford is now preparing to hire her first full-time employee after operating with interns and part-time employees.

Ayla Newhouse, life coach and design freelancer: Newhouse has dabbled in various entrepreneurial ventures over the past decade. She has worked off and on as a freelancer and consultant for graphic design. Six years ago she went full-time to work on a startup application but struggled to monetize the service and let that go. Most recently, Newhouse quit her job in June 2017 to explore what she wanted to do next. She began a research project discerning the needs of young mothers who are also entrepreneurs and she has started a life coaching service for people contemplating a big life change.

Leah Beilhart, Behold.Her and photography freelancer: Behold. Her started as a whim or experiment but Beilhart quickly noticed, "I might finally have something that's unique to my work [as a photographer]," (Beilhart 2). Behold.Her began as a conversation and portrait session for a small group of women

and has expanded into a growing community of women who support each other, share their stories, and gather together in the city for fun and friendship. Beilhart continues to work as a freelance photographer alongside Behold.Her as she figures out how to make profit from her work.

Through the unique stories and perspectives of these women, I will begin to weave together their separate stories in a way that describes and illuminates female entrepreneurs' experiences across the timescape and communiscape.

A THEORETICAL FRAMEWORK FOR TIME AND SPACE

The female entrepreneur's experiences are shaped by movement through time and space. While these terms sound vague, the ideas of time and space are grounded in the everyday life of the entrepreneurs. Clifford Geertz writes that meaning is strung together from cultural and symbolic representation in "webs of significance" (1973). Using this Geertzian framework, contemporary anthropologist Donald M. Nonini argues that space for the local is created from a larger threat of a globalized economy. Local production responds as "an assemblage of localist and millenarian activist practices and discourses" (Nonini 2013: 267). Looking at everyday practices and discourses, entrepreneurship among females can be envisioned as a series of decisions—quitting a job, working independently of an established corporation, collaborating with other creatives, or taking risks—that have cultural and symbolic representation within "webs of significance." I argue that for the female entrepreneur, these decisions and the resulting webs of significance are drawn across scapes.

The framework of 'timescape' and 'communiscape' are influenced by Appadurai's discussion of the flows between various scapes in the global cultural economy. The word scape is used to emphasize the "fluid, irregular shapes" of the "imaginary landscapes" that characterize the global cultural economy (Appadurai 6, 7). Scape is also used to indicate that these relations within the economy look different from different perspectives and within diverse linguistic, historical, and political contexts. Appadurai's five scapes—ethnoscapes, mediascapes, technoscapes, finanscapes, and ideoscapes—are the building blocks of "imagined worlds" that exist within the historical imaginations of people across the globe (7). For us 'scape' is helpful in illustrating the fluid ways the female entrepreneur exists, moves between, and creates time and space. It also provides a landscape on which to map the female entrepreneur's experiences.

Specifically, I look at how processes of time and space are translated across these scapes. Multiple anthropologists propose a tripartite approach to understanding how people inhabit space. John Agnew proposes a "location, locale and sense of place" approach that views space as a continuum and allows for varying levels of existence (2004: 2). David Harvey divides space into absolute, relative, and relational processes (2006). These processes describe a structure, a relationship, and a representation. A person exists within all three simultaneously but may not exist equally between all three.

A tripartite approach demonstrates how the female entre-

preneur inhabits and moves between spaces. What is unique about my research findings is that the female entrepreneur also creates space. A central theme among all four women was the idea of building or crafting community. I use the term 'communiscape' to describe how the entrepreneur experiences space. Within the communiscape, there are three layers that overlap each other: the geographic space, the creative space, and the communal space (Figure 1). The entrepreneur exists within all three but the extent to which she exists or plays a role in each shifts over time.

Space here is complicated with time, which is why I believe both are essential for understanding the full picture of the entrepreneur's experience. Nancy Munn argues for an integration of time and space. When we contrast an understanding of fixed space with dynamic time, we ignore the "the centering subject—the spatially and temporally situated actor—through whom and in whose experience the integrity of time and space emerge," (1996: 465). Instead, she advocates for an approach that coordinates the "elements of time, space, and bodily action within a single paradigm of changing relations," (ibid). Reflecting back to the story at the beginning, the women were relieved to realize that taking time to find a place as a business woman in D.C. was a shared experience. In the section below, I will illustrate how certain 'aha-moments' led to different movements in space and how processes of time are similar among women. A discussion of time will contextualize a deeper understanding of how the entrepreneur creates, inhabits, and moves within space.

OPERATING ACROSS THE TIMESCAPE & COMMUNISCAPE

(Figure 1)

Each of the entrepreneurs exist within a geographic space—the city of Washington D.C. Within the city, they also exist in a smaller 'creative space' that is defined by the type of work they do, the events they go to, and the people in their community. Within this creative space each of the entrepreneurs also exist within "communal space." This communal space is made up of support systems, both real and virtual. 'Real' constitutes

physical relationships and in-person events; whereas, 'virtual' indicates support systems made up of Facebook groups, shared Instagram hashtags, and other community spaces online. While each woman operates in all three spaces, the extent of operation varies. Extent is largely influenced by the length of time that one has had a business but also is influenced by how involved they are in the other spaces. The extent one engages in the geographic space impacts reach in the creative space. And the depth of involvement in the creative space influences the breadth and depth of relationships within the communal space. All three build upon each other and influence each other. The geographic space shapes the creative and communal space based on the atmosphere of the location and the length of time one has lived in the location. The atmosphere of Washington D.C. can be characterized by both physical and emotional characteristics that make the creative space and communal space harder to form. For Carolyn Misterek of MATINE Studio, finding physical space in the city for her studio has proved a problem as empty warehouses are converted into money-making apartments and hotels instead of open work spaces. With the cost of empty space rising, it becomes more difficult for new entrepreneurs to afford studio space. "You can't have a creative community if you don't have the creative space to support them," (Misterek 6). Here creative space is used differently than I use it above—referring to the physical space where work is done rather than the people who are a part of that space. But the lack of workspace and support inhibits the growth of the relational creative space as well. Misterek remarks, "there's not a lot of support for creatives, so you see a lot of people come and go. It's like you got here and then you can't survive here" (5).
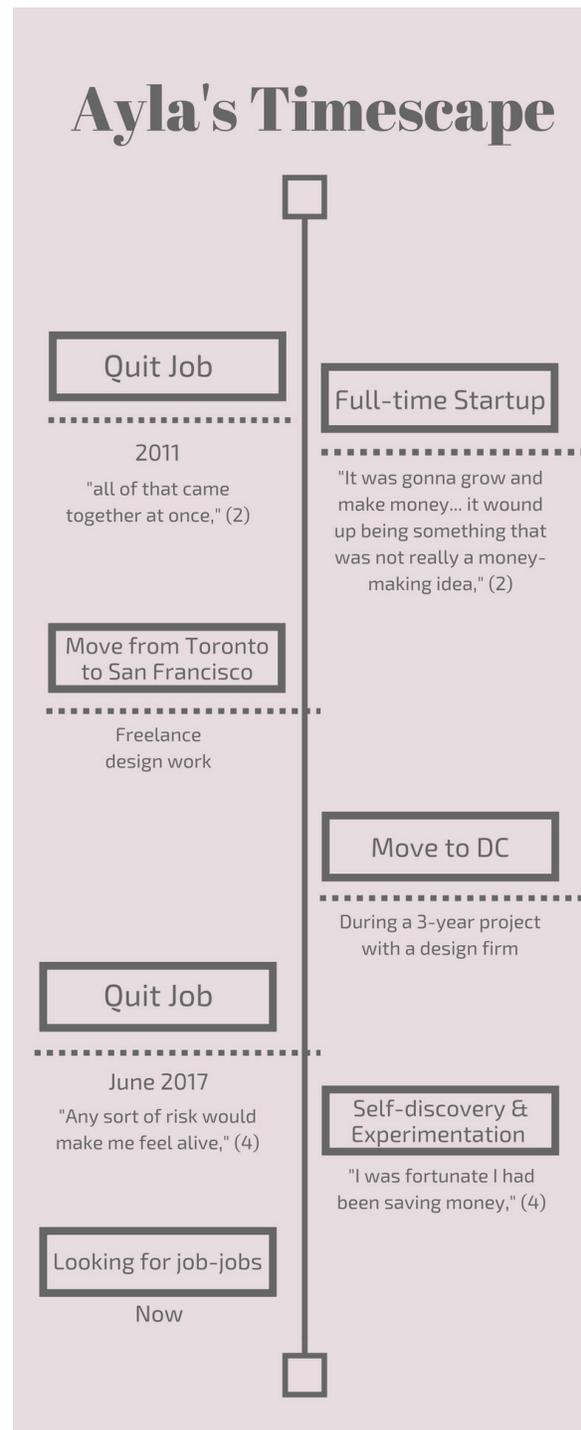
The lack of support from the geographic space means that people have to work intentionally to craft their community. However, the type of people who are drawn to D.C. also make finding connections and support more difficult. While women tend to be competitive and judgmental toward each other, Leah Beilhart of Behold.Her says that the motivations for coming to D.C. exacerbate these qualities. "[Y]ou come to D.C. to prove something, to be a leader in something. And I think that's where a lot of the competitiveness sparks from the beginning with women living here in D.C. because they are like, 'I got here. This is my space,'" (Beilhart 2). For Beilhart and Behold.Her, the mission is all about creating a different space; one where it is not about 'my space' but it becomes space where women can come together. Beilhart is intentional about creating space for women within the geographic space of Washington D.C. Both the physical limitations and the characteristics of Washington D.C. stand in opposition to what these female entrepreneurs are trying to accomplish through their work.

The other aspect to the geographic location is the amount of time that the women spend in the city and how that directly affects their connectedness to the creative and communal spaces. Both Misterek and Beilhart talked about how it took about one year to build their sense of place within Washington D.C. For Beilhart, who moved around a lot, the fact that she has stayed in D.C. for the longest amount of time has allowed her to develop relationships, and these relationships have proved vital to the growth of her business (Beilhart 6). Misterek said

that after moving to D.C., she did not leave her house for nearly a year because of working a full-time job remotely and spending her spare time growing MATINE. Because her husband's work was in politics, most of her network was with people in the political sphere. It was not until she attended a craft fair in the city that she "finally met some other local makers and was like, 'oh there's other stuff going on!'" (Misterek 3). Ayla Newhouse also remarked on the importance of a community in feeling tied to a place (Newhouse 5). For her, lacking community in D.C. has kept her from feeling rooted, whereas all the other women indicated a sense of rootedness in their relationships and their businesses.

While these entrepreneurs inhabit the geographic space, they choose how they move throughout the creative space. These women describe themselves as 'creators,' 'artists,' and 'makers.' They use words like 'create,' 'make,' 'design,' and 'craft.' They are part of the creative space in D.C. defined by the words they use to describe themselves and by the overlap in their experiences. These experiences include the way they move through time as exemplified in the timescape (Figures 2-5) and through shared inhabited space like craft fairs, community conversations, and co-working venues. Yet how they choose to move within this shared creative space is unique.
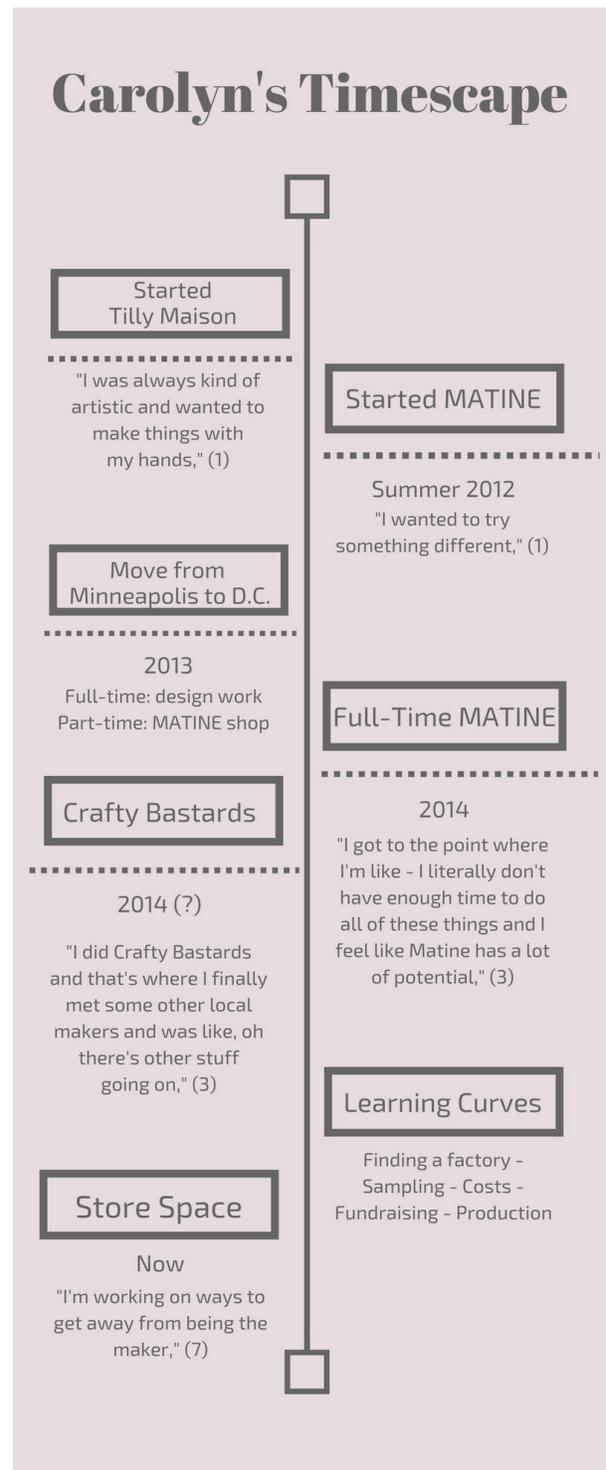
When I first reached out to Newhouse, she mentioned that she might be "an odd case" for me (Newhouse 1). She had recently quit her job and launched a new businesses, but was in the process of looking for "job-jobs." Her community in D.C. had been slow to grow and she remarked, "I have a few girlfriends here who are working in high, pretty fast paced jobs or thinking about starting their own, but it's tough," (Newhouse 5). Her connection to the creative space was loose. Not many of her friends in D.C. moved in the same space and she was still trying to feel included in the communal space that is a part of this creative space.

Ayla's Timescape

Quit Job

2011

"all of that came together at once," (2)

Full-time Startup

"It was gonna grow and make money... it wound up being something that was not really a money-making idea," (2)

Move from Toronto to San Francisco

Freelance design work

Move to DC

During a 3-year project with a design firm

Quit Job

June 2017

"Any sort of risk would make me feel alive," (4)

Self-discovery & Experimentation

"I was fortunate I had been saving money," (4)

Looking for job-jobs

Now

(Figure 2)

Elise's Timescape

Left PR job

Nov - Dec 2015

"I kind of realized, oh, you can own a business and not be a lawyer," (1)

Full-time Startup

"artistic side of communications and the analytical practical side of coming up with a marketing campaign," (1)

First Hires

Fall 2016

intern + a part-time digital marketer

Second Hires

Fall 2017

In the future

Full-Time Hires

January 2018

5-year Plan

"I want to have studio space and at least six full-time people... more events and online content," (9)

(Figure 3

Carolyn's Timescape

Started Tilly Maison

"I was always kind of artistic and wanted to make things with my hands," (1)

Started MATINE

Summer 2012

"I wanted to try something different," (1)

Move from Minneapolis to D.C.

2013

Full-time: design work
Part-time: MATINE shop

Full-Time MATINE

2014

"I got to the point where I'm like - I literally don't have enough time to do all of these things and I feel like Matine has a lot of potential," (3)

Crafty Bastards

2014 (?)

"I did Crafty Bastards and that's where I finally met some other local makers and was like, oh there's other stuff going on," (3)

Learning Curves

Finding a factory - Sampling - Costs - Fundraising - Production

Store Space

Now

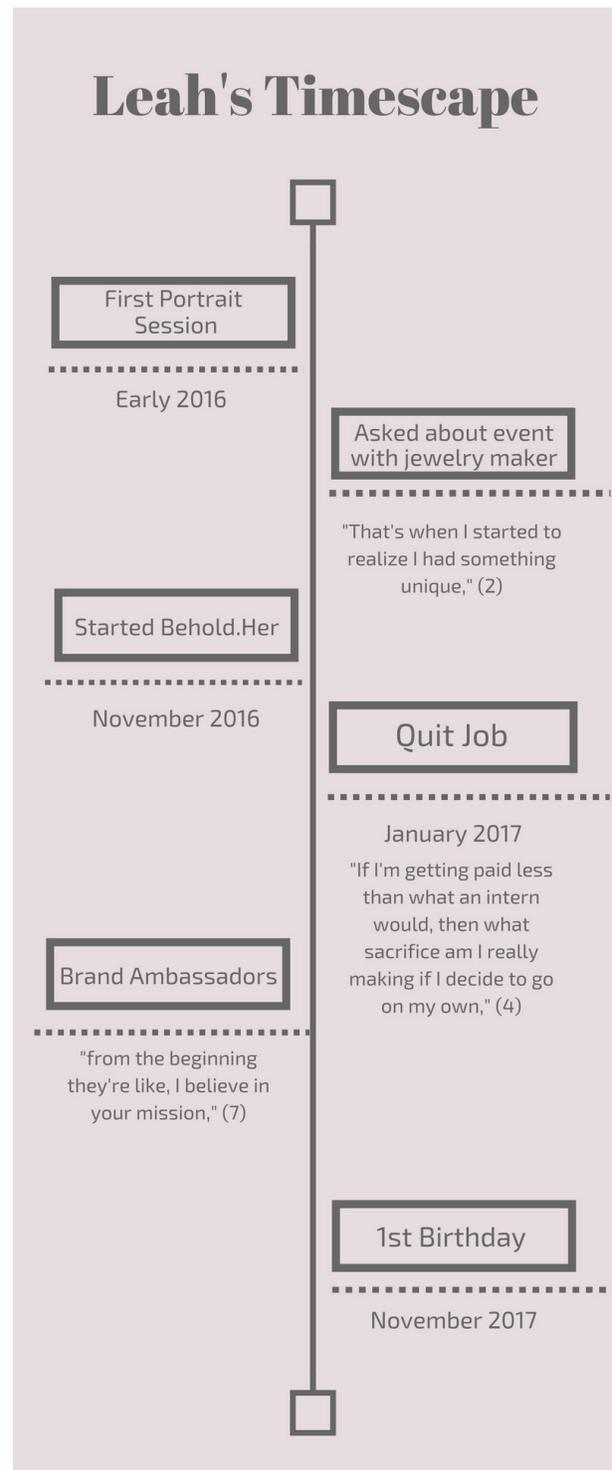"I'm working on ways to get away from being the maker," (7)

(Figure 4)

Movement within the creative space is a balance between intentional action and organic encounters. Misterek discovered other makers almost by accident as she sold her products at the Crafty Bastards fair in 2014. As her business grew, she began to gain press recognition and get interviews simply because of the small size of the creative space in the city. Beilhart also described the way that her business grew effortlessly: "things have really tumbled in the right ways," (3). The use of the world "tumbled" here denotes a lack of intentionality and a result of happenchance circumstances. But this is not always the case. Crawford recounted how she attended many events in the city when starting out in order to meet people and build her network. She described her businesses growth as a combination of "making organic and intentional relationships with people," (3). As women move within the creative space, they respond to the opportunities that arise and work to grow and build in the space.

Roles within the creative space also shift over time. Misterek started MATINE because she "wanted to make things with [her] hands," (1). Originally, she felt constrained by the amount of financial and organizational work that went into building a business when all she wanted to do was be a creator. Yet over time that desire has shifted. Now she is trying to move away from being the maker and sees her role being a support to other women. She is working on leasing a permanent studio and store space and is curating brands for her online shop that has extended beyond MATINE products. We can see this transition as a move from being in the creative space to now creating space. In the past year, Misterek opened a pop-up shop that featured some of her favorite small businesses, expanded her online shop to feature other American made crafters, and opened a holiday pop-up for local makers. She says that her outlook on supporting small businesses has stayed the same but now she's asking, "how can I help this community and bring up other people who I see a lot of potential in?" (Misterek 8). Because she has responded to the creative opportunity and grown her business with intentionality, Misterek is now in a position where she can create space to support other makers who were in her place a few years ago.

This idea of creating space is one that sets these female entrepreneurs' experiences apart from other discussions of space within anthropology. Within the creative space, makers are creating communal space for relationship building. These communal spaces look different but they operate as spaces where women can come together to share their stories and support each other within the city's creative space; thus, it exists as a subset of the creative and geographic spaces. When Misterek first held a Creating Conversations event, she was looking for a way to use her large studio space to benefit other women. She opened up her studio for other makers and artists in the city to congregate. "We're all here trying to feel out and find each other but no one can, and so it's like there's so much opportunity," (Misterek 4).

Other makers are taking advantage of this opportunity and creating their own spaces. As a business, Behold.Her exists in the overlap between the creative space and the communal space. Behold.Her creates a physical space for people that isn't

Leah's Timescape

First Portrait Session

Early 2016

Asked about event with jewelry maker

"That's when I started to realize I had something unique," (2)

Started Behold.Her

November 2016

Quit Job

January 2017

"If I'm getting paid less than what an intern would, then what sacrifice am I really making if I decide to go on my own," (4)

Brand Ambassadors

"from the beginning they're like, I believe in your mission," (7)

1st Birthday

November 2017

(Figure 5)

When Elise Crawford started Ringlet, she stepped into an open market in D.C. While there are many large consulting agencies for big businesses in the city, Crawford saw smaller businesses run by women who did not have the resources to market their businesses. She stepped into this gap and created Ringlet to "equip women to do the work that they want to be doing," (Crawford 3). Crawford moves in a way that equips and empowers women in the creative space. Different from MATINE or other makers in the creative space, Ringlet exists in a way that

is for the creative space and not simply *in* it.

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Other makers are taking advantage of this opportunity and creating their own spaces. As a business, Behold.Her exists in the overlap between the creative space and the communal space. Behold.Her creates a physical space for people that isn't "meant to be competitive… the intention is set from the beginning that people have to find an identity outside from what they probably spend the majority of the day doing," (Beilhart 2). In spaces where people are defined by what they do, an alternative space is created in opposition of societal norms and expectations

There is also a virtual component to the communal space where women are linked through common hashtags, Facebook groups, or Instagram accounts. At the Creating Conversations event I attended in the summer all of the women traded Instagram handles so they could follow each other's work. Misterek referenced the emergence of 'A Creative D.C.' that features profiles of creatives across D.C. on their website and offers support and networking events for these creatives. The hashtag #acreativedc allows creatives across D.C. to share their experiences, favorite places, and work in a virtual space where others can find and connect with them. Misterek also talked about a private Facebook group where creatives offer support by posting about events, asking and answering questions, and occasionally meeting in person together. This was a group she found by happenchance after becoming friends with various people. Even the virtual space is challenging to find and enter without previous connections and time. Yet within this space exists an opportunity for connection and support among makers working in their separate scapes.

Space is also created in the everyday life of the entrepreneur. All of the women mentioned that a motivation for starting their own venture was the ability to create ideal lifestyles for themselves. When evaluating the factors that went into starting Ringlet, Crawford said, "I knew I wanted a job that was flexible, that allowed me to make my own hours," (2). For these women, leaving a corporate job and starting their own venture allows them to do the things that they want to do and invest time where they want to invest it. The ability to dictate their own rules, travel spontaneously, spend time building relationships, and create with their own hands is worth the sacrifices and struggles along the way. For three out of the four women, their businesses were side projects before they were full-time ventures. In each case there was what I will call an 'aha-moment' when they realized that they might actually have a unique idea or when the pieces came together and made it feasible to start a venture (Figures 2-5). There was a period of growth and exploration, of taking a good idea and making it a better one, and of having to rely on someone for support in the interim before making the jump to full-time (Misterek 2, Beilhart 5, and Newhouse 5). Yet it is in making this jump that the entrepreneur creates for herself the space to design a life she wants to live.

CONCLUSION

I use the tripartite model of geographic, creative, and communal to demonstrate the spaces in which the female entrepreneur is a part. Within these spaces, she responds to the space by inhabiting, moving between, or creating space. The dimensions of the female entrepreneur can be traced along the timescape and communiscape, illustrating the different

ways that she responds to changes in time and space. There is also a dimensionality in the way that these spaces overlap and transform. The entrepreneur exists in all three, but the extent to which she inhabits, moves, and creates is not equal between them. This model allows us to understand how time and space is dynamic through the involvement of the actor along these scapes. By analyzing the everyday experiences and movement of the female entrepreneur, I humanize her story—grounding societal and economic influences in the simple, commonplace interactions of time and space.

In understanding how it takes time and space to grow a business and form these deeper connections, I uncomplicate the narrative and draw a simple picture of how female entrepreneurs can continue to enter and engage in these spaces. "We should spend more time trying to utilize each other's skills and talents and support each other because… for generations, we would always commune in a circle. We would always communicate things that were going on. We shared more time with each other. God knows what happened," (Beilhart 2). At the Creating Conversations event I recounted in the introduction, we sat in a circle. We communicated things that were going on in our ventures and business. We sat, drank coffee, and shared time together. Just as the globalization of our economy is creating space for renewed local production, the pace of a fast-moving world is creating space for crafting businesses and community slowly and intentionally. There is power in time and space set aside to translate stories and experiences across scapes.

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