

**BY HER OWN HAND: CRAFTS, CREATIVITY, COMMERCE, AND
COMMUNITY – WOMEN-OWNED, TOURISM-RELATED CRAFT
BUSINESSES IN THE VERDE VALLEY, ARIZONA**

A Dissertation

by

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ABSTRACT

The economic restructuring that occurred during the 1970s due to globalization and social change ushered in significant changes for rural communities. As a result, tourism became a popular method within economic development programs for increasing revenue often through cultural festivals. Many female crafters have chosen to utilize these events as venues for selling their crafts in order to enhance their livelihoods. The purpose of this study was to learn about female crafters in a rural area who have turned leisure activities/hobbies into home-based, handcraft tourism businesses. The focus areas for examination were 1) the meaning of creativity and craft in their lives, 2) the evolution of their creative experience from leisure to business, and 3) how they then contribute to and/or affect community development as a result. This study examined how women empower themselves through creativity and then use that power to create small businesses which, in turn, affect their lives, families and communities. In-depth interviews revealed that crafting entrepreneurs have much more complex relationships to creativity, business, and their communities than previously understood. Crafters approach small business ownership as lifestyle entrepreneurs and, in spite of many preconceptions, have diverse skill sets that inform their creativity and entrepreneurship. These study results open the door to further research on crafting entrepreneurs with the understanding that crafters take their leisure so seriously that they endeavor to reach the level of artisanship, and have shown themselves to be empowered businesswomen positively affecting their communities.

DEDICATION

For my grandmothers, both of whom were crafters. My Greek grandmother never imagined a world where a woman would have the opportunity to earn a Ph.D. My American grandmother envisioned it very clearly, but the opportunity was not available to her.

And for Mom and Dad. Wish you were here. Every day.

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1. INTRODUCTION

Some may dismiss the handcrafted object as an anachronism, a nostalgic throwback to an earlier and supposedly simpler and happier time. But for many more, the handcrafted object is an authentic experience that is personalized, individualized and humanized.

(Ken Trapp, cited in *Craft in America*, 2007 p. 16)

Rural communities have historically depended on natural resources, using agriculture, hunting, timber, mining, and fishing for their livelihoods and economic well-being (Albrecht, 2004; MacTavish & Salamon, 2003; McGranahan, 2003). As manufacturing became part of the rural economy, community employment, land use, and social patterns were altered to accommodate accordingly. The economic restructuring that occurred during the 1970s due to globalization and social change ushered in significant changes for rural communities (Falk & Lobao, 2003). As a result, tourism became a popular method within economic development programs for increasing revenue (Wilson, Fesenmaier, Fesenmaier, & Van Es, 2001), often through cultural festivals (Richards & Wilson, 2006).

Some have chosen to utilize tourism to enhance their livelihoods and deal with the challenges of contemporary life. Many female artisans and crafters, the focus of this study, prefer festivals and fairs for exhibiting and selling their goods to tourists (Wells, 1994). These micro-businesses may seem to be of little or no consequence at first glance, but their importance to both local economies and the women that own them is significant (Paige & Littrell, 2002). In fact, FestivalNet.com (<http://festivalnet.com>) lists over 25,000 festivals and fairs in North America, providing a wide venue for crafters to market their products to tourists.

The purpose of this study is to learn about rural women who have turned leisure activities/hobbies into home-based, handcraft tourism businesses. The focus areas for examination are 1) the meaning of creativity and craft in their lives, 2) the evolution of their creative experience from leisure to business, and 3) how they then contribute to and/or affect community development as a result. This study will focus on how women empower themselves through creativity and then use that power to create small businesses which, in turn, affect their lives, families and communities. It is anticipated that the study will reveal that women have multiple reasons for becoming entrepreneurs, find diverse meaning in their creative efforts and have complex relationships with their communities.

Unfortunately, this category of small business receives little attention in tourism literature, as it is not typically considered to be particularly beneficial to tourism development and study is often considered problematic due to limited capital, small profits and the perceived lack of skills of the owners (Ateljevic & Doorne, 2000). Rosenfeld (2004) also observed that these small businesses are often difficult to identify and study individually, as many operate under the radar, but, they can significantly influence the expansion of local economies. Indeed, small, local businesses are important sources of economic growth in rural areas (Altman & Johnson, 2008; Chatman, Henderson, 2002; Paige, 2009). According to the Small Business Administration, over 98% of all tourism related businesses in the rural United States qualify as small businesses. Very little is known of the effects of these small businesses

on their communities despite the correlation between tourism and small business (Fleischer & Felsenstein, 2000).

The importance of studying women-owned businesses cannot be overstated. First, as will be evidenced in the next section, extant literature is fairly silent on this topic, signifying a research area that has been largely ignored. In fact, de Bruin, Brush and Welter (2006) noted that both institutional support and funding for studying women's entrepreneurship are less than for other more "accepted" topics. Second, these small businesses exist throughout the United States exercising significant economic and social impacts. Paige (2009) noted that small craft retailers in North Carolina reported sales of over \$70 million in 1995, yet these small businesses remain unexamined. Third, this type of home-based business requires time, skills in multiple areas, commitment, and investment. See Ahl (2006), for a thorough discussion of the shortcomings of research on female entrepreneurship.

There were challenges in initiating this study. Lewis (2009) opined the lack of any studies on businesswomen in a single community for any timeframe or location in the history of the United States, meaning there were few studies from which to draw. Another challenge is that these businesses do not always fit neatly into prescribed categories and conceptual models. Women's motivations for starting a business are often different than men's. Likewise, their patterns are different (Fink, 1986). As noted by Lewis (2009), women use these businesses to achieve their own ends, not to satisfy anyone's notions of what constitutes a "real" business or business person. The need for in-depth and ongoing study of female entrepreneurship is clear. Marcketti, Niehm, and

Fuloria (2006) recognized the importance of studying entrepreneurship in a contemporary context:

The need for understanding entrepreneurship and its relationship to life quality is underscored by current societal and environmental trends such as greater choices in work, multiple careers, the growing number of female- and minority-owned businesses, the increasing need for balancing work and family issues, and the impact of globalization on community economies and employment opportunities. (pg. 244)

Women embrace a number of roles moving, changing and adapting as they strive to create the lives they envision and as life necessitates. Their lives are mosaics that coalesce into individualized works of art rather than linear ones moving in one direction toward a particular career goal. Yet traditional paradigms of success and achievement have little place for this type of life experience. Bateson (1989, as cited in Lewis, 2009) noted that single-minded focus on one goal is not a realistic measure of achievement to be universally applied. Instead, Lewis (2009) noted the importance of Bateson's suggestion that feminists instead recognize the value of lives built creatively, sometimes even somewhat chaotically, with a variety of influences, goals and achievements.

Prior to Bateson (1989), Belenky, Clinchy, Goldberger, and Tarule (1986) argued for more research focused on women's experience in order to understand women rather than the traditional one-size-fits-all paradigm of studying men and applying the conclusions to both genders. Studies of this type have been shown to judge women negatively when they do not exhibit the same qualities as male subjects rather than

exploring the notion that women simply have a different sense of self and context for experiencing life. The way to correct this oversight is to make women the subject of research about their lives without imposing traditional male-based paradigms and then measuring women against those standards.

Festivals and Fairs

Since the 1970s an increasing number of tourists have chosen to visit rural areas, changing the face of tourism in those locales (Lane, 1994). One of the more popular forms of tourism in rural areas is the festival (De Bres & Davis, 2001). Getz (1991, as cited in Mayfield & Crompton, 1995, pg. 37) suggested they are one of the three major categories of tourism attractions. Janiskee (1980) provided a common definition for festivals as “formal periods or programs of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some concept, happening, or fact” (p. 97). Community pride, regional identity, promotion and preservation of local history/culture, recreation and leisure opportunities, and an increase in tourism are all positive impacts from festivals (De Bres & Davis, 2001).

Cultural heritage is an important component of many festivals (Selberg, 2006). The public presentation of heritage and traditional culture in North America experienced explosive growth during the latter part of the 20th century. One of the ways heritage is marketed is through the sale of local handcrafts, food and similar items. Heritage days, cultural festivals and other forms of celebrating a perceived traditional past – the ‘marketing of tradition’ – are now big business (Cameron, 1987; Wells, 1994). Research indicates that heritage-destination leisure, which combines historic areas with festival

shopping and various specialty shops, has become a significant component of tourist consumption as well (Timothy, 2005).

Changes in the Rural United States

Globalization has led to a fundamental transformation in the socioeconomic structure of rural areas (Sharpley, 2004). The loss of manufacturing jobs and the reorganization of farming practices have resulted in loss of employment and out-migration (Athiyaman & Walzer, 2008), as well as other changes that have forced rural areas to reevaluate and renegotiate their economic policies and strategies (Wilson et al., 2001). Communities have begun to look to non-traditional strategies in order to survive and thrive (Wilson et al., 2001). One of the trends is an increase in the power of “the local” where residents take greater responsibility for and interest in what happens in their communities. Local policy makers, recognizing the importance of place identity, seek to institute policies that will enhance place image, making their locality more attractive to industry, investors and tourists (Dredge & Jenkins, 2003).

Most people have fairly specific ideas of what constitutes “rural” when considered in a traditional sense (Kneafsey, 2001). These views of family, friends and lifestyle have become mythologized. Some perceive rural life to be superior to urban as they believe rural areas provide a more wholesome, natural and idyllic environment. These beliefs embody romanticized ideals about a simpler, easier way of life (Kneafsey, 2001) that often do not take into consideration the tremendous diversity and challenges found in rural areas (Sharpley, 2004), as well as the complexity of rural issues (Little & Austin, 1996). There is no universal standard for “rural”. A farm in Indiana, a ski resort

in Colorado, a vineyard in Oregon, or a mine in West Virginia can all be found in rural areas, yet each has its own sense of place, its own character and its own challenges.

Defining rural has become problematic (Lane, 1994; Page & Getz, 1997; Sachs, 1996) as changes in society and technology, along with globalization, have increased mobility, altered land use patterns, and delocalized traditional economic activities. Definitions of rural now tend to focus on the concept of an urban-rural continuum (Sharpley, 2004) giving greater focus to variables such as population density and size. Utilizing traditional factors such as isolation and economic dependence on agriculture and natural resources are no longer necessarily applicable or accurate (Brown, Swanson & Barton, 2003). Additionally, the notion that “rural” has different meanings in different countries depending on circumstance, level and rate of development and socio-economic systems makes a precise definition even more problematic (Lane, 1994; Ward & Brown, 2009). In fact, Flora and Flora (2012) recently noted there is no definition for rural that suits all situations. While each method for defining rural has both advantages and limitations, given the great diversity of and within rural areas, for the purpose of this study, rural will be understood according to the U.S. Census Bureau, which does not actually define “rural” as such, but deems any area not “urban” to be “rural” (http://www.hrsa.gov/ruralhealth/policy/definition_of_rural.html).

Rural Tourism

Defining rural tourism is also problematic. Lacking a clear definition of the locale makes it difficult to precisely define the activity. Lane (1994) provided a thorough discussion of the difficulties inherent in attempting to define rural tourism and

consequently suggested determining all of its components in order to determine an applicable definition. Sharpley (2004) had a slightly different perspective, arguing that given the concept of the urban-rural continuum, as well as other issues such as consistent rural characteristics and the perceived countryside versus the real countryside, “rural tourism, as a distinctive, identifiable form of tourism, is also a relatively meaningless term...” (p. 377). He recognized the lack of consensus over what constitutes rural tourism and how to identify a rural tourist as well as the factors that contribute to this lack of unanimity. For this study, rural tourism will be understood as “a discrete activity with distinct characteristics which may vary in intensity, and by area” (Lane, 1994, p. 7).

Although tourism can have negative impacts (Butler, 1974; de Kadt, 1979; Fleischer & Felsenstein, 2000), it has been recognized as a force for the preservation of culture and heritage as the world experiences increasing globalization and homogenization (Higgins-Desbiolles, 2006). Tourism can also be a force in transforming negative perceptions of a culture or locale into viewpoints that are positive, making destinations more appealing to tourists and enhancing local pride (Selberg, 2006). Rural areas are of particular interest to tourists as they seek alternative experiences to large urban tourist destinations (Cawley & Gillmor, 2008). Local entrepreneurs are crucial to this endeavor as cultural liaisons of their communities (Shaw, 2004). It has also been well documented that strong community participation in local tourism development is key to success (Long, Perdue, & Allen, 1990; Teye, Sirakaya, & Sönmez 2002; Tosun, 2007).

Rural Tourism and Local Entrepreneurs

Local entrepreneurs are significant sources of economic growth to communities (Chatman et al., 2008; Henderson, 2002). Castle (1993) predicted that local entrepreneurship would be important as rural areas look for ways to stay economically viable in an increasingly global world. One way to do this is through the development of tourism-oriented businesses. According to the Small Business Administration, over 98% of all tourism related businesses in the rural United States qualify as small businesses. Despite the correlation between tourism and these small businesses, very little is known of their effects (Fleischer & Felsenstein, 2000). Gathering information on these small businesses is challenging, at best. Although often economically viable, they are typically too small economically to be of interest to credit/banking institutions and local governments often lack the funding to provide assistance or gather much data (Fleischer & Felsenstein, 2000).

The Consumption of Culture and Shopping

This commodification of rural areas as products that can be purchased by the consumer (Little & Austin, 1996) has led to a culture of consumption, now an almost ubiquitous element in tourism (Richards & Wilson, 2006). Timothy (2005) also argued that tourism has become a form of leisure consumption by the substantial utilization of both services and products. One of the most favored activities of travelers is shopping, which is now an indispensable part of tourism (McCormick, 2002; Timothy 2005; Tosun, Temizkan, Dallen, & Fyall, 2007) and accounts for 30% to 33% of tourists' expenditures (Hu & Yu, 2007). Littrell, Baizerman, Kean, Gahring, Niemeyer, Reilly,

and Stout (1994) studied tourists shopping for souvenirs and tourism-related merchandise. Study results indicated that over 50% of those tourists purchased crafts and local food products with handmade crafts as a particular favorite. Shoppers typically (79%) purchased craft items for display, or for use in their homes (56%) with quality of work and aesthetic appeal as the most important criteria for purchase. Littrell (1990) and Littrell et al. (1994) found that tourists purchase textile souvenirs that remind them of the place, culture and memories of their journey.

Although promotion of the local destination is of paramount importance, one of the primary goals of rural tourism is to attract tourists who will spend significant amounts of money, thereby enhancing the local economy (Long & Perdue, 1990). This demand often provides a venue for declining traditional crafts and industries thus strengthening their support (Coles, 2004). Many tourists seek locally made items in their desire for “authentic” items that have symbolic representation to the buyer (Goss, 2004). Tourists can purchase an “authentic” quilt or locally made preserves or some other item(s) as a way of retaining the sense of place experienced at the destination. However, there is also evidence that some tourists have no interest in whether the design of an item is authentic or contrived. They are simply seeking trophies (Timothy, 2005).

One of the more enduring images associated with traditional values is that of women provisioning their families and the community through the preparation of food and making items for their households (Little & Austin, 1996). Women selling these and other items at festivals, fairs and similar events reinforce that image while supplementing the family income stream as they express community support. The

reproduction and consumption of culture has made it possible for women to launch these small tourist oriented businesses while expressing their own creativity, which parallels Richard Florida's *The Rise of the Creative Class* (2002) which promoted the notion of utilizing creativity as an engine for economic growth and sustainability. Florida's perspective has offered a new context for looking at small or micro-businesses in rural areas as a creative means to provide income to residents and assist in driving local economies.

Conclusions and Purpose of Study

Economic restructuring experienced by rural communities has opened the door to increased tourism as a way to increase revenues. Cultural festivals, fairs and similar events have become ubiquitous as a way to celebrate community and entice tourists with coveted tourist dollars. As a result, some women have started home-based handcraft businesses to sell their products to tourists. In spite of the vast number of festivals and fairs, along with an unknown number of these micro-businesses, there is a decided lack of research in this area. The focus of this study will be to explore the experiences of rural women that have turned leisure activities/hobbies into home-based, handcraft tourism businesses. Focusing on the meaning of creativity and craft, the evolution of creative experience and the resulting influence on community development, this study seeks to gain insight into how women empower themselves through creativity and entrepreneurship. These topics will be explored by proposing questions designed to reveal women's experiences, thoughts, feelings, and ideas about these topics, through the utilization of in-depth interviews with respondents and key informants.

The next section will explore extant literature in the areas of women and creativity, women and business, and women and community development. In the first section, the focus will be on creativity; defining creativity, its study, how women express it in their lives, and how that expression affects their sense of well-being. The second section will explore literature about women and their complex relationships to business. In the final section, women and their influence on community development will be highlighted, including discussions of extant literature in the areas of community, social capital, business responsibility, civic leadership, and community participation. It should be stated at the outset that while some of the topics below may enter into the discussion, it is not the purpose of this study to address the issues and theories resulting from tourism impacts, the commoditization of culture, authenticity, globalization impacts, resident attitudes, paternalism, feminism, and the exploitation of women's labor or other similar topics.

The resurgence of female crafters over the last 20 years has led to a body of literature about knitting and other textile arts and their relationship to feminism, feminist activism and feminist culture, focusing on this phenomenon as a method of rebellion and resistance against a hegemonic tradition. While there is some evidence to support this perspective, there is also data indicating this viewpoint is not universally applicable (Groeneveld, 2010; Kelly, 2014; Pentney, 2008; Robertson; 2011). There is also conflicting data regarding women and their motivations in business ownership, favorable characteristics and other factors of entrepreneurship (Davies-Netzley, 2000, Heilman and Chenn, 2003; Orhan & Scott, 2001). Consequently, it is important to approach this study

in such a way that women will be able to give voice to their lived experience, rather than imposing a conflicting body of work on these business owners. This study will not attempt to speak *for* the women involved as following this course has failed to yield insight into how women view their lives. Instead, Renate Klein's suggestion that researchers speak *out* for others will be adopted (Reinharz, 1992). Fink (1986) noted the importance of gaining understanding into how women see their lives without imposing contexts upon them:

Feminist scholars have determined that women have their own sets of beliefs and patterns of action, that these are not completely derivative from men's beliefs and actions, and that they are integral to understanding society as a whole. (p. 8)

Additionally, as there is so little research into women with small, tourism-oriented handcraft businesses, there is no viable, applicable context. Women often have different motivations and goals in business than their male counterparts (Lewis, 2009). Those differences need to be uncovered in order to understand the relationship between creativity, entrepreneurship and life quality for women. Any research on female entrepreneurship should be built on a foundation that is based on the actual experiences of female businesses owners, not conclusions imposed upon them from research on male entrepreneurship or conflicting data.

Given this context, and as the purpose of this study is to explore rural women's small scale, tourism oriented entrepreneurship in the United States, it is necessary to focus on questions that explore their motivations and desires in starting a small business then branch out into areas that will explore how they manage to balance (or attempt to

balance) the diverse responsibilities of family, community, business, and self. This study is guided by the following questions:

1. What were their expectations when they began their businesses and how have they changed?
2. What were their goals when they began their businesses and how have they changed?
3. How did they acquire the necessary artistic and business skills?
4. Where do they find the support required to keep their business going?
5. What methods are used to stay fresh creatively?
6. How has their sense of self and their relationships to their art, social network and community changed by having this business?

Answers to these questions will begin to fill in some of the current gaps in literature and lay a foundation for further research into small, women-owned businesses. Evaluation of the attributes of women's entrepreneurship, what they contribute and how these businesses fit into their lives will then be possible.

2. LITERATURE REVIEW

As there is a limited and conflicting body of work in this area, sensitizing concepts were used to shape the study for research (Blumer, H., 1954; Bowen, G., 2006). Creativity, business and community development were chosen as sensitizing concepts for this study as they are central concepts to any crafting business owner. All three have a substantial body of literature which inform the guidelines of this study. In the first section, Women and Creativity, current understandings of creativity, leisure, crafting, and the relationship of each to this study will be explored through extant literature.

Women and Creativity

The drive to express creativity is highly developed in some individuals. Csikszentmihalyi (1996b) noted that, “creativity is a central source of meaning in our lives” (p. 1). Creativity brings richness, texture and meaning to life. It is a way of expressing individuality. Historically, one of the ways women have expressed their individuality is through their hobbies including weaving, sewing, pottery, music, jewelry making, needlework, painting, sculpture, paper crafting, cooking/baking, woodworking, and dance. These activities, which often directly relate to women’s traditional domestic roles, require varying degrees and combinations of creativity, artistry, skill, practice, commitment, and raw talent.

Many female artisans and crafters choose cultural festivals and fairs as the setting for exhibiting and selling their goods (Wells, 1994). Festivals and fairs provide venues for women to express their creativity and promote their small, home-based businesses while celebrating local heritage. Handcrafted goods are a way of showing love of and

attachment to community, expressions of life and experience, and, often, ways to honor the crafters' pasts and traditions (Lauria & Fenton, 2007).

There are now entire festivals devoted to female artisans and crafters such as the "Every Woman's Art and Craft Festival" in Radcliff, Kentucky (<http://www.everywomansart.moonfruit.com>). "Today's Women Arts & Crafts Fair" in Prairie du Sac, Wisconsin, and the Women's Festival of Crafts in Burlington, Vermont (<http://womensfestivalofcrafts.com/default.aspx>). Perhaps one of the most famous is the Celebration of Craftswomen show in San Francisco, CA which celebrated its 35th year in 2013 (www.womensbuilding.org/craftsfair). From coast to coast in the United States, thousands of women's crafts and other handmade items are on display. These crafts are particularly sought after by tourists seeking locally made items in the quest for "authentic" items representing the past or specific locales (Goss, 2004).

Creativity is often considered to be a form of self-expression or a way of perceiving life that is intimately connected to an individual's inner being. Creativity is often confused with originality (Runco & Jaeger, 2012) when, in reality, it is a much more complex phenomenon. Csikszentmihalyi (1996b) suggested that creativity is "any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one" (p. 28). Helson (1996) defined creativity as "the construction renewal, and revising of symbol systems in the arts and sciences" (pp. 295-296). Erez and Nouri (2010) argued that creativity must be both novel and useful or it lacks viability for implementation. Creativity is also considered to be a vital resource for the development of societal, economic and technological innovation (Cropley, 2006).

Stebbins (1992) argued for creativity as a central source of meaning in life. Some scholars have even concluded that an individual must be a non-conformist in order to be truly creative (Cropley 2006). In a discussion of the different definitions and concepts of creativity, Runco and Jaeger (2012) drew on Barron (1955) arguing that uncommonness and adaptation to reality were essential to creativity, yet preferred Stein's (1953) definition of creativity where "the creative work is a novel work that is accepted as tenable or useful or satisfying by a group in some point in time" (p. 94). This definition will be used in the current study as it is the most holistic of those discussed.

Traditionally, the study and promotion of creativity has focused on "eminent" creativity – those highly accomplished and innovative thinkers – rather than on "every day" creativity and its value (Grace, Gandolfo & Candy, 2009). Research in this field has typically focused on men, as the majority of creative achievements have been generated by men (Nicol & Long 1996, as cited by Kirschenbaum & Reis, 1997, p. 251). Creative research has often been concerned only with identifying highly creative individuals, those with high degrees of creative potential, and classification of the traits, characteristics and abilities of these individuals in order to develop measures to determine and identify other individuals who might have high degrees of creative potential (Puccio, Treffinger & Talbot, 1995). Some researchers have focused on the environmental factors that influence creative development and performance, while others explained creativity by using investment as a metaphor – creative people "buy low" by developing unknown ideas and then "sell high", moving on to the next idea, when they believe they have exhausted the potential of the first (Zhang & Sternberg,

2011). Richards (1996) argued against these dated perspectives and suggested that creativity should be viewed on a continuum rather than as an either/or personal attribute. In fact, some researchers are now recommending that future creativity scales or instruments be developed with gender norming due to gender differences in the creative process (Bender, Nibbelink, Towner-Thyrum, & Vredenburg, 2013).

Research into creative women, their processes, development and limitations has been inadequate and sporadic (Reis, 2002). It has been suggested the reason for women's lack of creative achievement is due to the focused attention required over long periods of time to attain eminence in one's field of endeavor. In spite of a woman's intrinsic level of creativity or desire to create, productive output is dependent upon "self-discipline, financial support and security, spousal encouragement and support, childrearing responsibilities, job demands, access to artistic materials/equipment, and workspace availability" (Kirschenbaum & Reis, 1997, p. 262). This may be at least part of the reason why women seldom achieve eminence with their creative work: the responsibilities that come with multi-faceted lives that can include jobs, marriage, caregiving, housework, and typically having the primary role in raising children often take precedence over the desire to focus exclusively on creative talents and interests (Bender et al., 2013; Kirschenbaum & Reis, 1997; Reis, 2002). Additionally, factors such as the tendency to be overcritical of their efforts, lower self-confidence, self-acceptance, and societal expectations about women's lives tend to discourage their willingness to fully explore their creative potential outside of traditional gender boundaries (Bender et al., 2013). Reis (2002) argued for a theory of diversification of

women's creativity that takes into account how women actually use and relate to creativity throughout their lives and day to day experience.

Leisure, Hobbies, Women, and the Evolving Contemporary American Workplace

Leisure

Writing over 30 years ago, Stebbins (1982) noted that changes to the contemporary workplace led individuals to look elsewhere for fulfillment rather than necessarily advance the concerns of traditional business and government. This is not to say that people no longer want to work hard; beliefs have simply shifted. The notion that hard work is fundamental to a worthwhile life is woven into western culture (Sanchez-Burks, 2002; Stebbins, 2004) yet human labor is meant to be productive according to the tenets of industrial capitalism (Gelber, 1999). Timothy (2005) condensed all of these concepts into one simple idea: "...leisure is the essence of life and work is done as a means of achieving leisure" (p. 8). Many individuals are simply seeking a lifestyle in which work becomes the means to an end, rather than the central focus.

Stebbins (1992, 2004) noted that as the traditional work ethic continues to wane in the 21st century, leisure activities are moving to the forefront of people's lives and this trend is expected to increase. Stebbins (2007) definition of leisure as "an uncoerced activity engaged in during free time, which people want to do and, in either a satisfying or a fulfilling way (or both), use their abilities and resources to succeed at this" (p. 4) will be the one used in this study. According to Neulinger (1981), we participate in activities from intrinsic (the desire to participate in an activity for its own sake) and/or extrinsic (the desire to participate in an activity for the external rewards) motivations.

Some studies indicate that people seek psychological reinforcement from leisure to compensate for what is missing from their work including creativity, status, competition, achievement, exercise, and leadership. Other researchers argue that people seek out leisure activities that replicate their work duties (Gelber, 1999). There is also evidence indicating a positive correlation between involvement in leisure activity and personal well-being/life satisfaction, as well as leisure as an effective way of dealing with stress while boosting an individual's overall health (Lee & Bhargava, 2004.) Stebbins (1992) also noted the importance of leisure activities that augment one's sense of well-being. Gelber (1999) opined that the creation of hobby-oriented products is intrinsically rewarding. The end result is that people seek out leisure activities in order to enhance their lives.

In spite of this greater emphasis on leisure activity, time for these activities continues to remain elusive for many women. Lee & Bhargava (2004) noted that within married households, women have significantly less time for leisure than their spouses, although a wife's amount of leisure time increases as her husband's wage level increases. The presence of children in the household reduces available leisure time as well. Unmarried people consistently have more time for leisure than those who are married, yet, there was no mention of single parent households and leisure time in this study. At the same time, there are many other factors affecting leisure in a household. Household income and education tend to positively affect participation in leisure activities while the dynamics of race and religion are insignificant. Age affects leisure activity differently. In other words, gender and marital status exercise the greatest

influence on an individual's ability to pursue leisure activity with economic status following closely behind.

Serious Leisure

Serious leisure is understood to be “the systematic pursuit of an amateur, hobbyist, or volunteer activity that is sufficiently substantial and interesting for the participant to find a career there in the acquisition and expression of its special skills and knowledge” (Stebbins, 1992, p. 3). However, Stebbins does contradict himself in this discussion. He describes serious leisure as a career, yet indicates that this “systematic pursuit” does not constitute a main source of income while still attributing serious leisure to those that do get their main source of income from serious leisure. The key seems to be in the idea that the activity enhances happiness and contributes positively to community life (Stebbins, 1992).

Stebbins (1992) identified six defining characteristics of serious leisure that sets the activity(ies) apart from casual leisure activity(ies):

- 1) The need to continue with the activity, to persist, even when one encounters obstacles.
- 2) Amateurs tend to embark on careers involving their serious leisure pursuit.
- 3) These careers require significant effort to acquire the necessary training, knowledge and/or skill.
- 4) Amateurs achieve enduring benefits from their leisure pursuit including, self-actualization, self-enrichment, self-expression, self-renewal, feelings of

accomplishment, enhanced self-image, social interaction and a sense of belonging, and the physical products of their activity.

- 5) The development of subcultures that express the values, beliefs, events, social norms, and activities of the group.
- 6) Finally, participants typically identify strongly with their pursuits.

Within Stebbins' context, a professional is, first, someone who gains at least 50% of their livelihood from their preferred activity(ies), while amateurs simply supplement their income. Second, it is assumed that a professional puts in more time than an amateur. Stebbins (2007) argued that individuals may experience closer identification with their serious leisure activities than their work/employment identity. Many model their leisure activities along the lines of a workday including goals, challenges, self-testing, and planning (Gelber, 1999). It then follows that some would seek a living wage pursuing favored leisure activities in order to create a lifestyle of their own choosing.

Women, Hobbies and Crafting

One of the foremost, historically accepted forms of leisure activity is the hobby. Hobbies link home and work while providing what Gelber refers to as “disguised affirmation” (1999, p. 2). In other words, hobbies offer the opportunity to simultaneously rebel and participate in the dominant culture while sustaining the principles of capitalism. Hobbies that echoed women's activities in the domestic sphere gained social approval over time as they reinforced female roles and were considered a form of productive leisure (Gelber, 1999) while supporting the dominant culture. Feminist researchers have examined leisure activities as settings for intentional or

unintentional resistance to societal norms (Cronan & Scott, 2008) as forms of rebellion. As noted by Cronan and Scott (2008): “Leisure as resistance has the potential outcome of enhancing individual empowerment and bringing about collective social change” (p. 21).

One type of hobby, known as crafting (Gelber, 1999), craft-making (Grace et al., 2009) and/or handcrafts (Edwards (2006), has been both a powerful and popular form of leisure activity for women. This activity includes, but is not limited to, painting, sewing, embroidery, needlepoint, quilting, jewelry-making, paper crafting, canning, metalwork, and soap and lotion making.

There is no universally accepted definition for craft (Jakob, 2013). Different countries allow for variations in classification and materials. Some classifications require the entire object be manmade with natural materials while others allow for the use of technology in at least part of the object (Kathuria, 1986). With only one or two exceptions, none of the reviewed studies provided a definition of crafting or crafts. It appears that, for most researchers, what it means to craft is universally understood. MacEachran (2004) defined a craft as “an item that fulfills a function, requires the use of the hands to create, and uses materials identified as natural” (p. 140). While this definition is technically accurate, it limits the types of materials that can be used and does not include any mention of artistry, skill or creativity. Jakob (2013) described crafting as

...an act of the combination of head and hand, and an engagement with materials, knowledge, experiences, problem finding and problem solving, cooperation and

collaboration. It is therefore also a process of self-consciousness as well as a production of public goods and community. (pp. 129-130)

This definition is a move toward the holistic, however, it implies a conscious engagement or awareness by the crafter that may not exist in all cases.

Specific themes emerged when reviewing the discussed literature:

- Objects are typically handmade, but sometimes advanced technology is involved (power tools, sewing machines, etc.).
- Construction requires the acquisition, and sometimes mastery, of a skill or set of skills over time.
- The object can be functional and/or decorative.
- Crafters work with established methods, but at a time of their choosing.
- Crafting provides an opportunity for the crafter to employ their creativity as desired.
- The finished object may be kept, given away or sold.

Given these recurring themes, for this study, crafting is defined as:

the construction of an item by hand, utilizing minimal modern technology, for functional or decorative purposes that requires a specific skill set where the crafter is free to use their creativity to individualize the item for personal use, sale or gift-giving.

There is a long, rich history in the United States of women selling their handcrafts. According to Gelber (1999), women began crafting in earnest in the nineteenth century when sewing became a pastime instead of simply a duty. These items

were then sold at charity bazaars. By the end of the nineteenth century the popularity of crafting had waned. The re-release of *Fancy Work for Pleasure and Profit* in 1905 brought about a resurgence in crafting. Women then began to use handcrafts – their fancywork – for their own financial gain instead of working for charity. These small businesses remained part-time ventures while the owners benefited from the money and local notoriety they achieved by selling their work. During the Great Depression crafting served multiple purposes. For some, it was a way to alleviate boredom. In rural areas, a craft revival occurred that evolved into somewhat of a relief effort (Gelber, 1999; Lauria & Fenton, 2007).

Crafting was still more decorative than practical and began to decline in popularity once again. During WWII crafting re-emerged, but now the focus was on its restorative aspects. Spending time on crafting was thought to heal frayed nerves and overworked minds. Throughout these years, craft kits became and remained popular – both with men and women. Unfortunately, making a craft from a kit eliminated the need for creativity, imagination or artisanship. By the 1950s crafting evolved into focusing more on do-it-yourself projects around the house. Women participated primarily in sewing and painting while men performed the more labor intensive tasks (Gelber, 1999).

Using personal creativity and learned/developed skills to increase income by selling one's handcrafts is appealing to individuals seeking alternatives to traditional employment and/or retirement options (Ray & Anderson, 2000). During the late 19th century and the early 20th, some young women had the opportunity to hone their skills in programs designed to combine artistic talent with commercial endeavors. Pewabic

Pottery in Detroit and Newcomb Pottery at Tulane University are examples of two successful programs that focused on women developing their crafting skills while training to become entrepreneurs (Lauria & Fenton, 2007). Both The 92nd St. Young Men's and Young Women's Hebrew Association (known as The 92nd St. Y) and Greenwich House Pottery have become a well-known training ground for budding crafters and artisans (Thompson & Palmer, 2012). High end craft shows, such as The American Craft Exposition (<http://americancraftexpo.org/>), the Philadelphia Museum of Art Craft Show (<http://pmacraftshow.org/>) and the Smithsonian Craft Show (<http://smithsoniancraftshow.org/>) are coveted by crafters as places to display their artistry to an international audience and announce that the artisan "has arrived". Most crafters never reach the level of artistry or success required for these shows, but they are a constant reminder of what is possible in the field of crafting.

Feminists have had a thorny relationship with crafting since the late 19th century, considering it yet another way for women to be both repressed and tied to traditional domestic activities (Grace et al., 2009). This is understandable given the sexist and condescending views of women, creativity and crafting that were prevalent in the eighteenth and nineteenth centuries. Women were understood to have the capacity for simple thought, but incapable of actual judgment. In other words, women were capable of craft, but not art. Therefore, as women were considered to be natural homemakers, anything they made was for the home and their handcrafts was nothing more than an expression of their femininity (Edwards, 2006).

Recently, crafting has undergone a cultural metamorphosis and been reclaimed by many feminists and non-feminists alike as a way to express one's creativity, learn and master additional skill sets, revalue and recapture time-honored crafts, and honor "women's work" that has been largely dismissed as unimportant. Women sometimes learn various types of handcrafting from family members and friends when they are children and young women (Gandolfo & Grace, 2010; Schofield-Tomschin & Littrell, 2001) thereby reinforcing generational ties and a sense of community. MacEachran (2004) noted that learning holistically from crafts persons is valuable as they often teach life lessons along with crafting skills.

Research has shown that women find meaning in choosing activities that convey female identity in a way that distinguishes them from the dominant male paradigms of creativity and accomplishment. Crafting carries complex and varied meanings for female crafters including a need to express creativity, a desire to relieve stress, a sense of accomplishment, a feeling of connection (both intergenerationally and to other women), a sense of nurturing others through their work, the enjoyment of gifting handcrafted items to others, and the enhancement of well-being in taking time for themselves (Grace et al., 2009). Literature indicates that amateur crafters support their communities by donating their handcrafts to hospitals, hospice and other organizations (Gandolfo & Grace, 2010). According to Jakob (2013), handcrafted objects are appealing to both crafters and consumers as a form of resistance to the prevalence of manufactured items, capitalism, and technology.

Creativity, Crafting, Well-being, and Life Satisfaction

According to Florida (2002), people increasingly define their individuality by their creativity. Yet, Haworth (1997) found that full-time working women have less time to devote to creative pursuits than even 40 years ago – an estimated 10% less – but they still find the time to express their creativity. Some women incorporate creative activities into their lives as a respite from home, family and paid work to increase their sense of self and enhance well-being (Grace et al., 2009).

Crafting is used intergenerationally to allow greater self-expression and fulfillment. Millennials/Gen Y (those born between 1980 and 1995) have a strong desire for career advancement. They have also expressed the desire for greater balance than their parents experienced between work, play, family, and responsibility (Ng, Schweitzer & Lyons, 2010). Books such as *Etsy-preneurship* (2012), *The Handmade Marketplace* (2010) and *Handmade Nation* (2008) provide a look into crafting entrepreneurship for Millennials/Gen Y. Facebook now has pages such as Handmadeology (<https://www.facebook.com/Handmadeology>) to help crafters learn how to sell online. While influenced by traditional crafting and handiwork, this new wave of artistry encourages greater self-expression and individuality. Research indicates that this age group places a high priority on maintaining a work-life balance as well as a personal connection to their work (Ng et al., 2010).

At the other end of the spectrum, Schofield-Tomschin and Littrell (2001) found that, for Baby Boomers, membership in a textile handcraft guild can enhance women's sense of self-worth as they age. The social interaction, relationships, artistry, sense of

purpose, and identity all contribute to successful aging for women 65 and older. Continuing to utilize handcrafting skills while mentoring younger generations of crafters provides women a vehicle with which to preserve a sense of autonomy as they deal with life changes. Lieberman and Lieberman (1982) found it was not unusual for individuals in the 50 to 87 age range to begin second careers selling their creative works through arts and crafts fairs. Finding their prior jobs lacking in creative satisfaction, they embarked on new creative careers. This new found independence gave them control over their work and led to new friendships with other artists. Nearly all reported that successful participation in the fairs depended upon collaboration with spouses and resulted in high levels of marital satisfaction. The tourism venue is chosen by many crafters selling the items they make during their leisure time (Richards & Wilson, 2006).

Women, Work and Entrepreneurship

The importance of women's labor was essential to agricultural success and maintaining economic order during the development of the United States (Faragher, 1981). Women have always "worked" whether their labor has been paid or unpaid or performed inside or outside of the domestic sphere. In contemporary society, women's participation in the paid labor force has undergone rapid growth (Rowe, Haynes & Stafford, 1999), yet they are still paid less than their male counterparts while their need for financial gain has increased (Owen, Carsky & Dolan, 1992). According to the Bureau of Labor Statistics in May 2014, about seven million Americans are working two or more jobs. Women represent more than half of that total and are more likely than men to juggle multiple jobs (<http://www.bls.gov/news.release/pdf/empst.pdf>). Women's

labor has increased while their economic position has often diminished (Tickamyer & Henderson, 2003). In this section, women and their complex relationships to work, family, and home will be discussed as well as women and entrepreneurship and what attracts women to the risky path of business ownership.

Women, Work and Home

During the late 19th and early 20th century women were largely confined to domestic duties as a result of policies that served to exclude them from the labor force (Davies-Netzley, 2000). The late 20th century ushered in changes to traditional gender roles and attitudes that opened up employment opportunities for women (Kaufman, 2000). Men's work patterns remain fairly uniform and rigid as a result of changes initiated by the Industrial Revolution, while women's work patterns continue to revolve around an integration of work and family needs (Beach, 1989).

A seismic shift in gender roles began as women became increasingly involved in employment outside the home. The repercussions are apparent not only in the public realm, but in the domestic as well. Research indicates that once a woman has her own income her bargaining power in a relationship increases (Kenney, 2006; Sayer & Bianchi, 2000). While earning money is not the same thing as controlling income, Kenney (2006) found women's spending power has increased as their participation in paid employment has increased. He noted that despite women's earning power, there is still a lack of quantitative data in the United States denoting how money management systems operate within couples and across population groups.

Women as Entrepreneurs

Despite the fact that women have owned businesses throughout history, interest in women as business owners is a fairly new research area (Brush & Hisrich, 1999). Until recently, studies on female entrepreneurs were limited in scope. Early research (1970s and 80s) often tended to measure women-owned businesses with male-owned businesses as the standard, failing to recognize or even explore the notion that women may approach or deal with business ownership in a different way than men. This research typically involved objective-structured questionnaires, with no personal interviewing, that reinforced established hegemonic stereotypes and failed to recognize the differences in female entrepreneurship (Stevenson, 1986). For example, one line of research concentrated on why women have fewer high growth businesses than men – making the assumption that this is the desired goal for both genders with no data to support this assertion. Factors such as business education and risk taking were examined without exploring the notion that women might have different life quality considerations and business goals than their male counterparts (Morris, Miyasaki, Watters, & Coombs, 2006). Some studies focused on comparing women's and men's personal characteristics, the influence of these on personal entrepreneurship, or evaluations of the economic success of women-owned small businesses (Loscocco & Robinson, 1991). In fact, in a review of research articles on female entrepreneurship, Ahl (2006) found that most studies still focus on the differences between male and female entrepreneurs – with contradictory results.

Many feminist researchers decried these types of studies for embracing a patriarchal perspective and called for research on women to be from women's perspectives (See for example: Lerner & Almor, 2002; McGregor & Tweed, 2002; Stevenson, 1990). According to Davies-Netzley (2000), the end of the 20th century saw a shift in perspective to studies that focused on issues surrounding women as business owners, while Loscocco and Smith-Hunter (2004) noted that most research on women that work at home is focused on home-based employment rather than home-based business. In spite of this new research perspective, the focus is still primarily on performance aspects and personal characteristics (Lerner & Almor, 2002).

Why Entrepreneurship?

Existing research reveals women embark on solo entrepreneurial careers for a variety of reasons including dissatisfaction with the rigidity of most organizations, daycare issues, the need for a second income, and the desire to be stay-at-home moms (Berke, 2003). Other studies indicate that, in some cases, women start their own businesses out of a desire to better integrate their various roles (Davies-Netzley, 2000). Orhan and Scott (2001) declared that the number one reason women (and men) become entrepreneurs is a driving need for self-achievement, while Heilman and Chenn (2003) noted the desire for a flexible work schedule which allows women the potential to achieve some sort of balance in their lives as they engage in careers they enjoy and exercise greater power over their personal schedules. While there is no prototypical model for female entrepreneurship, it appears that, overall, women find the freedom,

flexibility, control, and sense of accomplishment entrepreneurship provides to be desirable (Davies-Netzley, 2000).

Lewis (2009) noted that women use their businesses to achieve their own ends, not to satisfy anyone's notions of what a business person is supposed to be or do. A handcraft tourism-oriented business is one way to accomplish this goal. For many, the prospect of exhibiting previously unseen creativity and skills is appealing. There is also a certain amount of romanticism attached to owning your own business. The American dream is infused with ideals of individuality, hard work, personal freedom, and happiness which are consistent with the principles of building one's own business. Getz, Carlsen and Morrison (2004) argued cogently that entrepreneurship is built upon holistic ideals that allow an individual to utilize and develop a variety of talents and abilities.

Davies-Netzley (2000) found contradictions in study results when examining predictors for female entrepreneurship. First, that women choosing to become entrepreneurs are typically older, married and in a managerial or administrative occupation, then, that a married woman with young children was a more likely predictor of self-employment. Women classified as new, modern entrepreneurs typically have more education and training and have chosen to start their own businesses from a variety of available options. These women typically have a history of working in a large corporation and use the skills from that experience in their business (Marlow & Patton, 2005). Many women have embarked on the entrepreneurial path after confronting the "glass ceiling" or other obstacles to advancement. In fact, women-owned enterprises now represent about one-third of all businesses (Davies-Netzley, 2000) with women

becoming entrepreneurs at a rate that drastically outpaces their male counterparts (Becker-Blease & Sohl, 2007; Loscocco & Smith-Hunter, 2004). Female entrepreneurs now constitute the larger percentage of the self-employed and own more businesses than men in the United States (Davies-Netzley, 2000). As of 2006, two-thirds of female majority-owned firms were concentrated in retail trade and services (Center for Women's Business Research, 2009) with rural women more likely to enter the retail trade sector than urban women (Merrett & Gruidl, 2000).

According to a 2009 report from the Center for Women's Business Research, *The Economic Impact of Women-Owned Businesses in the United States*,

- There are currently an estimated 8 million businesses in the United States that are women majority-owned.
- These businesses have an economic impact of \$3 trillion annually, creating/maintaining 23 million jobs – 16% of the nation's workforce.
- If these businesses were their own economy, they would have the 5th largest GDP in the world.

In spite of these positive statistics, Ehlers and Main (1998) found that women-owned micro-businesses to be unstable and weak. They judged these businesses to be dead-end propositions reflective of women's secondary status in life that fail to yield the financial benefits anticipated by their owners. Overall, women-owned businesses still tend to average less than \$5,000 per annum.

Diverse perspectives prevail as to how women view and synthesize their various roles (Ahrentzen, 1992) – probably because women view and synthesize their various

roles from diverse perspectives. Some women identify strongly with the domestic sphere and the more traditional roles of wives and mothers while others prefer to establish careers outside the home. Some combine family and career. Some remain single. No matter what the perspective, work and home are no longer considered as “distinct social realms” (Beach, 1989, p. vii).

Home-based Businesses vs. Working at Home

Family owned businesses are fundamental to rural life and economies (Niehm, Swinney & Miller, 2008) and home-working is commonplace (Rowe et al., 1999; Ziebarth & Tigges, 2003). According to Beach (1989), the study of home-working in rural families offers the opportunity to explore how they integrate work and family life, then link them to issues such as tasks traditionally considered to be women’s work, the evolving relationship between work and family, children’s effect on home-working and vice versa, as well as how these families deviate from conventional patterns. Bird, Sapp and Lee (2001) noted that small business ownership is particularly appealing to women in rural regions given the high unemployment rate in those areas. Additionally, women with more traditional perspectives often feel it is their duty to remain in the domestic sphere and care for children (Kaufman, 2000), which can limit their options when it comes to bringing extra income into the family. As women already experience home as a place of work (Ahrentzen, 1992), having a home-based business simply adds another dimension. According to Beach (1989), rural residents show a greater propensity to engage in home-based work than urban residents and often find greater support to do so.

There are various descriptions of working at home in the current literature including home-located production (Felstead & Jewson, 1999), home-based work (Beach, 1989; Christensen, 1988), home-based business (Rowe et al., 1999), and some lifestyle entrepreneurs (Ateljevic & Doorne, 2000). These terms are based on a spatial connotation, applicable to anyone who receives financial compensation for working or producing in the home or based out of the home (Berke, 2003). As there are a variety of methods that can be used to engage in home employment, Felstead and Jewson (1999) developed a typology of positions within the concept of home-located production. One of the subgroups was classified as home-located petty commodity producers, defined as “home-located workers who form direct relations with end-users of their goods and services” (p. 16). This includes, e.g., accountants, hairdressers, mechanics, and craft workers. According to the authors, these workers are able to receive all the benefits of the goods and services they produce and sell placing them in stark contrast to those who assemble or construct products at home in return for wages.

This definition highlights some important aspects of crafters and their businesses. They control the method and means of production, decision-making, creativity, output, pricing, marketing, spatial boundaries, distribution of profits, and their time. Many could be considered lifestyle entrepreneurs – individuals that start new businesses in order pursue a specific lifestyle while earning income, rather than spend their time at a job that runs contrary to their goals (Henderson, 2002). These individuals seek independence. Marcketti et al. (2006) argued that this type of entrepreneur typically has greater focus on life quality and community and less on personal wealth. They seek a balance between

family and work as the cornerstone of personal happiness and overall health, tailoring their businesses to themselves, not themselves to their businesses. There is also evidence that lifestyle entrepreneurs tend to be dedicated to active involvement in their communities, working for social change and betterment, correlating with research discussed earlier indicating the reasons women become entrepreneurs.

Do tourism and crafting entrepreneurs have these same traits? According to Hollick and Braun (2005), tourism entrepreneurs choose businesses in this industry for the autonomy and lifestyle that are strongly tied to family and the environment. Similarly, Getz et al. (2004) found tourism and hospitality business owners to be motivated by their lifestyle and locational preferences. While exploring crafters criteria for success, Paige and Littrell (2002) noted that the crafting entrepreneur's focus on preservation of tradition, creativity, materials, and product yields a definition of success based on more than profits and growth. These businesses perceive independence, creativity, cultural identity, and promoting crafting practices as markers of success. The results of this particular study revealed that craft entrepreneurs measure their success based on a combination of business, personal and craft related factors.

Starting a business – at any level – involves a certain amount of risk – financial, personal, emotional, and social. Not everyone has the characteristics necessary to be an entrepreneur. Research has shown that some of the personality traits essential to the entrepreneurial individual include a need to create, to prove oneself, attain personal achievement, control outcomes, and to exercise leadership (Beugelsdijk & Noorderhaven, 2005). Entrepreneurs appear to have a strong drive to explore and

manifest their potential with individual effort and responsibility as motivators. These are individuals that choose to create the opportunities they seek.

Issues Women Face

The three biggest problems women face when starting a business are lack of adequate capital, lack of management experience/training, lack of marketing, and procurement opportunities and assistance – which are common to all small businesses (Burr, 1978; Loscocco & Robinson, 1991). Walker and Webster (2004) noted that female entrepreneurs typically do not have the same level of emotional or physical support as men. Women also identified personal and psychological risks to entrepreneurship that men typically do not recognize as threats.

Women starting small businesses are seldom venture capitalists. The availability of and access to financial capital is critical to starting a business as well as influencing its future performance. Although many findings are inconsistent and offer conflicting results, there is recent evidence supporting the notion that gender characterizations about women are impediments to success when they attempt to obtain financing (Marlow & Patton, 2005; Watson & Robinson, 2003). Marlow and Patton (2005) argued that it is less genetics and more the myths surrounding gendered characterizations of women in business and their ability to achieve that influence their acquisition of venture capital.

These myths are not the only issue. According to Stevenson (1986), female entrepreneurs are typically better educated than their male counterparts, yet seldom have educational backgrounds in business. Morris et al. (2006) noted women do not tend to take classes in how to start a business. In a review of current studies on entrepreneurship.

Collins-Dodd, Gordon, and Smart (2004) argued that a lack of business experience puts women at a disadvantage.

There do not appear to be significant personality/character/sex related differences between men and women that would predispose either gender to success or failure in their own business (Stevenson, 1986). In spite of this, women have traditionally been assigned descriptors that would make them seem ill suited to entrepreneurship (Ahl, 2006). Perhaps one of the most disheartening aspects for women entrepreneurs is not being taken as seriously as male business owners (Walker & Webster, 2004). While this would be disturbing to any female business owner, it is likely even more problematic for women that own craft businesses, which are typically perceived as hobbies rather than actual business ventures. This lack of professional credibility for women working at home often results in additional strain and conflict. Many women protest that their efforts are not perceived as real work as being “at home” for women has typically meant they are doing domestic work. Family members assume that since Mom is home all day she can now do all the chores. Friends assume she has time to take on extra tasks as she is unemployed (Ahrentzen, 1992; Fitzgerald & Winter, 2001). The intrusion of a home-based business into family life can lead to discord. Family members can end up resenting the time and space that is allotted to business concerns. Once established, these businesses still face significant problems such as high failure rates, low profitability (Loscocco & Robinson, 1991), low growth, and biased gender perspectives (Morris et al., 2006).

Challenges and Opportunities

Extant literature on women entrepreneurs reveals that the results of many studies find, that for women, family is viewed as an impediment to starting and growing a business (Ahl, 2006). While there are certainly challenges and opportunities to be dealt with, the notion that somehow women are incapable of having both a family and a business is archaic, sexist and historically incorrect. In contrast, literature on male entrepreneurs does not have this split between entrepreneurship and the family. Research still promotes the idea that men are primarily breadwinners and women are responsible for the family and home – then, if there is time, they can take on a secondary role as a financial contributor (Ahl, 2006).

Women typically adjust their work or careers around family as they attempt to balance self, family, career, and home (Ahrentzen, 1992). Domestic responsibilities tend to limit the time commitment women are able to make to their businesses as well (Loscocco & Robinson, 1991). While households set up and divide labor in many different ways, many couples embrace the idea that the traditional divisions of labor and responsibilities are mutually beneficial and provide the greatest benefits to both partners. However, Kaufman (2000) noted that while there is evidence that traditional divisions of labor in household responsibilities can enhance marital stability, in other cases, altering this balance can lead to additional stress in a marriage that can result in its demise.

Although an increasing number of men and women believe it is appropriate for men to do housework (Thornton, 1989, as cited in Kaufman, 2000, p. 129), Beach (1989) noted that women still tend to blame themselves when home life shifts out of

balance. While gender attitudes have become more egalitarian, women still retain a majority of the household responsibilities (Stier & Lewin-Epstein, 2000). Loscocco and Hunter-Smith (2004) noted that women often sacrifice economic success to maintain balance between work and family. Research into how single mothers that become entrepreneurs manage their time and responsibilities is still lacking.

In spite of the social changes that occurred during the latter half of the 20th century, women still tend to view themselves through a lens of old and new gender roles simultaneously. Since the 1970s as women re-emerged into the paid labor force they took on additional roles in society, rather than society redefining male and female roles (Lee, Danes & Shelley II, 2006). The notion of the Supermom or Superwoman, although impossible to attain, still appears to be the model. Many women seem to believe they must just work harder or smarter rather than allocating responsibilities to others. The conflict this sets up creates intense personal pressure.

Children are affected by their mother's gender roles as well. Schindehutte, Morris and Brennan (2003) noted that the children of working women are more likely to be independent, autonomous, self-reliant, and achievement oriented. This constitutes a reversal of an earlier belief that working mothers somehow negatively impacted their children by their absence or attention to their job (Beach, 1989).

All of these issues require the entrepreneur to make decisions about time and task allocation, personal and spatial boundaries within the house, familial and social relationships for business and personal life, as well as business decisions. Managing these various responsibilities requires negotiation, diplomacy, organization, finesse,

flexibility, and communication (Felstead & Jewson, 2000). There is a substantial amount of literature discussing boundaries, relationships, time/task allocation, etc., and what women should do to maximize and protect their interests (Berke, 2003), but, at the end of the day, it is still up to the female entrepreneur to determine the most effective strategies and make the necessary adjustments for her particular situation.

Community Development

Community Development (CD) is a popular research topic. In spite of its popularity there is very little accord on the subject. A debate in academic circles continues to play out over a variety of concerns including whether CD is a process or an outcome, a consensus on timely issues, the lack of a conceptual framework, and a common language (Green & Haines, 2008). Yet, CD dominates policy discussions throughout the world (Ledwith, 2011). CD is key to successful businesses through the support of leaders, business owners, residents, and other key stakeholders. In this section, current CD concepts will be discussed along with the influence of women on CD and their relationships to their communities and social capital, as well as what extant literature has to say about the roles and responsibilities of business owners.

Determining a precise definition for CD is problematic at best. Some choose to discuss CD in terms of processes and characteristics (Chavis & Wandersman, 1990; Gilchrest, 2003) while others talk around it (Cohen, 2001; Herbert-Cheshire, 2000; Joppe, 1996; Van Vlaenderen, 2004). Shaffer, Deller and Marcouiller (2006) perceived CD as the result of social capital and infrastructure growth over time through a

capitalistic approach. Green & Haines (2008) defined CD as “a planned effort to build assets that increase the capacity of residents to improve their quality of life” (p.7).

While these definitions and concepts are concise, they fall short of truly addressing the holistic nature of CD. Traditionally, growth has been measured via one indicator – economics. There is no argument that a community lacking a strong economic base will likely not survive. However, it takes a variety of components, all fully functioning, for a community to be both successful and sustainable making the link between CD and economic development a strong one. CD is about producing assets that can be used to improve the community while economic development is about mobilizing those assets for community betterment (Phillips & Pittman, 2009; Wilkinson, 1999).

For the purposes of this study, CD is defined as *the practices, skills and disciplines utilized by governments, community leaders, activists, citizens, and other stakeholders to empower individuals and groups to enhance their quality of life by enriching local communities through available resources*. CD cannot simply be considered to be economic growth through new investment and the development of local resources; social justice, environmental issues and the overall well-being of residents must be part of the equation as well. This more holistic perspective is slowly surpassing the more traditional emphasis on economic growth as the key indicator of success. More and more communities are seeking strategies for CD that are not only sustainable and economically viable, but also engage residents by drawing upon their skills and ingenuity in order to increase life quality for all. McGehee and Meares (1998) characterized this as “self-development” which facilitates the growth of self-reliance in

communities. They defined CD as “any local economic, social, political or environmental activity or plan which affects and is affected by those individuals within the community” (p. 6). In other words, successful CD should embrace a holistic perspective that utilizes and sustainably develops resources in ways that are beneficial to the entire community.

Despite the ongoing lack of agreement in academic circles, CD has evolved into a burgeoning industry for business interests. Gittel and Vidal (1998) noted the existence of over 2000 CD corporations invested in working with communities to improve quality of life. This network includes foundations, corporations, intermediaries, and technical assistance providers working in tandem, when necessary, with local, state and federal government agencies. The programs provided by these corporations are becoming increasingly sophisticated involving development teams, local coordinators, organizers, and volunteers – all requiring specific and focused training and management. As the federal government sends an increasing number of responsibilities back to local and state governments, the importance of CD organizations has increased as the battle for scarce resources intensifies due to increasing budget cuts. One of the current challenges in CD is to encourage efforts that are, in point of fact, locally based and controlled, rather than outsourcing to organizations that do not necessarily understand and promote the interests of the community.

Women and CD

In spite of the traditional dominance of men in CD (Stall & Stoecker, 1998), women have a long history of involvement prior to securing their right to vote. Shut out

of the political process, women put their energy to work confronting poverty and community social problems, revitalization, education, policy, and protection of neighborhoods (Gittell, Ortega-Bustamante, & Steffy, 1999). Their involvement in the prohibition movement is legendary (Rose, 1996). According to Abrahams (1996), it is this type of advocacy that focuses on community needs and then acquires the necessary resources while promoting local values that is integral to successful communities. From volunteer work to bake sales to civic and political action groups, the ongoing efforts of women working for the betterment of their communities are pervasive throughout the world. The relationships formed through these activities are essential to building and sustaining communities as well. Rowe et al. (1999) argued that home-based work can even be considered a form of CD as it is not only an income source for the family, it also has an economic multiplier effect on the community and surrounding area when numerous businesses are involved.

Influence of Festivals and Fairs on Communities

Despite their growing popularity, there is little research on festivals beyond economic impacts and the incentives to either host or attend, encouraging community spirit, identity, image, and attachment (Gursoy, Kim, & Uysal, 2004). One of the exceptions is the work done by Pickernell, O'Sullivan, Senyard and Keast (2007) in exploring social capital and networking in rural areas. The results of their research suggest that festivals not only make a significant contribution to social capital throughout the community, but benefit entrepreneurial activity as well.

Community

At the heart of CD is community. Community encompasses the shared cultural elements, positive sense of togetherness and similar social norms that can lead residents to bond together and create a feeling of belonging. Defining community is problematic. There are at least 94 definitions for community in the current literature with no consensus beyond the recognition that all these definitions have something to say about people. Close personal ties, solidarity, feelings of belonging, and self-identification with others all contribute to the cohesiveness of community from the psychocultural perspective (Huang & Stewart, 1996). Wilkinson (1991) argued that the essential component of community is interaction – the one component that endures as other ebb, flow and change. Other researchers understand community from a territorial perspective perceiving community as assortments of people in specific geographic areas such as neighborhoods, towns, cities, and relational networks people form based upon similar/complimentary interests, beliefs, rituals, and/or talents (Stukas & Dunlap, 2002). Ongoing research tends to give greater focus to the components of community, its formation and maintenance rather than a specific definition (Huang & Stewart, 1996). For the purposes of this study, community is defined as:

a group of individuals in a geographic area or relational network who tend to identify with certain cultural norms that facilitate its members achieving common goals and enhancing personal stability and security which then incentivize members to invest in the ongoing development and sustainability of the group.

Every community has a variety of resources – land, labor, capital, amenities, and public goods, as well as innovation and technology (Shaffer et al., 2006) – used to facilitate its development and sustainability. Flora and Flora (2012) identified these resources as types of capital – human, social, political, environmental, physical, cultural, and financial. The process of investing in these resources creates new resources which become these different forms of capital. This process also assists in increasing quality of life and encourages collective action within the community (Green & Haines, 2008). While the development of one’s expertise as a crafter, artist and business person falls under the domain of human capital, without interaction, these skills have no effect or influence on community. It is social capital that develops, reinforces and maintains community.

Social Capital

While there are many types of identified resources and capital, social capital is fundamental to collective action and makes it easier to deal with deficiencies in other forms (Phillips & Pittman, 2009). Social capital is one of the key concerns for CD practitioners as well as a leading trend in the social sciences and public policy (DeFilippis, 2001; Flora & Flora, 2012; Putnam & Feldstein, 2003). While there is no consensus on a definition in extant literature, many researchers have offered definitions that focus on understanding social capital as people forming and maintaining relationships in order to work together to achieve common, beneficial interests and goals (Adler & Kwan, 2002; Agnitsch, Flora & Ryan, 2006; Bridger & Alter, 2006; Phillips & Pittman, 2009).

Putnam (1995) has provided one of the more popular current perspectives on social capital. In *Bowling Alone: America's Declining Social Capital* (1995, 2001b), he made a strong case for the importance of civic engagement to a strong democracy, arguing that the United States was experiencing a significant decline in community involvement, thereby producing a clearly negative effect throughout the nation leading to “a widespread passive reliance on the state” (p. 65) and diminishing the quality of government performance. According to Putnam, many of society's ills and injustices would be mitigated or eliminated through strong associations and the proper encouragement and use of social capital. He argued that social capital is both a public and a private good, providing benefits far beyond those acquired directly. For this study, Putnam's definition of social capital will be used: “social capital refers to features of social organizations such as networks, norms, and social trust that facilitate coordination and cooperation for mutual benefit” (p. 67).

It is important to note that Putnam's ideas have been criticized. DeFilippis (2001) felt that that Putnam's conceptualization of social capital was “deeply flawed”. He argued that Bourdieu's perspective more accurately illustrates social capital. The difference here is the emphasis on economics and power via social networks and affiliations which, according to DeFilippis (2001), are missing from many definitions and understandings of social capital which fail to adequately consider the influence of social class and context. DeFilippis (2001) and Bridger and Alter (2006) present cogent arguments for maintaining that Putnam (1995, 2001b) has redefined social capital in ways that are not realistic, theoretically based or universally applicable. Nevertheless,

Putnam remains highly influential in the area of social capital and concepts for building and/or restoring communities (Bridger & Alter, 2006).

Social capital can be manifest in various ways. Some types are highly organized, such as local chapters of national organizations, labor unions or local organizations. Others such as informal groups that meet for social occasions are more loosely defined. Some forms of social capital are clearly negative in their influence such as some special interest groups and criminal gangs (Besser, 2009), yet all can affect the community as a whole when specifically targeted and/or utilized.

Putnam (1995) opined the importance of social capital in facilitating coordination, cooperation and collective action in communities. Niehm et al. (2008) suggested social capital can be observed through collective behavior, arguing that individuals within communities working together to form groups, networks and organizations are key to a successful, sustainable community. McGehee and Meares (1998) took it a step further and drew on Weber's belief that even a single individual can have such a profound effect on an institution that society as a whole may be affected. It is this grassroots type of CD, initiated by social capital, where individuals are empowered to act individually and in groups, that has the potential to secure sustainable economic, social and environmental growth for communities. In essence, all of these perspectives arrive at the same conclusion: communities with an abundance of well-developed social capital will be able to accomplish more than those lacking in social capital. These perspectives also correlate with Wilkinson's (1991) assertion that social interaction is the essence of community. Social interaction drives social capital.

Key to each of these ideas is the notion of reciprocity; understanding the importance of networking, connections, friendships, and relationships and the bonds that are created (Bridger & Alter, 2006; Putnam, 2001b). While Putnam (1995, 2001b) argued that these factors are apparent in contemporary society, Bridger and Alter (2006) countered that the agrarian communities of the nineteenth century would be needed for this type of community life. There is merit to this claim given the ongoing changes occurring in rural areas (Johnson, 2003). Yet, to completely dismiss Putnam's assertion (1995, 2001b) is to deny that people continue to network, make connections, form friendships, and affect their communities in a positive way every day. One does not have to live in a community for an extended length of time in order to establish the bonds necessary to make positive contributions.

Corporations, Business Responsibility and Strong Civic Leadership

Corporations have also affected life in rural areas and increased the need for individualized entrepreneurial action. The lack of corporate concern for residents and community in contemporary society has been well documented (Besser, 1998; Lyson & Tolbert, 2003; McGranahan, 2003). Economic changes have reduced the likelihood of corporations contributing to the social betterment of the communities where they do business, further decreasing the connection they have to the area (Besser & Miller, 2001). Small/local business owners' participation in CD is even more essential as corporate social responsibility in communities often fails to materialize.

Business social responsibility is a vital component of healthy, thriving communities. The three dimensions crucial to CD, identified by the Council of

Economic Development, include responsibility to 1) consumers, employees and shareholders, 2) the environment, and 3) the community at large (Besser, 1998). Strong business leaders that are civically engaged through business social responsibility have the potential to exert positive influence on their communities.

This influence has become crucial for communities as economic changes necessitate increasing volunteer involvement by residents. After enjoying an era of growing involvement during the 1950s and 1960s, resident participation in community groups began to languish (Putnam, 2001a). This decline continued as the 20th century drew to a close. According to Putnam (2001a), a major factor was the aging of the civic organization population without replenishment of new, younger members. Others included the growing distrust of government by the populace, a lack of social and political engagement by citizens and a general disconnection from local communities and their needs. Interest groups such as the AARP, feminist groups and environmental organizations increased in both power and political clout, but did not necessarily enhance social connectedness or motivate people to participate in civic organizations (Putnam, 1995).

More recently, Zukin et al. (2006) argued that while political engagement may be lacking by post-Baby Boomer generations, their levels of and commitment to civic engagement are actually on par with earlier generations. Their research indicates that rather than civic engagement declining, it has actually spread to more areas with people involved in a more varied assortment of activities than in earlier decades. Defining civic engagement as “organized voluntary activity focused on problem solving and helping

others” (p. 7), they found solid evidence of both older and younger generations engaging in activities such as volunteering, boycotting, working with community interest groups, and initiating their own endeavors when and where they see the necessity for involvement.

Community Participation

Community participation, at its core, is about the betterment of community (Stukas & Dunlap, 2002). Research indicates that civically engaged communities are more likely to be successful (Putnam, 1995) and there are varying responses to the call for proactive community participation (Stukas & Dunlap, 2002). Wilkinson (1991) contended that the core of community is interaction and that each actor has a vested interest in the community by virtue of their status as resident. He perceived the ideal community as an integrated body with unified components functioning as a whole. Luloff and Bridger (2003) noted that residents must become active participants in the process of CD by creating linkages that strengthen the community. The more people are invested in their community, the stronger their identification, solidarity and attachment, resulting in a stronger community.

Individuals that are locally involved tend to form community attachment (Hummon, 1992) as well as strong social ties and shared values (Cornwall, 1998). Matarrita-Cascante, Luloff, Krannich, and Field (2006) found three important predictors of community participation to be 1) the level of involvement in local activities, 2) the number of local organizations to which a resident belonged and, 3) the number of hours spent participating in local activities. Theodori (2001) argued that both community

attachment and community satisfaction are associated with perceptions of well-being. The notion of individuals participating in community in order to enjoy membership was also discussed by Huang and Stewart (1996) who recognized that the more people are invested in their communities, the stronger their identification and attachment. Green & Haines (2008) also recognized the positive impacts of participation in local organizations and institutions. Manzo and Perkins (2006) argued that affective bonds that include place attachments, place identity and sense of community are necessary for strong participation. These studies highlight the importance of interaction to successful community participation, attachment and satisfaction which can lead to stronger communities through strong bonds.

This idea is particularly important in rural areas where the relationship between personal and professional is a highly complex one. Long known for the importance of informal networks in their communities, rural areas depend on the strength of these bonds for businesses to thrive, as their markets are more restricted than in urban areas. Strong ties between business and community are essential for new entrepreneurial activity as well (Bosworth, 2012).

Literature indicates that individual participation is crucial for communities to flourish. Entrepreneurship is one of the most basic and binding ways for an individual to participate in community. Financially and emotionally invested in their business interests, the success of the community becomes tied to their own. O'Toole and Macgarvey (2003) noted that research on how small business owners see their responsibility to the community is lacking. Additionally, the effects of tourism

development on residents' attitudes toward community attachment are still unclear (Huang & Stewart, 1996). Cogswell (1996) opined that without the commitment and participation of locals, cultural tourism is likely doomed to fail. Clearly, research into the relationships between small business owners, – in this case, women entrepreneurs – tourism development, community responsibility and community attachment is needed.

Women's Participation in CD

Women's involvement in CD has influenced many of the changes that have permeated the United States. As discussed, rural areas, in particular, have experienced challenges to their established traditions. Family structures, traditional forms of employment and natural resource allocation and development have all changed. Reductions in funding require greater participation from residents to maintain programs and activities, yet community participation plummets as residents work longer hours or extra jobs to make ends meet (MacTavish & Salamon, 2003). Shortages in trained medical personnel leave families to provide care for aging parents and friends (Glasgow, 2003). Shortages in educational funding contribute to lower academic achievement and fewer programs for children and teens which can lead to problems with gang membership, illegal drug use, alcohol consumption, teenage pregnancy, and violence (Lichter, Roscigno, & Condrón, 2003). In spite of these changes, rural women still typically maintain traditional roles and functions within the community.

Yet when women are involved in CD their influence is palpable. Research suggests that when they are involved in CD groups, typically at the leadership level, planning tends to be more holistic and broad based – encompassing more of the needs of

the community (Gittell et al., 1999). Unfortunately, much of their work, at any CD level, is undervalued. Studies indicate that masculine definitions of development, participation and/or innovation often limit women's benefits from policy changes as well as labeling their contributions as irrelevant (Bock, 2006). Much of their involvement is also deemed to be invisible as it occurs through volunteerism (Abrahams, 1996) and women themselves tend to underrate their contributions (Petrzelka & Mannon, 2006).

Men and women tend to focus on different community needs. Women typically focus on issues concerning raising families, better schools, improving housing conditions, and safer neighborhoods (Stall & Stoecker, 1998) while men focus on more formalized, hegemonic positions (Abrahams, 1996). Recognition of women's diverse focus complements research (Bateson, 1989; Lewis, 2009; Reis, 2002) recognizing they tend to apply their time and talents in a variety of ways, rather than single-mindedly.

According to Pigg and Bradshaw (2003), rural CD no longer relies on the old model of locality-centered development which focused on the mobilization of local resources to address community problems. Depending on outside industries that may or may not meet the needs of the community is also no longer applicable. Instead, the focus is on a loose collection of approaches the authors term "catalytic development" (p. 387). The emphasis here is on leveraging local resources and networks to find local solutions in regional and global exchanges. A broader-based, more holistic model that empowers individuals within their communities to utilize their skills, leverage local resources, collaborate, and determine/meet the needs of residents is now in play. In short, the focus is on moving toward a locally-empowered, sustainable model of CD.

Conclusions

This review of current literature reveals that there are still substantial gaps in research on women and their connections to business, creativity and CD. Working women are ubiquitous in society, yet they still struggle to reach an economic position equal to the amount of labor they put forth (Tickamyer & Henderson, 2003). While most areas of women's work have been the subject of extensive research (Davies-Netzley, 2000; Merrett & Gruidl, 2000), research on the topic of women as business owners still remains largely unexplored in many areas (Loscocco & Smith-Hunter, 2004). Women should be considered in their own segment of entrepreneurship rather than imagining them as "unique individuals who overcame overwhelming obstacles to succeed in a 'male' business sphere" (Lewis, 2009, p. 140). Failing to recognize the differences between men and women as entrepreneurs provides only one measure of success in business – the traditional hegemonic perspective which extant literature has revealed to be an unrealistic one for the female entrepreneur.

As demonstrated by the literature, people undertake productive leisure activities, hobbies and entrepreneurship for a variety of reasons. Some have a desire to express their creativity and gain greater meaning in life (Csikszentmihalyi, 1996a), others wish to enhance their sense of belonging (Gelber 1999; Marcketti et al., 2006) and broaden their sense of identity (Florida 2002). This type of business has moved far beyond women selling their wares as they can at festivals. Creative participation of this type at cultural festivals, fairs and bazaars has become a status symbol. While there has been extensive research done on women with handcraft businesses in low-income countries

(See for example: Alam, Jani, Fauzi, & Omar, 2011; De Vita, Mari, & Pogessi, 2013), very little has been done in the area of women that own home-based, tourism-oriented craft businesses in the United States.

The growth of crafting in a community through individuals and groups is a form of social capital that encourages CD through the expansion and reinforcement of human, financial and cultural capital. Choices made by crafters can influence the community through where they shop, the groups they join, the causes they choose to support, and where they sell their goods. They influence community through their art; the forms they choose to promote along with the signs and symbols used in their creations. The choices they make have a direct effect on their communities and, more indirectly, the policies and direction of their leaders. Additionally, the greater expertise they attain both in their creativity and business, the greater benefit they are to their communities.

It is clear from the literature that women start businesses for diverse reasons. They come from different backgrounds. They are well-educated. They want to live life on their own terms, expressing their creativity and talents as they see fit. However, very few of these small, tourism-oriented, handcraft businesses will generate a sizeable income. Yet given the number of women starting their own businesses – the number keeps growing – and the economic impact of these businesses, women are clearly not listening to the arguments made against this type of entrepreneurship. The question of what motivates women to initiate a small crafting business and persevere becomes a focus of inquiry. The concept of lifestyle entrepreneurship in which women are able to conduct multi-layered lives with a variety of purposes, rather than the more traditional

context of striving toward one monolithic goal in life, is one viable explanation. Yet, given the current lack of research in this area, this idea is currently nothing more than conjecture. In-depth inquiry in order to gain insight into motivations and experiences is the next step in gaining understanding of these entrepreneurs.

3. METHODOLOGY

Study Context

As the purpose of this study is to learn about rural women that have turned leisure activities/hobbies into home-based, handcraft tourism businesses, the Verde Valley (VV), surrounded by the Mingus and Woodchute Mountains in Arizona, was chosen as the research site due to the variety and scope of artisans and crafters in the area (http://www2.census.gov/geo/ua/ua_list_all.txt, October 18, 2012). The VV straddles both Yavapai and Coconino counties with an estimated population of 77,000 (<http://verdenews.com/main.asp?SectionID=292&SubSectionID=1508&ArticleID=3706>, October 18, 2012).

The VV has a rich human history dating back 11,000 years. Extant archaeology points to the original human settlement of the VV by members of the Clovis culture. For thousands of years, hunter-gatherer and then farming societies settled throughout the area (Cowan, 2011). The Yavapai and Apache, who had lived in the VV for over four hundred years, were forcibly relocated to the San Carlos Indian Reservation 180 miles southeast in 1876. Approximately 1,500 individuals were forced to make the march during the winter which led to the deaths of several hundred. In 1900, about 200 returned to the VV and reside in the Yavapai-Apache nation as a culturally distinct group (<http://yavapai-apache.org/exodus/1262819> June 15, 2015).

Both Spanish conquistadors and, later, American mountain men and explorers roamed the VV before waves of settlers moved in from the east and requested military protection from the federal government. Fort Verde was established in 1865 while

Arizona was still a territory and remained in use until 1890 when it was abandoned. Eventually, the property was sold and a store was built which became the foundation for the town of Camp Verde. Stories of a rich ore deposit in the Black Hills led several men to seek out potential mines and file claims that eventually evolved into the United Verde Copper Company (UVCC). While Eugene Jerome, for whom the town was named, financed the venture, William Andrews Clark was the owner and developer of what became, at that time, the fourth largest city in Arizona and one of the largest copper mines in the world. In 1910, Clark, an adroit businessman and investor, as well as one of the 10 wealthiest men in the United States at that time, purchased 1,200 acres situated below Jerome and built Clarkdale for the employees of his mine. Clarkdale, was Clark's vision of a utopian community with broad streets, brick houses and many amenities to enhance residents' lives.

As settlers continued to move into the VV during the 1870s, a stand of cottonwoods near the Verde River became a popular gathering spot and, soon, there were homesteads and roads that became the town of Cottonwood. During this time settlers moved into the Oak Creek area and began farming. While there was some settlement of the Sedona area during the latter part of the 19th century, Sedona itself was not founded until 1902 when the first post office was established by T.C. Schnebly who named the town after his wife. Agriculture and mining were the mainstays of the VV until the 1950s when the area became popular as a tourism destination (Cowan, 2011).

Today, Sedona, Jerome, Clarkdale, Cottonwood, Camp Verde, Lake Montezuma, and Cornville are all included in the VV. Sedona and Jerome, in particular, play host to a

number of galleries and arts and crafts shops. Tlaquepaque, the arts & crafts village in Sedona, is a tourist attraction in its own right (<http://www.tlaq.com/>). Jerome, the former copper mining camp once known as the “Wickedest City in the West” (<http://www.jeromehistoricalsociety.com/>), has evolved into an artist community of about 450 and is a tourist favorite (<http://www.azjerome.com/>). Other towns in the VV, while not as well-known as Sedona and Jerome, are home to many crafters and artists as well, with Cottonwood, “The Biggest Little Town in America” (Killebrew & Verde Historical Society, 2011), on the rise as an artisan center. Festivals and fairs are held around the VV throughout most of the year and are a favorite with tourists (<http://www.sedonaverdeVV.org/eventsandfestivals.html>).

Feminist Research Methods

As demonstrated in the literature review, there are substantial gaps in extant research on women and their lived experience in relation to creativity, entrepreneurship and community development. The proposed research questions require a research paradigm that will allow for women to give voice to their reality without having a presumed experience model applied beforehand. Many researchers (See for example, Hesse-Bilber, 2007; Miller-Rubino, Jayaratne, & Konik, 2007; Reinharz, 1992) have noted that feminist research embraces a diverse range of methods rather than a specific style designed to be applied to all feminist studies. The diversity of methods embraced by feminist research provide the required environment for this study.

The emergence of feminist research methods in the 1970s were in response to perceived flaws and prejudices in traditional patriarchal-based research. Feminist

research charged that traditional research typically did not embrace the “other”, the marginalized or the oppressed. The goal of feminist research was, and still is, to give voice to these groups and thereby create deeper, richer, lived knowledge situated in the experience of the many, not just the privileged few. Feminist research embraces the notion that people are active, knowing subjects and it is only in treating them as such that we can develop the collaboration necessary to tap into their lived experience (Hesse-Biber & Piatelli, 2007). Providing women with the space to give voice to their lived experience has the potential to reveal actual information, instead of speaking *for* them, applying a contrived construct, and then labelling the results “knowledge about women”. Feminist research requires new questions, fresh perspectives and a willingness to move beyond traditional, androcentric research paradigms and disrupt the status quo (Hesse-Bilber, 2007). The next three sections will briefly demonstrate the importance and necessity of utilizing qualitative methods to determine participants’ lived experience in order to fulfill the stated purpose of this study.

The Experience of Creativity

Researchers have decried the lack of understanding into how individuals experience the creative process. As most studies have relied on quantitative methodologies, Nelson and Rawlings (2009) noted both the importance and viability of using a qualitative approach when embarking on exploratory, generative inquiry into the area of creativity. The point is not to measure creativity in individuals, which is highly subjective and difficult to identify (Cropley, 2000). Instead, the goal is to examine individuals’ perceptions of their own lives, explore the meaning they derive from

expressing their creativity, while investigating their notions of well-being or happiness. While determining happiness or well-being is also a subjective process, Gelber's evocation will be adopted for this study: "...investigators should take participants' description of pleasure at face value" (Gelber, 1999, p. 9).

The Experience of Entrepreneurship

As noted in the literature review, research into women and business remains a largely unexplored area. The prevalence of quantitative research and its limitations are evident in extant research on female business owners. For example, Kuratko, Hornsby and Naffziger (1997) examined owner's goals in starting and sustaining their businesses. Data was collected from 254 entrepreneurs in the Midwest; 166 men (77.2%) and (22.8) 49 women. While the study collected important data, the research results were limited as a structured instrument was developed *in order to restrict variation among participants' responses* (italics added). This choice eliminated any opportunity for participants to deviate from the designated options, which were developed from "existing research and theory" (pg. 24). It is little wonder the results yielded significant statistical variation in only one category, Family Security, a goal which men appeared to place greater importance on than women. While the categories addressed a broad range of variables, such as personal growth, meeting the challenge, and acquiring personal wealth, the understanding and expression of each can differ significantly between individuals and genders. Without the collection of qualitative data for examination and study, the results leave the reader with the notion that both men and women have the same motivations

and goals in entrepreneurship. This cannot be assumed and stated as fact without further investigation and testing.

The Experience of CD

As noted by Ahl (2001), beliefs that women are primarily suited to be caregivers of one form or another is still the dominant discourse. This assumption immediately informs how women will be considered, not only as entrepreneurs, but also as to which roles are appropriate for them within their communities and how effective/successful they will be perceived to be by others. These assumptions shape research as well (Foucault, 1972 as cited by Ahl, 2006, p. 597), when issues such as gender, business, economics, and society are approached. As long as women are relegated to being the “support systems” of their communities, their efforts, entrepreneurial and otherwise, will not be fully recognized or considered to be as valuable as those of their male counterparts. The differences women exhibit in goals, processes and approaches will continue to be considered inferior (Ahl, 2006). Delving into women’s experience and accomplishments through qualitative research is an important step toward correcting this injustice and provides the opportunity for researchers to begin to understand women’s actual roles in CD.

Qualitative Research Methods

Qualitative research developed as an alternative paradigm to the long-standing tradition of positivist inquiry and quantitative methods. This innovative methodological approach yielded much of the seminal research in tourism studies from the 1960s through the early 1980s (Riley & Love, 2000), although not without facing serious

obstacles. Challenges and struggles in the 1970s and 1980s threatened to completely derail qualitative inquiry (Denzin & Lincoln, 2013). Charges that qualitative research was simplistic and undisciplined led to stronger consideration of methods and processes, as well as an increasing realization of the value of qualitative research in the social sciences. As a result, qualitative research has come to be considered more than simply a set of methods; it is now a solid research strategy (Phillimore & Goodson, 2004).

Denzin and Lincoln (2011) defined qualitative research as:

...a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (p. 3)

Arguing that qualitative methods enable the researcher(s) to understand the world in a different way than in the standard positivist tradition, Denzin and Lincoln (2011) emphasized the importance of naturalistic inquiry, the “investigator(s)-as-instrument”, and inductive analysis in research. As this study is exploratory in nature, Lincoln & Guba’s (1985) perspective was adopted in which social phenomena are examined with minimal a priori presumptions of explanation.

Tourism Studies and Qualitative Research

Qualitative research methods gained momentum in tourism studies during the 1990s as researchers found quantitative methods inadequate when addressing subjects such as understanding, meaning (Riley & Love, 2000) and human dimensions (Phillimore & Goodson, 2004). Phillimore and Goodson (2004) recognized the lack of in-depth understanding in many areas in tourism studies, arguing for methodologies and practices that would lead to this type of research. They opined that as tourism is a largely socio-cultural activity, an in-depth understanding of the meanings related to the construction, deconstruction and reconstruction of tourist spaces over time is needed. Noting the deeply personal nature of tourism, they argued for a more subjective approach to studying the experiences and perceptions of both the host and tourist. Jordan and Gibson (2004) noted the importance of increasing the use of qualitative methods in tourism research, acknowledging that it is typically well done methodologically and statistically, but does not reflect inner meanings and experiences of those involved in the tourism experience. While qualitative methods continue to be incorporated into tourism research with increasing frequency, quantitative methods remain the norm for most researchers (Dwyer, Gill & Seetaram, 2012).

In 1995 in the introduction of an issue of *Annals of Tourism Research* devoted to *Gender in Tourism*, Swaim noted the lack of discussion or application of feminist theory to tourism studies. While this issue did initiate the sub-field of feminist tourism research, progress has been stunted and uneven (Figueroa-Domecq et al., 2015). Studies such as Small and Harris (2012), Wilson and Little (2008) Jordan and Aitchison (2008), and

Aitchison (2005) have made significant contributions to the discourse on feminist tourism research. They also highlight the need for more diverse and integrated study. In 2011, Pritchard, Morgan and Ateljevic noted an increase in gender tourism studies, yet recognized feminist tourism research was still lacking a substantive body of work. In an analysis of tourism gender research, Figueroa-Domecq et al. (2015) noted that while women's contributions to tourism as both consumers and producers has been historic and extensive, "...tourism gender research remains marginal to tourism enquiry, disarticulated from wider feminist and gender-aware initiatives and lacks the critical mass of research leaders, publications, citations and multi-institutional networks, which characterize other tourism sub-fields" (p. 87).

As the stated purpose of this study is to obtain in-depth information about women's relationships to their tourism businesses, creativity and communities, and there is so little information on this topic in current literature, it was necessary to determine a research method that would encourage women to relate their experiences, reactions, emotions, opinions, concerns, and ideas. In-depth interviews are a qualitative method shown to provide such an environment and have become an accepted qualitative technique key to feminist studies (Stewart & Cole, 2007). This process has long been utilized in feminist research with the goal of building theory based upon the lived experiences of women, recognizing that "woman" is not a term that can be universally applied to the lived experiences of all women (DeVault & Gross, 2007).

Study parameters. Participants were recruited from local groups via social media, notices and the snowball method¹ with the goal of including a wide range of crafters in regards to age, types of crafting, skill levels, and business size and duration. All participants were required to meet the following criteria:

- Female, between the ages of 18 and 75.
- Own a majority share (51% or more) of a home-based crafting business.
- Sell a majority of their products through tourism venues such as, but not limited to, festivals, fairs and bazaars.
- They may sell products in retail establishments, but may not be the owner of the establishment.
- The crafter must make at least 85% of each product herself.
- The crafter must have been in business for at least three years.

All participants were given pseudonyms in order to protect confidentiality (McGehee & Santos, 2005).

Data Collection

Study Context

I first became interested in this topic 30 years ago while attending the Covered Bridge festival in Parke County, IN for the fourth time (http://www.coveredbridges.com/index.php/covered_bridge_festival?cfid=11). As I talked to various crafters I began to understand that their motivations, goals and

¹ Snowballing is a variation of convenience sampling in which participants invite others appropriate to the study to join the sample (Miner-Rubino, Jayaratne & Konik, 2007).

experiences were much more varied and complex than they might appear. Over the years I have attended numerous festivals, fairs, bazaars, and similar events in many states and talked to many crafters. These experiences are what eventually led me to the exploration of micro crafting businesses in the VV.

The study was conducted from October 2014 through mid-April 2015. The study context encompasses 15 craft fairs and festivals, interviews with 12 crafters, and two key informants. There are very few festivals or fairs in the late spring and summer in the VV due to the hot weather. The majority of festivals and fairs are held October through mid-December, usually on Saturday. A few run for two or three days. Some Saturdays there are as many as four in one day, while other weekends there are none.

According to the crafters, the new festivals and fairs year begins on the second Saturday in February at the Clemenceau Heritage Museum in Cottonwood with the annual “Arts & Crafts American Style” show (<http://www.visitarizona.com/events-calendar/annual-arts-and-crafts-american-style-show-02-14-2015>). Cities/towns holding fairs during the time period of the study in the VV included Sedona, the Village of Oak Creek, Cottonwood, Camp Verde, and Clarkdale. I also traveled to Flagstaff in mid-November to attend the annual Mountain Campus Holiday Arts and Crafts Fair to benefit the United Way of Northern Arizona on the Northern Arizona University campus, spending 3 hours exploring booths and talking to vendors to see how this popular craft fair compared to those held in the VV (<http://news.nau.edu/holiday-arts-crafts-fair-benefit-united-way/#.VcpExLVpss4>).

Participant Observation

Participant observation was employed in this study to facilitate data collection. This type of fieldwork is an established research method and integral to gaining understanding of social phenomena (DeWalt & DeWalt, 2011). Participant observation signifies that the researcher will both participate and observe by “raising their awareness of the details and interactions that occur within given situations” (Jaimangal-Jones, 2014, p. 42). Active participation was utilized with an eye toward interacting at a level conducive to gaining understanding of the festival culture (Jaimangal-Jones, 2014). This was my role as a participant observer; I observed both crafters and their crafts, other vendors, and consumers, looking for types of interaction, consumer response to the various booths and items available, use of space, and other phenomena that could potentially be of value in data collection. In order to remain unobtrusive, notes were not written during these encounters, but as soon as possible once I was away from the event.

Each event was approached in the same manner: I would walk the site once to become familiar with the area, noting which booths were selling handmade items, commercially produced merchandise, food, or some other items. Then I spent time at each booth, observing how vendors related to customers, customer reactions to merchandise, and talking to vendors and customers when possible. The participants in this study were observed to be the most frequent crafting vendors in the VV.

News travels fast in the VV. Within two weeks the study was a known commodity at the festivals and some vendors wanted to talk to me even if they were outside of the parameters of the study. There seemed to be some sort of status for them

to be able to say they had talked to “that girl”, while some remained suspicious and wanted nothing to do with me². I wanted to observe the set up and tear down of these events, but that was not allowed.

Participant observation entailed more than simply walking around and looking. There were conversations with participants, other crafters, vendors that sold commercially produced merchandise, and vendors outside the parameters of the study. My own background includes sewing from an early age as well as professional costume design and execution, and quite a few crafting skills. For some vendors, particularly those that were a bit shy, finding out that I understood their process opened the door to conversation. Although I may have talked to a vendor in the past, I still made contact if they were at the current festival. Crafters were always focused on the questions I asked during the interview process. However, when working a craft fair, their focus was on the event and the information I received was different. There was always something to tell about how sales were that day and why, how they read the crowd, their plans for the next festival, about new and old vendors and what they thought about their contribution – good or bad – to the event.

Some crafters were very outgoing and would engage with customers immediately. Others let the merchandise speak, simply giving a greeting and offering assistance if necessary. Some were very good at marketing and some were better than others at displaying their merchandise. Unfortunately, time spent at a booth examining

² A few vendors’ suspicions revolved around the idea that this “research” was for either the federal or state government and they refused to talk to me because they thought I was a spy.

merchandise did not always correlate to a sale. Sometimes a customer would appear to be very interested in a specific item or items, ask many questions, spend a lengthy amount of time with the vendor and then suddenly walk away. Conversely, some would walk up to a booth, barely speak and then purchase something. Most vendors were quite good at articulating the merits of their merchandise: the quality of the components, what inspired them to create a particular item or line of goods and/or offering ideas for use. A few barely spoke unless asked a question. One thing that was evident in most was the love and pride these crafters have for their work. Some customers said they return every year to buy from certain vendors and how they prefer handmade items. Others were less enthusiastic about handmade items and come for “the cheap stuff”, meaning commercially produced items.

Some festivals and fairs had food for sale and activities or play areas for children. Events with these venues were observed to attract more families than those without them. Some individuals, couples and families do little shopping when attending one of these events. They use them for socializing and connecting with friends or as a way to entertain their children and the areas devoted to socializing, food and children were always the most active of an event.

Spending two to three hours at a festival was not unusual. Overall, I logged over 35 hours at festivals, had conversations with more than 60 vendors, spent over 30 hours interviewing, and had conversations with more than 25 customers and event attendees, as well as the time spent talking to key informants outside of the interview process. There were also conversations at grocery stores and other locales in the VV when

stopped by someone who knew about the study and wanted to talk. Additional hours were spent identifying and exploring websites/online stores where participants purchase supplies. Visits to the festivals, fairs and other encounters were summarized in field notes.

Recruitment and Interviews

Crafters were recruited via social media, notices and the snowball method, with the latter being the most effective. It should be noted at this point that there are many crafters in the VV that have a “crafting business”. However, upon inquiry, most of these businesses are such in name only. Many crafters sell only to family and friends, or at the annual church bazaar, or, as was often the case, they have a “crafting business”, but do not really sell, sell very much, are going to start selling “soon”, or as soon as they figure out how to do it. Garnering the necessary information to get started as a vendor is not easy in the VV. Crafting businesses require a substantial time commitment that many women do not have the ability to carry out or, in some cases, have the interest, to devote to developing or maintaining such a business. However, there appears to be social cachet and personal pride in saying you “have a crafting business”, whether or not it is an actual business.

In addition, two key informants were enlisted for interviews independent from participant interviews. The utilization of key informants in qualitative research has been shown to be advantageous in the collection of quality data in a limited time frame (Marshall, 1996). The value of a good key informant is evident in Whyte’s (1943) *Street Corner Society*. Key informants were identified and engaged according to Tremblay’s

(Burgess, 1989, as cited by Marshall, 1996, p. 92) criteria: role in community, knowledge, willingness, communicability, and impartiality. These individuals are known for their long term experience, knowledge and expertise about the VV and the crafting community. They were identified by participants in the study. I was introduced to them by one of the business owners at Clarktoberfest at the beginning of October. One was the niece of a crafting business owner and another was a sister of another owner. Short conversations with them led me to quickly understand that they would have rich, theoretically relevant information. Each participated in an in-depth interview and several shorter conversations at a few festivals. Key informants were particularly helpful in understanding “the big picture” of crafting in the VV. As they are not focused on a particular crafting business, yet participate in the crafting culture, they often had different perspectives and information than the participants. Key informants also filled in the gaps about how the crafting culture operates in the VV.

The in-depth interviews utilized in this study proceeded on the following assumption: meaning emerges from social interaction and is understood through the process of communication (McGehee & Santos, 2005). Data was solicited through open-ended questions that were predetermined, phrased and sequenced in such a way that they were easy for the participants to understand and stimulated spontaneous, focused discussion. As interviews took place in public areas, audio recordings were not feasible, given the legal considerations. Participants gave permission for additional contact, if necessary, to clarify or provide additional information. Eventually, it became clear that I

had reached data saturation as no new concepts, ideas or categories were being generated using constant comparison (Vogt et al., 2014).

Interviews were conducted at various locations throughout the VV from mid-November through mid-April due to participant scheduling conflicts that revolved around craft-making, preparation for and attendance at festivals and fairs, family, work, and other obligations. The questionnaires in Appendices I and II were used during the interview process. Although participants were asked for an hour to an hour and a half of their time, interviews ran two to three and one half hours. This was the choice of the participant/key informant. All were quite verbose and enjoyed talking about their businesses, lives and how they related to the study. Field notes were written during and after each festival, interview and most random conversations.

Materials

The research instrument is comprised of “Appendix I” which guided the in-depth interviews. “Appendix II” was given to participants to complete. The questions were developed based on the literature review, the purpose of the study and constructed to be clear and easy to understand for the participants, while facilitating open-ended discussion. As the literature review revealed a decided lack of research in this area, the questions were constructed with an eye toward gathering the data necessary to create a foundation for understanding women-owned, tourism-oriented, crafting businesses.

The questionnaires were employed in order to answer the presented research questions. Each participant was given a questionnaire (Appendix II) to complete, which opened the conversation as we discussed their responses. The questions for the

researcher (Appendix I) were then used to inform the in-depth interview. Participant feedback was explored and additional questions were asked in order to clarify their responses or expand on a specific idea.

Coding

First, interview transcripts and participant observation notes were read several times to review the data and determine if any statements required additional clarification. Second, participant responses to Appendix II were extracted. In Vivo Coding³ (Saldaña, 2014) was employed in order to maintain the paradigm approach of the study to rely on women's voices to articulate their lived experiences rather than applying a predetermined context that may not accurately exemplify their situations. Those codes were then examined for similarities, patterns and significance and sorted into clusters of themes. For example, when responses concerning creativity were studied, it became clear that some were reflective of crafters' relationships to learned skills while others were indicative of crafters' relationships to more esoteric ideas. Themes were borne out of the study of and reflection upon crafters' responses; they were not predetermined.

Then each participant transcript was coded once again, this time by each section – demographics, creativity, business and community development – and a thematic statement was developed for each that encompassed the meaning and characteristics of that particular section. Finally, the various meanings were formulated into thematic clusters and compared to the original interviews in order to validate them. These themes

³ In Vivo Coding (Saldaña, 2014) uses the statements of the participants as codes rather than researcher-generated words and phrases.

were then integrated into a lengthy description of the focus areas for study (Saldaña, 2014; Lee, Dunlap & Scott, 2011). Any details that could identify a specific crafter have been omitted or obscured to protect their anonymity.

Trustworthiness

Several methods were employed in order to enhance the rigor of the data generation and the verisimilitude of the findings. First, member checking was utilized throughout the interview process and in conversations with participants after their interviews (Lee, Dunlap & Scott, 2011). This process allowed testing for data saturation and reinforced data validity. Second, at the beginning of the interview I reinforced that there were no right or wrong answers; honesty was the desired response. Third, I established rapport with the participants by relating personal experiences as a crafter. Fourth, key informants were tapped for their perspectives and experiences within this subgroup of crafting business owners. Finally, analysis for personal biases about serious leisure and small business prior to data collection (Lee, Dunlap & Scott, 2011; Lee, et al., 2011) was done by examining a longstanding, personal practice of various forms of crafting. This analysis revealed my own bias: crafting as a business is very different from crafting for leisure purposes. Small businesses are easy to start, but difficult to maintain. Upon reflection, a more open-minded perspective was deemed necessary and prior assumptions were set aside in order to approach the study in an objective manner.

As noted, I have a background in crafting that started in childhood with learning to embroider at the age of 7. I learned to sew at 12 and by 18 I was working my way through my undergraduate degree in the costume shop of the college's theater as a

seamstress. Later, as a theater director I sometimes designed and built the costumes for my shows. Over the years I also learned and still practice knitting, crochet, jewelry making, decorative painting, stenciling, cake decorating, quilting, and beadwork in addition to my earlier crafting pursuits.

Finally, it is important to address other potential biases within the study. As noted, the research for this study took place in the VV, AZ, therefore, the sample was made up of a small sampling group, compared with the number of businesses of this type throughout the United States, from a specific rural area. The participants were comprised of 1) women that chose to participate and 2) women that have had a business appropriate to the study that has lasted for at least three years (Table 1). Obviously, there was no data from women who chose not to participate, those whose businesses failed or chose to quit for other reasons. The type and quality of the work of the crafter in relationship to the success of her business was not validated by outside sources. Despite these biases, this research is an important step forward in establishing a foundation for additional inquiry.

TABLE 1 Characteristics of Informants *

Carol Ann	Carol Ann has lived in the VV for 27 years. After leaving a career in management, she taught herself to craft. Carol Ann is single and has no children.
Darla	Darla is a decade long VV resident, wife, mother, and former corporate employee with multiple skills who learned to craft from several resources.
Eileen	Eileen is a VV native and is a jack-of-all-trades. Now a widow with grown sons, she continues to maintain a successful crafting business. She is a self-taught crafter.
Gloria	Gloria is retired. She and her husband moved to the VV 10 years ago. She was a marketing manager when she retired. She learned crafting many years ago from a blind girl. She has grown children.

TABLE 1 continued – Characteristics of Informants*

Heather	Heather has been a crafter for over 30 years and lived in Sedona for 26. She has made her living in crafting since she first began her business 30 years ago. She is in a long term relationship and has no children.
Jenny	Jenny, an avid self-taught crafter and traveler throughout her life, has lived in the VV for over 10 years. A former educator, she is divorced and the mother of one son.
Joyce	Joyce is married, the mother of two grown children and grandmother to three grandchildren. She and her husband moved to the VV 13 years ago when they retired. She was taught crafting by her ex-mother in law many years ago.
Lilah	Lilah has lived in the VV for over 14 years. She was already a successful business woman in the area when she began her crafting business several years ago. Lilah is single and has no children.
Maggie	Maggie is approaching retirement after a career where she has enjoyed various jobs. Experienced in several forms of crafting, she and her family have lived in the VV for almost 20 years. She is divorced with grown children.
Polly	Polly is a retired secretary that moved to the VV from the Midwest eight years ago. She is single and active in the arts. Polly took classes to learn crafting.
Rachel	Rachel has lived in Cottonwood for over ten years. She is married and has one daughter. An avid traveler and explorer, she began crafting many years ago in order to support her traveling habit.
Sandra	Sandra was a highly successful business owner that retired and moved to the VV 12 years ago. She is single and has no children. Sandra is active in many aspects of community life, contributing her time and talents generously to the development of other crafters/artists. She learned crafting through classes and seminars.

* In order to protect the anonymity of each participant and key informant, the words “crafter” and “crafting” are used to articulate any and all forms of crafting they practice. In some cases, additional personal details have been omitted, also to protect anonymity. All names are pseudonyms.

4. RESULTS

Analysis

This section is divided into four sections, each detailing findings from in-depth participant interviews and participant observation. The first section will focus on women and the experience, influence, function, and meaning of creativity in their lives. The connection to serious leisure will also be briefly discussed, including crafters' reflections on losing the ability to craft. In the next section, participants' complex relationship to business will be targeted along with their expectations and goals as entrepreneurs of small businesses. Then festivals and fairs in the VV will be explored as well as the challenges and changes crafters face in doing business in this particular rural area. The focus will then shift to crafting and the community and, finally, the future of crafting in the VV.

Women and Creativity

Creating is a personal experience that crafters relate to, articulate and manifest in a variety of ways. For some, it might be about using practical skills combined with innovation, while for others, it is the combination of imagination, fun and self-expression. No matter the perspective, creativity is a complex phenomenon. In this section, the relationships crafters have to creativity and its meaning in their lives will be discussed. Their reactions to the possibility of losing their ability to craft will also be explored.

These five sub-themes emerged from the data analysis, representing the crafters' perspectives on and relationship to creativity:

- Learned skills
- New frontiers
- Self-expression
- Life energy/Qi
- Art

Each of these sub-themes will be identified and discussed within the context of the comments of participants.

Learned Skills

Learned skills can be understood not only as the practical skills it takes to craft, but the practice of crafting as well. The crafters were proficient in a broad range of crafting skills including knitting, crocheting, sewing, embroidery, paper crafting, woodworking, different types and styles of painting, making soap, lotions, scrubs, and oils, candle making, many types of glass work, baking, beadwork, paper maché, oil cloth art, jewelry making, construction, clay work, work with precious metals, and ceramics. For some crafters, it was the discipline of learned skills that informed their creativity.

For Eileen, creativity was about the learned skills that result in a handcrafted item. She spoke of how those learned skills affect her: “I feel good when I’m crafting. I like changing what I’m doing. I like making my own patterns – you have to study it to make it right.” This theme of relating creativity to learned skills was reflected in her habit of teaching children crafting and her lifelong tradition of teaching herself new crafting skills. Eileen’s relationship to creativity has existed almost as long as she has,

with cookie making as her first craft. She quickly became such a good cookie maker that her school had her make the cookies “for all special occasions”.

Maggie also expressed creativity as the utilization of learned skills. This lifelong practice has exerted a strong influence over her by “expanding my creativity to new levels” and revealing possibilities she had not considered. Crafting was commonplace at home while she was growing up – her mother was a successful entrepreneur and designer of women’s swimwear. Her sister was also a lifelong crafter and entrepreneur. Other family members were also crafters. Maggie spoke of crafts and supplies taking up a lot of room at home – both indoors and out – as though she surrounds herself with creativity. As with many crafters, her relationship to creativity suggested someone to whom the daily practice of creating was essential to their well-being.

“Brains and hands” were central components of creativity for Lilah, requiring a complex set of skills. She recognized that without the utilization of those skills there would be none of the innovation she seeks. For Sandra, mastery and artisanship were central to creativity. The achievement of these goals has become intertwined with her life purpose and included crafting every day as well as traveling, when necessary, to take additional classes and seminars. Polly also connected creativity to learned skills. She was involved in a particularly difficult craft that requires precision and intense attention to detail. This disciplined practice gave her the sense that her time spent crafting was “doing something valuable.” At the same time, she demanded that her crafting “must always be fun”.

New Frontiers

New frontiers can be thought of as those attributes that require conceptual or mental creativity. Imagination, vision, inspiration, exploration, and “thinking outside the box” are all new frontier attributes identified by the crafters as necessary to their process. For these crafters, innovation is an important part of the creative process.

Jenny linked freedom with creativity, freedom to express her talents, “color outside the lines”, and allow her creativity to take her anywhere she can imagine. Creative from childhood, Jenny asserted that no one taught her how to craft, she “just always knew” what to do. Creativity has informed her life and her choices as an artist, teacher and “gifted creative writer”.

For Gloria, creativity was tied to exploration and a willingness to break the rules in order to create one-of-a-kind items. She “hates patterns”, preferring to experiment, test and innovate until a new way to use the materials at hand is revealed. Gloria found great satisfaction in this method: “I can’t wait to keep going! I love the process!” She has made her own book of patterns she developed.

Darla’s relationship with creativity was also entwined with her personal narrative. She discerned creativity as a part of who she is and what she shares with the world. From her perspective, this combination both illuminates and shapes the future. Lilah’s process included utilizing her learned skills to reach new frontiers, persevering until she has that “Edison with the lightbulb” moment; that spark of inspiration that results in: “Eureka! I love it! I did this! Aha – I created this!” While Polly’s craft required precision and skill, she believes she must also bring “imagination” to the table

in order to deliver a product that is truly creative. Carol Ann began her business out of financial need using her creativity to develop an appealing line of products designed to please her customers. She now uses her imagination to create new products that will help people. Sandra perceived her energy as part of the creative process that interacts in a positive way with the materials she uses to craft and then endows a particular piece with a specific intention.

Self-Expression

For some crafters, creativity was related to self-expression and informed their approach to crafting. Crafters identified self-expression as an important aspect of their practice by using descriptors such as personality, expressiveness, personal expression, outgoing, and even “me”, to articulate their connection to creativity. Self-expression and the connection they believe is made with those purchasing their products was what drives some crafters to innovate and persevere.

Carol Ann identified personality and personal expression as intrinsic to creativity; her motivators. When Carol Ann began crafting she was a shy, withdrawn woman, lacking confidence in her own abilities. As she forged a connection to the creative part of herself, she began to change. Carol Ann came out of her shell and transformed herself into a vibrant, confident entrepreneur. The relationship she now has with creativity informs her life, guiding her choices as a crafter and decisions as a business owner. In short, her crafting business became a manifestation of the woman she evolved into through crafting – “A woman in control”!

As a child, Joyce was not encouraged to develop her talents in any way nor did it ever occur to her that engaging in creativity was an available option. Instead, she was told to, metaphorically, “Sit there and be quiet”. Once Joyce was in the right environment, her creativity blossomed and she developed skills in many areas. She became an outgoing woman who enjoys “meeting new people, making new friends, and trying new things”. Her connection to creativity was, in large part, based on self-expression. Joyce labeled her creativity “...my stamp on the world” and articulated the gratification she derives from it thusly: "Everyone has a way of feeling and giving love....through their senses, activities, accolades. I get mine through accolades. It's so gratifying to me to see someone happy with what they bought." Joyce has utilized this process of creativity and its manifestation to rewrite her earlier life narrative. Expressing her creativity is also a form of resistance to the life path shown to her in her early years where her brothers were provided with the encouragement to pursue any and all opportunities they could dream of while Joyce was given the message that she was not very bright and that women were supposed to take care of the men, cook, clean, and be quiet.

After spending many years in various corporate structures, Darla's involvement with crafting became full-time instead of “on the side” and she discovered that it “changed everything...how I looked at things...how I saw myself. I found I had all these qualities I didn't know I had”! Darla found that the need to express her inner being not only changed her perceptions of herself, it motivated her to fulfill her ambitions as an entrepreneur. She now self-identifies with creativity thusly: “Creativity is ME”!

Life Energy/Qi

Crafters identified life energy/qi as another sub-theme important to creativity. Life energy/Qi was understood as life force or energy flow. The crafters perceived life energy to be an integral part of creativity. For these crafters, qi can be found in beauty, peace, fun, life, soul, love, and energy.

For Heather creativity was, in large part, about fun and energy. An avid explorer, Heather used her abilities as a crafter to finance her travels, expanding both her skills and understanding of creativity while learning of other cultures. Crafting has kept her “playful...childlike. Being creative makes me happy.” Heather came from a very traditional family. Her parents and siblings all followed career paths that led them into corporate business. Heather resisted following this path. She made the active choice to pursue a career which allowed her the flexibility to live the lifestyle she desired which did not include the expected path for women of marriage, children and working for someone else. “I didn’t want to do what I didn’t want to do. I wanted to be outside and have fun.” Crafting allowed Heather to develop a lifestyle of her choosing while creating products appreciated by her customers.

Joyce identified beauty as an important component of creativity. For Joyce, beauty was a by-product of more than just those things that are aesthetically pleasing. She saw beauty in attention to detail, the result of a commitment to the self-discipline of craft in her quest for artisanship. For Joyce, beauty is what happens when you push your boundaries further than ever before and create something you did not think could.

“Crafting is an allegory for my life – trial and error, different projects...until the right thing”.

For Jenny, “creativity has to come from God”. She had her own ideas about how that manifests; ideas come “out of the ether and I have to write them down”. Jenny perceived creativity as connected to love and peace. Jenny shares this love and peace with others, giving freely of her time and talents. “God gave it to you. You have to give it away. When you teach you are speaking to and teaching the ‘God’ in them”. The path she now walks informs her creativity and vice versa.

Rachel believed people to be innately desirous of wanting to “know what life feels like. That’s why they go listen to speakers. That’s why they listen. They go, they do, because they are having a hard time tapping into it”. She asserted that the “most important thing we do is manifest life. Creating is manifesting life”. To Rachel, creativity was about “growing the Universe...it’s about joy”. She spoke passionately about the connection between creativity and a person’s soul as being the essence of who and what they are. In that way, crafting became a form of mediation for Rachel as she “manifests life”.

Art

Art is a term bandied about quite frequently, but defining it is problematic. Crafting and/or artisanship often requires some sort of creative and/or technical skills, but there is no universally accepted consensus for the identification of art. Consequently, it often seems to be in the eye of the beholder. Crafters identified art as one of the sub-themes in this study with diverse ideas about its connection to creativity.

As noted, Heather associated art with life energy/qi; fun and play must be present in order for art to manifest. Heather was less concerned with a definition of art and more concerned with the process and attributes that must be present and operating in order for it to happen. For Heather, art was not something to be dictated by others. Art was something that occurs in conjunction with creativity that is infused with laughter and joy.

For others, art was an aspect of creativity they have invested with their own metaphysical perspectives. Sandra spoke of artisanship as a facet of creativity; an expression of her spiritual journey. Walking this path involved what she called “intentional living”⁴. Sandra said that living in this manner opens the door for her to craft, endowing items with a specific intention that interacts with her crafting materials and that intention then “radiates out to the world”.

Rachel believed that “we *are* art as human beings. It’s the Divine manifesting! Manifesting equals empowerment, empowerment equals growing the energy and that equals flow”! That sense of human beings as art informed her life choices. “The reason I’m in retail has almost nothing to do with retail (laugh). That creative part...is me. I’m an artist: it’s who I am. And it’s valuable to them because it was made with passion by an individual, not a machine”.

⁴ Intentional living is understood as the process of living your life according to your values and beliefs, requiring consciousness of what they are and a willingness to have your behavior reflect those beliefs even when it is inconvenient or uncomfortable.

Polly also delineated art as a component of creativity, requiring skill, discipline, and patience. She expressed the happiness she experiences in “making or creating beauty” and was committed to “walking away for a while” rather than “just quickly finishing up” a new project, relishing the “joy, pure delight, and happiness” of “creating art”. She gained a particular pride in creating something unique out of some of the more expensive and difficult to work with materials of her craft, as though there was a melding of those materials with her skills and imagination.

Elements of Art. One crafter spoke at length about experiencing creativity as art through the materials with which she worked as much as the process of creating something new. For Gloria, texture, color, space, and pattern were a voyage of discovery. She preferred to delve into her materials, experimenting and reworking until they revealed something new. Gloria spoke of the “need to feel” materials and see the colors and textures, the way they change in the light, the weight of them, and the possibilities they hold before she could consider using them. It was as though she needed to forge a connection between herself and her materials in order to initiate the creative process. For Gloria, the creation of art could not exist without the engagement of her senses.

Crafters’ responses to the concept of creativity were indicative of the diverse motivations, manifestations and connections they encountered via their participation in crafting. Each crafter experienced and related to creativity in a different way which informed her practice and spoke to her need to express herself through crafting. This was not a casual endeavor; for these crafters, demonstrating their creativity – often on a daily basis – was integral to their well-being.

Creativity and Serious Leisure

Creativity, for many, is a deeply personal endeavor and a complex practice. Crafter responses made it clear that the experience of creativity and its meaning vary from person to person. The crafters connection to creativity and the fulfillment they found inspired them to seek serious leisure pursuits, which led to their entry into entrepreneurship.

Data analysis indicated that all crafters strongly identified with the characteristics of serious leisure⁵. For example, one of the characteristics was the achievement of enduring benefits by practicing serious leisure. All the crafters experienced happiness and satisfaction in their crafting pursuits. Lilah spoke passionately about the fulfillment she achieved from using her “intellect and creativity” to make something useful. The sense of “validation” and “accomplishment” she gained from her creative practice was important to her sense of self and well-being. For Darla, crafting was something that brought her pride and she found it both “satisfying and rewarding”. Other crafters had an even more intense reaction to their crafting pursuits. Carol Ann has found greater self-confidence, self-worth and self-reliance. “Doing this got me out a bad relationship. I finally have a voice!” Despite Gloria’s earlier success, she found “enhanced self-esteem” in her crafting. She “marvels when people buy my things”. Eileen noted that “people know who I am and they respect me more”. These responses also demonstrated another characteristic of serious leisure: self-identification with their pursuits.

⁵ See the Literature Review for identification and discussion of these six characteristics.

Another characteristic of serious leisure is the development of subcultures that express the values, beliefs, events, social norms and activities of the group. Selling at events in the VV was an example of this facet of serious leisure. Crafters also had their own verbal shorthand and jargon for many aspects of crafter life. For example, as noted, they did not use the terms “festival” or “fairs” or “bazaars”; “event” or “show” were the appropriate terms. “Granny crafts” or more derogatory terms were employed for those that sell inferior merchandise or those with outdated designs. A lack of knowledge of terminology was indicative of a crafter that was new to the circle of crafting entrepreneurs.

Data analysis revealed crafters emotional connection to crafting – another example of self-identification. All the crafters expressed a negative reaction when presented with the possibility of no longer being able to practice their crafts. Their responses were indicative of the need to manifest creativity in order maintain their well-being, which represented the need to persist with serious leisure in spite of obstacles. For example, Jenny said she would “just fade away” if she had to stop crafting. Polly has been a musician most of her life, but the thought of giving up crafting was more disturbing to her than being unable to play music: “I would be sadder than if I lost the ability to play the ----- . And I’d weigh 400 pounds”. An inability to continue crafting would leave Gloria unfocused and aimless: “I don’t know what I’d do with myself”.

Finally, most of the crafters, whether by design or accident, initiated a career as a result of serious leisure and expended the time and effort necessary to become and remain proficient in their craft(s) of choice, the two remaining characteristics of serious

leisure. Gloria, Lilah, and Heather had been crafters for over 30 years while Joyce, Eileen, and Maggie had been crafting for 50 years. Sandra, Rachel, and Polly have attended seminars, classes and undertaken private instruction, when necessary, to become adept at their crafts. The others continued to push their boundaries by learning new skills and experimenting with new techniques. All have had to learn business skills in order to become capable entrepreneurs.

Women and Business

Women enter into entrepreneurship for a variety of reasons. Sometimes it is with the conscious intention of creating a business that can grow with them. Others seem to almost stumble into business ownership. No matter the motivation, entrepreneurship was found to be more demanding than anticipated. In this section, the entrepreneurial experiences of these crafters will be explored with an eye toward understanding their relationships to their businesses and how the crafters have changed and adapted as a result. Data analysis revealed three sub-themes:

- Genesis
- Possibility vs. Reality
- Entrepreneurship

These three sub-themes will be identified and discussed within the context of crafters' comments.

Genesis

Genesis was chosen as the identifier for the first theme as it refers to the origin and formation of the crafters' businesses. There were a variety of reasons crafters

became entrepreneurs ranging from a desire to make money doing something creative to a business that started almost by accident. A few were acquainted with the rigors of business ownership from earlier enterprises. Most were not.

Many crafters started a business because they wanted to make money doing something creative. Rachel knew at a very young age that she did not want a “traditional” life and that she was “an artist”. While her mother encouraged her artistic abilities, she discouraged her daughter from trying to make her living as an artist. Rachel, always independent, did not listen. She consciously made the choice to refuse to participate in many of the traditionally assigned gender roles for women, preferring instead to use her creativity and ingenuity to create her own roles and life path. An avid traveler, Rachel realized that if she was going to pursue her passion, she would have to make money. Her first business was putting up flyers in the hostels she stayed in and giving haircuts for \$5. Eventually a friend taught her the basics of what would become her craft of choice. She then parlayed her creative talents into a mobile crafting business, along with her import/export business, which she used to pay for her global adventuring for many years. Eventually, settled in the VV with a husband and child, she altered the operations to fit her circumstances and began growing her business.

Darla’s career in “corporate America” brought her financial independence and gave her the opportunity to learn and refine a variety of skills, some of which she used later in her crafting business, but left her feeling restless and unsatisfied. When she

“started going to craft shows⁶ and saw all the happy people having fun”, she knew she wanted to become a crafting entrepreneur. Darla started out by sharing a table with another crafter, quickly developed her own following and branched out on her own.

Lilah was already the owner of two businesses in the VV when she decided to embark on a new endeavor involving crafting. The two businesses were taking their toll on her physically and she “wanted her own thing”, something reflective of her creative abilities and interests. The “workaholic” in her was “burnt out” with what she had been doing and the creative part of her was ready for a new challenge. When a new opportunity presented itself, Lilah knew it was what she had been looking for. The challenges of starting a new business did not bother her – she had already started two. The question in her mind was whether or not all the different products would sell.

Heather was “creative as a child” and enjoyed spending her time on artistic pursuits. Later, she tried college, but it was not for her. Like Rachel, she too loved travel and exploration, but had to find a way to finance her journeys. While on an early trip, she met someone who taught her a form of crafting which she then parlayed into a business that paid for her travels for many years. Heather was enthusiastic about the independent life she has created and maintained for almost 30 years as a result of her business.

Maggie has worked a variety of jobs throughout her career, but crafting was always her passion. She said that working at her job “pays the rent, but is not who I am”.

⁶ Crafters refer to festivals, fairs, bazaars, and other events where they sell their crafts as “shows”.

Maggie learned entrepreneurship and crafting from her mother, who also encouraged the creative inclinations and talents of her children and grandchildren. A few years ago, with retirement approaching, Maggie decided to start a crafting business. The money would supplement her retirement and she wanted to do something creative. Her crafting projects were taking up an increasing amount of space and “needed to go”. Retirement is now imminent and Maggie looks forward to focusing on her creativity.

Jenny’s life has been about creativity since childhood. She was (and still is) infused with curiosity about the world. Starting a crafting business was simply an extension of the way she lived. Jenny started her first crafting business while living in another country. One day she saw two ladies selling a particular product by the side of the road. She stopped to purchase, talked to them for a while and realized, “Hey, I could make money doing this”. So she did, bringing decades of creative practice to her business. Eventually, she moved back to the United States, settled in the VV, and started a new crafting business.

A few years ago Sandra was looking for a new project to master. An accomplished business woman, financial gain was not an issue due to a prior business. This left her free to explore. Friends suggested she start selling her crafts. Sandra knew from the first time she tried this particular craft that it spoke to her in a way no other crafting practice had before, but had not considered turning it into a business. After a lot of encouragement from friends, she began selling at craft fairs and art shows.

Polly was also encouraged by friends to start a crafting business. She was reticent; she enjoyed retirement, already had another part-time business, did not consider

herself a salesperson, and was not sure she was “creative enough” to keep delivering new and interesting products in spite of the joy she derived from crafting. Eventually, friends convinced her and she started a second business.

Joyce had been crafting for quite a while, making items for friends and family, then storing the overflow in bins. One day her husband politely told her to get rid of it all, start selling or stop crafting. So she started selling. Crafting transformed Joyce’s life after retirement, giving her a sense of purpose:

I worked all my life....had kids, etc. Always on the go. Retired at 56. There was no reason to get up, so I fell back on ----- . It was a way to go back to work without going back to work.

Gloria’s business was also the result of her husband’s “recommendation” to start selling or stop crafting. Starting a business was not something she planned. After working for 25 years, Gloria was content to enjoy herself during retirement. Instead, this “non-business person” that “likes to procrastinate” and “just do what I want to do” had to start keeping track of inventory and supplies – something she did not like to do.

Carol Ann’s business began out of necessity; she was in a difficult living situation and wanted out. She was also in need of “some extra money”. Returning to her former career in management was not possible; Carol Ann was on disability. She did some research, developed her products to the point they were marketable and began selling to friends here and there. Carol Ann’s products became popular so quickly that she was invited to start selling at an exclusive farmer’s market in the VV.

Eileen’s business began by accident. She agreed to help out with a ladies group fundraiser and sold out of her inventory so quickly (with requests for more) that she decided to do it again. Eileen’s business started as a part-time venture and has remained one for over three decades. Ever the hardworking and dedicated employee, she has worked at many different jobs throughout her life, providing her with a broad skillset. Eileen also practices a number of different crafts, providing her with an equally broad creative skillset.

TABLE 2 Household and Crafting Income Per Annum

Household Income	Crafting Income
\$15,000 - \$25,000	< \$1,000
\$15,000 - \$25,000	\$1,000 - \$2,500
\$15,000 - \$25,000	\$2,500 - \$5,000
\$35,000 - \$45,000	< \$1,000
\$35,000 - \$45,000	< \$1,000
\$35,000 - \$45,000	< \$1,000
\$35,000 - \$45,000	\$1,000 - \$2,500
\$35,000 - \$45,000	\$1,000 - \$2,500
> \$45,000	\$2,500 - \$5,000
> \$45,000	> \$10,000
> \$75,000	< \$1,000
> \$75,000	\$75,000

Crafters’ responses revealed that financial gain was not the prime motivator in becoming an entrepreneur. While increased financial gain became of interest to some

later on, lifestyle considerations outweighed other concerns. Data analysis also revealed that there was no connection between household income and crafting income, crafting income and deciding to continue in business, or either form of income and years in business (Table 2). In reality, neither household income nor crafting income had any bearing on the crafters' decisions about their businesses or their crafting activities.

Possibility vs. Reality

Most people start new ventures with some type of expectations and goals. Oftentimes those expectations and goals change over time relative to experience and circumstance. These crafters were no different. A few had substantive and challenging expectations and goals when they began, others had none. In many cases, experience transformed those early ideas through the realities of business ownership.

Rachel started her crafting business many years ago with the expectation that she would not only pay for her travels, she would also get a house. These days her expectations are broader in scope: "This is my business....my future, you know? I've gone from hustling ----- for money to a full-time retail business". Initially, her goals were the same as her expectations. Years in business have altered Rachel's goals: "It's about creativity, goals, stability, independence....I've even gone back to school".

Darla's expectations were straightforward when she started out: go full time with the business. It did not take long for her expectations to change; "I want to go BIGGER! I want to go wholesale"! Her goals corresponded with her expectations – she wanted to get more and more people to buy her products. Now Darla's goal is to keep increasing the quality of her products. "When I first started I was right outta Walmart. I didn't

know about making such high quality products. Now, my products have to meet MY standards and that's not easy" (laugh).

Joyce did not have high expectations when she started her business. She liked the idea of meeting people and making new friends. Over the years, however, her expectations changed. Now they revolve around being a good business woman as well as a crafter. When Joyce started out, her goal was to make a lot of money. That payday did not materialize. Now, she makes enough to go on a yearly vacation with her daughter and do some gambling – which makes Joyce happy. She said that she could work harder and sell more, but it would take away from time with her family and was not a sacrifice she was willing to make.

Gloria did not have many expectations when she started her business; just to make some money to buy "extra things". Over time she found that by the time she bought all the extra supplies she wanted for crafting, there was no money left for those "extra things". She said she prefers to buy higher end supplies for her crafts in order to provide customers with a better product. Gloria would have to increase both her output and sales in order to increase her income, something she said she did not want to do. The other option would be to raise her prices, something else she said she did not want to do: "I would rather charge \$20 for something so people can afford to buy it rather than charge \$100 and no one can. I like to have people enjoy my things. I especially love it when friends buy my work". Gloria recognized that having a business in the VV hampered her profit margin: "Here, people can only afford so much. If I was on the East Coast.....well, at a craft fair there....a ----- of this quality would sell for a lot more. A

lot more. Here”? She shook her head “no”. Gloria admitted that she was “not a goal person”, so goals have never entered into the equation. This crafter said she “is happy with her business as it is”, viewing it as only one segment of her multi-faceted life, not the central focus.

Carol Ann’s expectations were not high when her business started out; she was not sure how to market and sell her products. She was disabled so she had legally imposed financial restrictions that could not be violated without a loss of benefits. She was shy and withdrawn after years in a bad relationship. Her only expectation was to make a “little extra money to survive on” and over the years that expectation has not changed. What did change were her goals. Initially, Carol Ann just wanted to “get people to buy” her products. Now, her goals center on “helping people” with her products. “You need the money to survive, but it’s the love and all that makes it worth it”.

Jenny’s situation was somewhat similar to Carol Ann’s: she too was on disability and her ability to produce income was limited by law. But, Jenny knew she could make a little extra money selling her crafts, which was her only expectation. Jenny also acknowledged that she was “not a goal person”, she just enjoyed making her art and sharing it with those that appreciated her work. For Jenny, it was about the “selling” and that made her feel “accomplished”, “courageous”, and “proud of myself”.

When she started out, Eileen expected to make enough money to pay her property taxes. Now her expectation is that the crafting business will bring in sufficient profits to allow her to “save for emergencies”. Eileen did not set goals when she started

out and that has not changed over time. She asserted that she “sees things differently than most people” and that perspective has served her well. Eileen has been in business for over 35 years and remains one of the driving forces in VV crafting.

Polly’s expectations were at less than zero when friends encouraged her to start selling her crafts: “I didn’t even know if it would take off”! Her goal was simply to get better. She still has no expectations and her goal remains to always improve. The improvement she seeks these days is not just in her crafting, Polly also wants to increase her marketing skills.

Sandra was encouraged by friends to start a crafting business. Initially, her expectation was that “a gallery would represent me or I’d go into online sales”. She found the galleries to be “cliquish and locked in”. She was repeatedly told “...that’s not art. We only deal in *real* art here. That’s too fun and functional”. The issue was not one of the quality of her work; it was the perception of what art “should” be. The experience and attitude of the galleries was “hurtful” and led Sandra to embrace the practice of “non-attachment to those expectations”. In the beginning, her goal was to simply “break even”. She now practices non-attachment there as well, preferring to focus on the joy and inspiration she derives from crafting and providing a product that her customers enjoy and that enhances their lives.

Many crafters started their businesses, in part, because they held the expectation that it would be fun. Maggie was no exception. She also expressed a desire to “have a little money to supplement my income when I retire”. Those expectations have not changed, but she said that she will not know for sure about that until she has been retired

for a while. Her goal when she began was to have an online crafting business. That goal has been elusive, but not for a lack of interest. Maggie spent several years as a caretaker to her terminally ill mother, putting her own plans “on the back burner”. She still holds the goal of having that online crafting business.

Heather laughed when asked about her early expectations of her business and said, “not many”. She wanted to be an “artist” and “did not want to work 9-5”. That was about all. With time and experience, her expectations changed. She said she now expected herself to “keep more of an eye on how much money I’m making vs. what I used to make”, as Heather has recognized the development of personal financial goals and the need to maintain the stability and independence she has enjoyed for so long. Her goals were simple: “be happy”. Heather professed to being “not a goal person”, preferring to concentrate on other aspects of her life. As of late, she is embracing a few goals: “I want to be more creative....more artistic. I think it would make me feel better to push myself a bit more”.

Already a business owner, Lilah understood the ins and outs of expectations and goals when she started her crafting business. She knew one of her products would sell, but was not sure about the others. She expected that one product would get her business going and, hopefully, the others would catch up. Lilah found that in order for her expectations to be fulfilled, she would have to rework her product line. She did and has enjoyed the results. Goals were another story. Lilah was adamant about not setting goals. “You know how setting goals can be. I did not want to set myself up for failure. If you have a goal and you don’t meet it, you beat yourself up”. She preferred to work hard and

let the results see to themselves. After seeing positive changes in her customers, Lilah said she now plans to get her product line out to as many people as possible.

While business ownership is a romantic ideal for many, the demands of entrepreneurship require flexibility and a willingness (and ability) to adapt and change as circumstances dictate. Expectations and goals can become elusive concepts when faced with the challenges of paperwork, supply shortages, inclement weather, and the realities of daily life. Some crafters had to transform themselves in order to meet the needs of their businesses, others molded their business to fit their needs, while some are still in a state of flux.

Entrepreneurship

Although part of the American Dream for many people includes owning their own business, the reality is much different than the fantasy. These crafters have found entrepreneurship to be challenging, enlightening and sometimes disappointing. One consistent factor is that entrepreneurship is always demanding. These crafters continue to test their limits and push beyond them. The financial rewards are uneven, at best. But, data suggests that financial rewards are not the primary motivator. All the crafters expressed the joy, fulfillment and gratification they experience when someone purchases and enjoys their products.

It took time, but Rachel learned to read the different motivations, wants and desires of her customers:

Shoppers want to have an “experience. Buying isn’t about buying; it’s about how they *feel*. Customers know what they want when they see it. They are decisive.

But they're looking for attention, escapism. It's about vanity; they want validation from the seller. It takes a while to figure out what you're making and who you're making it for.

Rachel said that she takes pride in her customers' satisfaction and her own success at maintaining financial independence. Years as a business owner have grounded her, taught her self-discipline, focus, and given her the stability she sought. Rachel worked hard to gain the range of skills necessary to sustain her business over the long term and has been rewarded with the independence that was so important to her while doing something she loves.

Darla was driven from the onset of entrepreneurship. She was driven to make her business bigger, driven to make a better product and driven to continue to push her own boundaries further than before. Time as an entrepreneur taught her to "value myself more because I created this. I OWN this". Making the switch from employee to business owner required a change in perspective: "I learned to think of others more – I had to figure out what pleased people, what they liked. I had to learn a discipline that was very different." Darla's proudest business achievement, thus far, was the launching of her wholesale business: "It was hard – I had to go talk to people about myself. But, I did it and it worked." In a short time Darla's crafting business led to increased self-confidence and self-esteem, both of which made it easier for her to talk to people "one on one".

Eileen said she takes great pride in her business and the quality of the products she sells. "There's crafts and there's crafts, you know what I mean? And I'm not making crud". Eileen can be seen at events with large bins of products, which can sell out before

the end of the day. So, crafting is a daily activity in order to keep up with high demand. Eileen said she works to keep costs down by being “very conscious” of supplies and endeavoring to see that nothing goes to waste. She acknowledged that she preferred crafting to dealing with the day to day details of running a business. Eileen’s proudest business achievement was “that I can sell”. She said she took great pleasure in creating products that people enjoy and want to purchase. This has enhanced her sense of herself, giving her more self-confidence.

In spite of their success, not all of the crafters see themselves as businesswomen; they do what they have to do to keep their businesses up and running. While Heather acknowledged taking great pride in the fact that her crafting business “has never taken a loss at a show, I’ve always made money”, keeping her solvent, independent and comfortable for over 25 years. She also bemoaned her lack of computer skills, lack of knowledge about how to use social media to her advantage and her need to rely on her best friend or her long-time life partner to answer questions or navigate the Internet for her. She said she “could be more organized”. But, having a successful crafting business throughout her adult life has made her “self-confident” with a strong sense that “I can rely on me”. Heather said that one of her favorite aspects of entrepreneurship are the connections she makes with her customers and that she enjoys watching them “deliberate over what to buy”.

When Joyce started her business she did not realize all that would be required of her – inventory (both of supplies and product), scheduling, the rigors of the events, and

the dreaded paperwork. Even though she acknowledged that, “it’s not really a business to me”, Joyce reveled in her success and what it meant to her:

My life as a working adult didn’t accomplish what I wanted it to. Women as a whole don’t get to do that. We live multi-faceted lives. It’s hard to have or do something that’s your own and no one else’s.

In spite of all the hard work, Joyce said she looks forward to the craft shows and seeing people, delighted in her “not really a business” business and has gained self-confidence. Her proudest business achievement was that people ask for her at events. Joyce said that she takes pride in the “personalized attention” she provides her customers and has no hesitation in telling them when a specific item is not flattering. “People come to me for a reason: body type. I’m not going to let them wear something that’s wrong for their body type”. Yet she expressed her desire to “come up with something new and different”: Joyce said she yearns to “create her own designs. Patterns are made for models. I want to see things made for REAL women with curves. I may not be able to do it, but I’m going to try”.

Gloria said that she does what is required to keep her business going, but, “has no interest in becoming a business person. I don’t want the business to become huge. It would take the fun out of it”. Surprisingly, to her, she enjoyed being a small business owner and relished the “sense of pride I feel in what I do”. Procrastination was an issue for her, but the work gets done, even if it happens at the last minute. Gloria’s proudest business achievement was that “I actually do it”, referring to owning and running her business.

After decades as an entrepreneur, Jenny preferred to keep her focus on the creative. She had little to say about the practicalities of running her crafting business; which by now were as familiar to her as brushing her teeth. She learned many of the necessary business skills when she had her first crafting business in another country many years ago. During the interview, Jenny's mind darted around from one creative idea to another, constantly refining, evaluating and adjusting. That was the focus of her business; not on paperwork, not on scheduling and not on the day to day details. Those things were inconsequential minutia compared to creating. She still considered "making sales" to be her proudest business achievement, but spoke of one project in particular quite passionately: " ----- – that's my legacy, my heart, my soul, my guts".

Owning a business changed Carol Ann. In the beginning she was shy, withdrawn and very quiet, seldom speaking to her customers beyond the words necessary to complete a transaction. Over time she came out of her shell and became a vibrant, dynamic woman that engages shoppers in conversation. Her proudest business achievement was that doctors send customers to her. She sells at more events than any other crafter in the VV. Carol Ann said that it, "lights me up when people buy my stuff"! That "validation" "inspires" her to keep creating. She has spent a lot of time and effort developing new products and refining those that she has, changing them to keep up with trends and to lure customers. Carol Ann avowed, "I rose up to do this"! Owning her own small business led Carol Ann "to be a strong supporter of women that own small businesses".

Polly was already an entrepreneur when she started her crafting business. A gifted musician, she shared her talent, skill and self-discipline with her students. That business experience did not make running her crafting business any more enjoyable. The issue was not one of difficulty; she simply preferred spending her time creating, much like any other crafter. She was passionate about needing the “instant gratification” crafting provides that she found lacking in other areas of her life. Polly’s proudest business achievements were her return customers and when she received a particularly large custom order for her products. She also enjoyed how her “sense of herself” has been enhanced by her business.

Maggie’s mother was an entrepreneur and her children learned the ups and downs of business ownership by watching her. When not at work, she preferred to spend her time crafting. Eventually, there were “crafts everywhere” and it was time to start selling and becoming an entrepreneur seemed like the natural thing to do. Although she enjoyed the events and connecting with customers, there was little time for anything else. Right now, a family member deals with most aspects of running the business so she can spend any free time that comes her way crafting. Maggie also acknowledged her pride in the many compliments she received from customers on the quality of her products and it was important to her that she did not disappoint them. She said that entrepreneurship gave her a “sense of accomplishment above and beyond my day to day job”.

Sandra was what many would call an “over achiever”. She has spent her adult life as an entrepreneur owning several different businesses, rather than pursuing the

traditional roles of wife and mother. Experience has made her a savvy business woman; the issues mentioned by other crafters did not even make it on to her radar screen.

Sandra's concerns were different. Her business became one of the manifestations of her spiritual walk, as well as one of her teachers. Non-attachment and intentional living took precedence in her life several years ago. Sandra made the conscious choice to resist the traditional paradigms assigned to women and instead shape a life aligned with her spiritual practice and creative spirit. Making money was also not a concern; earlier endeavors eliminated it as a factor. In fact, Sandra professed to "no longer being a business person. I now consider myself an artist because I do this every day as a business". As of this writing, she does not yet have a "proudest business achievement" as a crafting entrepreneur.

Entrepreneurship was also familiar territory to Lilah, with two businesses to her credit before she branched out into crafting. She knew that developing a successful crafting business would be a challenge, but Lilah was not to be dissuaded, "No one's going to put a thumb on me. Tell me I can't and I'll find a way". She spoke passionately about her products and their potential with good reason: last year one of Lilah's products was featured in a national magazine, rating it one of the top products of its kind available today. Some day she would like "to have just this one business", but recognized that possibility was still in the distant future. In the meantime, Lilah's crafting business has given her "a newfound pride in what I do – above and beyond the other businesses". She admitted to taking great pride in creating such a successful product and recognized that this fulfillment propels her forward: "I'm just starting to get my steam rolling."

As discussed, crafters entered into entrepreneurship for diverse reasons. Data analysis also revealed that the challenges of business ownership required each crafter to move into uncharted territory in order to maintain a viable business. In other words, these businesses served to push the boundaries of each crafters' identity and self-awareness, leading them to discover untapped reservoirs of talent, strength and ingenuity. This process resulted in greater self-confidence, self-esteem and self-acceptance.

Women and CD: Crafting and Community

Crafters fill diverse roles in their communities. As stakeholders, what happens in their communities is important to them. However, multiple responsibilities as business owners, wives, girlfriends, mothers, friends, and residents place limits on the amount of time and effort they have to devote to their various roles. Each crafter establishes her own priorities and those decisions influence her community activities.

Most crafters have lived in the VV for many years and are integral to their communities. For example, Eileen was the only one that has lived in the VV all her life and continues to influence her community by reputation as much as she has through her crafting business. She started working as a teenager and was employed by many different businesses in the area over the years. Eileen earned a reputation as a responsible, diligent and hard-working individual. This reputation carried over into her crafting business and has garnered her respect throughout the VV. Lilah was a well-known business owner. Her evolution into crafting and then turning her practice into a business was simply an extension of a self-confessed "workaholic" doing what she did

best: create. As noted, Carol Ann sells at more events in the VV than anyone else. People travel great distances to buy her products. Her perseverance in the face of a disability spoke to her passion to create and drive to help others enhance their lives. Jenny, Sandra and Eileen work to cultivate and encourage budding crafters and artists by teaching at locations throughout the VV.

All contribute to the culture of crafters, the local economy and the sustainability of the VV by selling at the various events around the area. Some belonged to various groups in the area that support and encourage crafting. Very few had the time to volunteer. Gloria volunteered through her church and Darla at the food bank. Most donated handcrafted items to various charities and raffles throughout the VV. All donated their time to help other crafters in one way or another.

The majority of crafters said they “love” living in the VV. In spite of the many positive attributes, such as its beauty, friendliness of residents, safe environment, wide open spaces, and low cost of living, there were drawbacks. One of the expressed issues was a lack of cultural diversity and expression. Another was that the VV is “too small” to grow a crafting business to the size some desired. There was also a perceived lack of support from city/town leaders and certain segments of the community.

Crafters did not feel they had any particular responsibilities to their communities as business owners. However, all of them were adamant about supporting other small, locally owned businesses in the VV whenever possible. They recognized the value of small businesses to the community and the importance of alliance over rivalry. The

benefits of growing a locally owned business community that strengthened all of them and kept profits in the VV was a priority.

Some of the crafters were dedicated to the growing movement of living as chemically-free as possible. They have embraced using organic, toxic-free, environmentally safe ingredients to create products that will enhance the lives of their customers. Others did not craft in such a way that they could use these ingredients, but said that they strive to live in a more sustainable way.

Every crafter recognized that her actions as a business owner affected the VV and their individual communities. Sometimes the influence was obvious, other times it was more subtle, but each crafter left a mark. And each one has a stake in the future of crafting in the VV by the actions she takes now.

Challenges and Changes: Festivals and Fairs in the Verde Valley

According to the crafters, festivals and fairs in the VV have gone through many changes in the last decade, not the least of which was a conflict with the state of Arizona in 2011 which led to the exit of many long-time crafters. There was also an increase in the number of men entering the crafting business during this time period, purportedly due to the recession, the addition of a few couples and a substantial increase in the number of individuals selling commercially produced goods. Crafters and key informants also stated that there were now fewer woman-owned crafting businesses than in the past.

The path of entrepreneurship is full of challenges and changes. A business owner that cannot adapt will not be a business owner for very long. These sub-themes emerged

from the data as thematic categories for the challenges and changes these crafters face, sometimes on a daily basis:

- Events
- Day to day
- Marketing & Advertising
- Inventory
- Constraints

Events

Crafters and key informants reported that some event organizers utilize the notoriety of a well-known festival to increase their own foot traffic, reasoning that tourists and locals were already in the area. This assumption has led to as many as four events in one day in a single town or city. The reality was that multiple signage and poor directions can leave tourists and locals confused. They went to one event or maybe two, got frustrated or tired and left, sometimes without ever going to the festival they planned to attend. Vendors have continued to complain to organizers about the practice of multiple festivals/fairs in one day as it negatively affects their sales, but the organizers do not appear to be listening. Simple mistakes have also negatively impacted crafters. In the fall of 2014 a city worker accidentally placed signs indicating road closures for repairs in the wrong place. Attendance at the Sedona Heritage Museums Fall Arts and Crafts Fair dropped substantially as a result and crafters paid the price financially.

According to the crafters, there are an ever increasing number of vendors peddling commercially produced items, particularly jewelry⁷. For example, one of the most highly advertised events during the fall season boasted 40 booths. I attended that event. Of those 40, five were selling actual handmade crafts. The remainder sold commercially produced jewelry, craft and jewelry making supplies, food, and a few other items. At some events, I found local shop owners selling commercially produced merchandise from their stores⁸. Tourists were not deterred. Several crafters and both key informants reported that as commercially produced merchandise is cheaper to purchase and vendors can sell it at a lower price, some consumers seek out these vendors specifically. Crafters voiced their frustration at the practice of allowing commercially produced merchandise at craft fairs as they cannot compete with the prices and lose a substantial number of sales. Darla articulated the situation thusly,

It's hard when you do what I do. Getting people to buy, I mean. They can go to Walmart and get the same thing for cheaper. The product isn't as good, but most people around here don't understand that. Or care. They just know it's cheaper.

Lilah remarked on the "Walmart issue" as well. "I need a versatile location...some place where people understand the importance of buying something that is high quality and why it's worth more. Walmart's prices make it difficult for all of us. I

⁷ I have also observed this at festivals/fairs in Indiana, Colorado, New Mexico, North Carolina, South Carolina, and California as well.

⁸ Some shop keepers complain that craft shows pull business from them and they are justified in selling at the events or they work to keep crafters from selling anywhere near their shops.

can't compete with their price point and people don't always care that my ingredients are better for them. They just want cheap".

This was the challenge for many crafters; oftentimes people do not want to pay for handcrafted goods when they can go to a discount store and buy them cheaper – even if what they are purchasing is of inferior quality. Several crafters spoke of the challenges in getting people to understand the benefits of owning something handcrafted with high quality materials. This practice forced most vendors to keep their prices artificially low in order to make sales. Some shoppers still balk and try to negotiate price. Eileen even spoke of a man that came into her booth one day and complained of her prices. She explained the cost in materials, electricity, transportation, etc. and that she had to make a little profit for herself. He looked at her and said, "You? You don't deserve any profit. Who are you? You should be working for free". Eileen stood up, walked over to the man and asked if he had a job. When he said that he did, she replied, "I want you to go into your boss's office on Monday and tell him that you'll be working for free from now on". Then she threw him out of her booth.

Many of the vendors selling commercially produced merchandise sell jewelry which made it difficult for jewelry crafters for two reasons. First, they cannot compete with the prices and, second, there are so many vendors selling jewelry, that between commercially produced jewelry and handcrafted jewelry, the market is flooded. A couple of crafters disclosed that they had stopped or were going to stop selling jewelry for this reason.

Crafters noted that participating in an event was an exercise in endurance. Product and display materials must be loaded, transported, unloaded, booths set up, and product displayed. Then there was the event, the customers and dealing with whatever issues inevitably arise. After the event, the process must be reversed. Crafters spoke of dealing with heat, cold, the errant rude customer, and working hard to make sales.

Another challenge was determining which events would be the most advantageous. Fees continue to increase, which means crafters must either increase their prices or absorb the costs. Booth fees range from \$25 to \$120. Darla noted that a good “rule of thumb” in deciding what events to participate in was the ability to sell “10 times the booth fee”. Rachel mentioned the “learning curve of which shows to participate in. You have to study and learn people’s behaviors at different shows. Some are more romantic, others more feminist. You have to watch and read people so you know how to relate”.

Several crafters commented on the challenge of selling at events that have areas for children. Key informants noted that while attendance is typically higher at those events, parents spend their money on food and games to occupy and please their children rather than shopping. A couple of crafters said they have decided not to sell at those events any longer because they cannot make enough in profit to warrant the investment. Others were still weighing their decision.

There was also a substantial investment for some shows outside of the booth fee. Joyce talked about the challenges of going to the larger shows that last for two or three days. For example, The United Way Mountain Campus Arts and Crafts Fair on the

Northern Arizona University Campus is an annual, two day event in Flagstaff that is very popular and brings in substantial crowds. Joyce noted that the investment for crafters that live even an hour away was substantial: “I could go, but the booth fee is \$120. Then there’s gas and food. And a hotel room because you don’t know what the weather will be like that time of November and I don’t want to travel Oak Creek Canyon after dark. Then there’s hauling everything and the setup⁹. I’m out \$300 before I even start. It’s not worth it”.

There were other challenges as well. Shoplifting was sometimes an issue. A \$170 necklace was stolen from one of the crafters at an event. Eileen and Heather talked about some shoppers trying to bargain to avoid paying full price. One crafter has Fibromyalgia and several have arthritis which challenged their ability to successfully execute all the tasks of selling at a festival. Fibromyalgia and arthritis also make cold weather an issue. Heat can also be a deterrent, but did not seem to be as much of a problem as cold weather.

Some of the other business owners were less than ethical. There was one particular crafter in the VV whose business has an unusual name. She is well known throughout the VV and asked for by name by many repeat customers. Another crafter has illegally taken her business name in an effort to steal customers. Legal action was a distinct possibility. In the meantime, some shoppers thought they were buying from one

⁹ Setting up at this particular event is more challenging than others due to the size of the facility and the challenges in moving product and displays over greater distances once you arrive at the site.

crafter when they were actually doing business with another and getting a different quality of product.

Day to Day Challenges

None of the crafters expressed any particular enjoyment in dealing with the day to day tasks of running their businesses. Paperwork of any kind was the least favored task. Within that category, dealing with taxes was universally disliked. The state of Arizona has enacted a Transaction Privilege Tax that has to be filed monthly whether or not there are any sales. Then there were sales taxes, income taxes, licensing, bookkeeping, ordering, and other paperwork. Heather lamented her lack of computer skills while Eileen and Joyce did not use a computer at all. Jenny used a computer but has no Internet.

Scheduling was also an issue. The “first come, first served” practice of organizers was difficult for crafters, particularly with so many vendors selling commercially produced merchandise. As there was no centralized information base for crafters to access vendor information, all booth spaces were often reserved by the time a crafter applied. Crafters and key informants reported that organizers maintain lists of vendors from years past and they have “first rights” to booth space. Organizers do keep waiting lists, but sometimes it can be several years before a space opens up. There was also difficulty in finding out who the organizers are and accessing that contact information. There were various groups and a few people that had information about events, but unless the crafter knows of or can contact them, they were of no use. For example, there was a lady in the VV that is a valuable resource for information.

However, she has no cell phone, no answering machine and does not use a computer. The only time you can speak to her is if she happens to be at home and answers the phone. This lack of a centralized information base made it difficult for crafters trying to start a business as well. Additionally, participation was not limited to VV residents; they competed for space and tourist dollars with crafters from Flagstaff, Prescott, and as far away as Phoenix at some of the events. While some stayed local, other VV resident crafters, in turn, traveled as far away as California to sell their wares.

Marketing and Advertising

All crafters recognized the importance of marketing and advertising, but very few knew how to do it. Jenny was the only crafter that said she felt comfortable with marketing as she “learned to do it” when she was living in another country and had her first crafting business. Sandra said that her “lack of a brand” and “writing marketing copy” were two of the biggest business challenges for her. She felt that her business would not succeed as she intended until she had found and developed a brand for her crafts. Polly spoke of marketing and advertising as two of her biggest business challenges. She felt her displays could be improved, but was not sure what to do to make them better. Polly has considered taking a class or two to increase her skillset in these areas.

Lilah voiced her concerns about marketing and advertising in terms of “visibility”. There were numerous booths and/or tables at some events and crafters were highly sensitive to their assigned locations, recognizing that a poor location could negatively influence their sales for the day. Good marketing did not change the location,

but it could help to attract shoppers by developing appealing displays. Joyce also felt that “proper displays” were one of her biggest business concerns. She spoke at length about the thought and planning that has gone into her current displays, but thought they could still be improved in some way.

Crafters have had to rely on organizers and event locations for a majority of their advertising of events. Internet sites such as the Arizona Office of Tourism (<http://www.visitarizona.com/events-calendar/arts-crafts>) and Craftmaster News (<http://www.craftmasternews.com/arizona.aspx>) provide information for locals and tourists about monthly events in different areas, but not everyone knows about them or uses a computer. Key informants and crafters reported that some area organizers provide better advertising than others. Flyers, local newspaper advertisements and signs were common forms of advertising, yet they were not utilized equally or effectively by all organizers. Others placed greater reliance on word of mouth and a sign or two. Inadequate advertising resulted in less foot traffic and fewer sales; an ongoing challenge for crafters.

Inventory

One of the challenges of being a crafter and living in a rural area was obtaining supplies locally. While there have been craft stores in the VV in the past, the only options available at the time of this writing were Wal-Mart, a yarn store in Sedona, and two bead stores, one in Cottonwood and the other in Sedona. One of the crafters was a former craft store owner in Sedona. She said that customers would come in, look around, and then go home and order what they wanted on the Internet because it was cheaper.

Eventually, she was forced to close. The next closest shopping options were Prescott, which was over an hour away to the west and Flagstaff, over an hour away (for most crafters) to the north. There were a few national chain crafting stores and a smattering of specialty shops, but those stores did not carry most of the supplies needed by the crafters. Crafters said they shop in the in the VV and Payson when possible, in an effort to keep business local.

Most of the crafters used some combination of over 50 different websites/online stores to obtain a majority of their supplies. The economic impact negatively affects the VV with earned dollars spent outside the VV and the state. However, after exploring the websites used, it was clear that no one store could realistically stock the variety of supplies required by these crafters¹⁰. The other downside for the crafters was the dollars spent in shipping and handling, particularly for supplies that are heavy. Crafters have to pass those costs on to customers or absorb them, negatively affecting their profit margin in either case. Crafters were also confined by the timely arrival of supplies in order to maintain product inventory for events. A late shipment means no product, but, as profit margins are slim, ordering early means that finances may not be as readily available for other supplies.

Another issue was that of inventory storage of both product and supplies. As noted, two crafting businesses were started after husbands rebelled against the bulk of

¹⁰ Jenny reported that she has not purchased any supplies since returned to the United States as she still has boxes left from those collected when she lived abroad.

the crafting projects that were being stored at home. Very few crafters in this study lived in a space large enough to accommodate their supplies, crafting area and product storage. This issue was of particular concern to them. Renting storage space was not an option due to the cost involved and lack of convenience.

Other Constraints

Dealing with the day to day issues of running a business, the events, inventory, and marketing/advertising issues were not the only challenges faced by crafters. There were other constraints, including the crafters physical condition, time, long hours, and finances. Any one of these had the potential to negatively affect profit or permanently shutter the business. Sometimes these constraints have hindered their ability to craft, even if briefly.

Crafting and selling were articulated as strenuous activities. Any injury or illness had the potential to sideline the business, something that several of the crafters knew only too well. Joyce's relationship to crafting changed after she took a bad fall and there was concern she might have a detached retina. "I was terrified I could go blind. There would be no crafting! I was like a zombie. It made me appreciate what I have even more". Creativity has been a daily part of Eileen's world as long as she can remember and was such an important component of both her reality and identity that when she broke her arm a year ago and could not craft, she reported feeling "useless" and that it was "very, very difficult" for her. Heather experienced a recent neck injury that has left her unable to participate in events for the foreseeable future. She was exploring the possibility of selling online as her ability to sell at events may no longer be viable.

Jenny and Carol Ann both faced serious challenges to their abilities to craft on a daily basis as both were on disability. These disabilities affected their ability to conduct business as well as their ability to garner profits. The legal restrictions attached to receiving disability limited their ability to either grow their businesses or profit beyond a certain level. Both crafters spoke of times that, due to their physical challenges, they simply could not craft, run their business or sell.

Time was an issue for almost every crafter. Some are married with children and/or grandchildren. Some crafters worked other jobs or owned other businesses. Sometimes simply finding time to produce sufficient inventory was problematic. The hardest part of being an entrepreneur for Maggie was the amount of time she has *not* had to devote to her business. As noted, Maggie shared in caregiving duties for her terminally ill mother for several years while working full-time. Now she works full-time and sells at events when she can. The biggest issue for her was having enough time to create enough product to sell. Gloria and Heather admitted to procrastinating, sometimes to the point that they would have to work long hours in order to have sufficient inventory for the next event.

Money was discussed as a periodic issue for some of the crafters. All of the crafters invested in high quality supplies for their products and those supplies were expensive. They also had to pay for postage and/or travel outside of the VV to obtain what they need. An event that did not yield needed sales could result in fewer funds for the next round of supplies. Most were reticent to dip into family or personal funds in order to finance their supply order. For others, it was simply not an option. The idea of

applying for a loan from an institution was of no interest to any crafter. Their business was *theirs* and they would not tolerate any type of interference.

Entrepreneurship is strenuous, demanding and sometimes disappointing. The day to day demands of running a business require flexibility, ingenuity, and a willingness to tackle unpleasant tasks and deal with demanding or uncooperative people. This is the cost of lifestyle entrepreneurship. Crafters have the opportunity to express themselves through creativity and attain certain lifestyle benefits, but that enjoyment is tempered by the challenges and changes to crafting in the VV.

The Future of Crafting

Key informant and crafter responses, as well as my own observations over the last few years, revealed that crafting as a business is undergoing a change. “Granny crafts” or “crud” or “junk” does not sell. Crafting must approach the level of mastery in order to garner sales. At the same time, increased regulations and restrictions have made it more difficult for crafters to make the profits they need to stay in business. Lack of community support and the ongoing and increasing challenge of competing with vendors selling commercially produced merchandise has created even more obstacles for crafters. Yet these traditional crafters persevere, continuing to innovate and challenge themselves. The future of crafting reads as a complicated and problematic endeavor.

There was a time when going to a craft fair meant tables of embroidered pillowcases, crocheted toilet paper covers and fancy tea cozies. Today’s events display various forms of fused glass, laser cut jewelry, textiles of complex design and execution, and other forms of crafting that vie with artisanship in their execution. Many crafters –

including those not included in this study – are setting a standard of excellence that could potentially influence future crafters and the way we consider crafting. At the same time, several crafters in this study expressed regret over what they perceived to be the slow demise of crafters skilled in embroidery, sewing, knitting, crochet, and many of the standard bearers of crafting that have existed for so many decades. The indie craft movement is also exerting influence on younger crafters. There are many up and coming crafters that embrace the modern and off-beat tenets of the movement, doing innovative and artistic work that pushes the boundaries of crafting into new areas of achievement. Unfortunately, quality of execution and mastery of craft is sometimes left behind, which is a concern to old-school crafters. The training and self-discipline that are necessary for the mastery of many crafts are integral to the sustainability of the genre as a business. I have attended several indie craft fairs over the last few years and seen masterful and creative work. I have also seen crafting that was deplorable. I watched as shoppers looked at the same merchandise and then walked away. If a crafter, of any generation, wants to succeed, they have to offer a quality product – a sentiment articulated by every crafter in this study.

Growing a small craft business is a challenge, but not, in this instance, due to reasons cited in literature such as lack of skills, capital or emotional support. Several crafters indicated they have attempted to grow their businesses larger in the past, but abandoned the intention after hiring apprentices or assistants that learned the necessary skills and then quit to start their own similar crafting business. This happened even when “non-compete agreements” were in place because, according to the crafters,

apprentices/assistants knew there would be no legal action against them because their employers simply could not afford the attorney fees. This practice has become so well known in the VV that other crafters said they would not even consider growing large enough to need assistants or train apprentices because they did not want to have that same experience. The only crafter that has hired a helper and found it, thus far, to be a successful pairing was Sandra. But, it should also be noted that she went into the situation with the mindset that this person would be trained as an apprentice that would create with her. Sandra's desire for collaboration and her belief in its importance may also be a factor: "Collaboration has a lot of juice force – it creates synergy and that is bigger than the piece (you are crafting)".

For someone interested in growing their business, such as Lilah, the situation became problematic. She spoke at length about her frustrations: "I know I can't do everything by myself. If I want to grow...there's no way. I need someone to (produce product), someone to do marketing, someone for distribution, someone to do bookkeeping, etc. Finding your market is not easy either". There is also considerable expense involved in paying for these tasks. Informants and crafters reported that craft fairs have become a venue for some crafters to try out their products and refine them with an eye toward eventually going national with their businesses¹¹.

Both key informants noted that increasing licensing requirements and regulations were discouraging some crafters and deterring others from initiating entrepreneurship.

¹¹ I have also heard this from crafters outside of the VV.

As noted, Arizona now requires all crafters with businesses to be registered and licensed by the state. More and more cities were requiring crafting business licenses as well, which meant that crafters must also collect sales tax. Once again, crafters faced the dilemma of absorbing the costs or passing them on to consumers. Crafters were in a catch-22 situation in which they either have an even smaller profit margin or risk losing sales by raising prices. Some shoppers do not recognize these enterprises as actual businesses and balk at paying sales tax.

One key informant also mentioned the additional challenge of crafting in Sedona. Many houses in Sedona are small with minimal space to craft indoors. The climate makes it easy and enjoyable for many crafters and artists to move their work outdoors. There is now a law in Sedona that no more than 15% of a homeowner's outdoor space can be used for crafting or art. Police officers patrol neighborhoods looking for offenders and issue tickets as necessary.

All crafters discussed the lack of support from the community as a challenge to their businesses now and in the future. With no central source of information, crafters not only found it difficult to identify and locate event organizers, they also missed out on important news that could affect their businesses – such as the law in Sedona about crafting outdoors – or locations of new events until it was too late for them to act. Others spoke of the lack of support from community leaders that they perceive as making it increasingly difficult for them to do business due to regulations, licensing, paperwork, and a general lack of understanding as to “what a small business is”. A few crafters

expressed the opinion that some shop owners did not want the crafters around and were working to keep them from doing business at all.

As noted, the trend of vendors selling commercially produced inventory was making it difficult for many crafters. Several discussed the fact that these vendors were slowly pushing crafters out of business and their presence at events continues to increase. They expressed concern that, eventually, given the increasing fees, restrictions, and challenges crafters face, the possibility exists that, eventually, they may no longer participate in crafting events.

Sustainability is integral to any business endeavor. One of the challenges for the future of crafting in the VV was the fact that over 95% of the crafters observed at the festivals in the VV are Baby Boomers. There was one Gen-Xer in this study and very few were observed selling at any of the attended events. There were no Gen-Y crafters observed at any event in the VV during the course of this study. Exactly why this was the case was not clear. Lack of time, lack of skills, long waiting lists, and lack of interest were all possibilities. However, in order for crafter participation in these events to continue, younger crafters are going to have to be engaged as the Baby Boomer generation phases out of these businesses over the next couple of decades.

Several crafters articulated the need for “space” for crafting businesses; a storefront, a warehouse or a co-op where crafters “can display and sell year round”. Some spoke of the need for workshops where crafters can enhance their skills – both business and creative. The ability to do this was beyond the means of the majority of crafters. Sandra was such a strong believer in these ideas that she was the driving force

in attempting to find and organize a space Sedona, where artists can work and sell their creations. Having been “burned” by the galleries in Sedona and rebelling against the notion of “a pre-determined look and whether or not you fit that look”, she saw the need for an environment where artists can work unfettered by current gallery limitations and expectations. This was, potentially, a positive step toward securing crafting sustainability in the VV.

The future of crafting in the VV is a complex issue that is vulnerable to so many factors that was difficult to determine its direction. Issues of regulation, advertising, the sale of commercially produced merchandise under the veil of “arts and crafts”, and individual business challenges will have to be addressed. Sustainability will require artisanship, flexibility, innovation, and the introduction of new crafters in the upcoming years.

5. DISCUSSION AND CONCLUSIONS

The purpose of this study was to learn about rural women who have turned leisure activities/hobbies into home-based, handcraft tourism businesses. The areas for examination were 1) the meaning of creativity and craft in their lives, 2) the evolution of their creative experience from leisure to business, and 3) how they then contribute to and/or affect community development as a result. The focus was on how women empower themselves through creativity and then extend that empowerment to create and run small businesses. Some findings were consistent with extant literature while others were contradictory. Each of the areas for examination will be discussed in light of the literature, what has been learned, and the contributions made by this study. Conclusions, limitations of the study, and recommendations for further research will also be discussed.

Women and Creativity Revisited

As noted, the drive to express creativity is highly developed in some individuals. Csikszentmihalyi (1996b) noted the importance of creativity as a source “of meaning in our lives”. This connection was verified by the crafters in this study. Creativity was articulated as their method of expressing individuality and identity. The study of creativity typically revolves around notions of superior accomplishment and innovation rather than “every day” creativity, its process and value (Grace, Gandolfo & Candy, 2009). The results of this study suggested there is merit in the study of “every day” creativity and its use for “every day” individuals. The relationships between identity, fulfillment, well-being, and creativity were evident in crafters responses. Each crafter

was passionate about the profound need to manifest their creativity. Most said they must create on a daily basis. Reis's (2002) call for a theory of diversification of women's creativity based on how women actually use and relate to creativity on a daily basis has the potential to provide the foundation that is currently lacking. Crafters tended to focus on the process of creativity, such as learning new skills, exploring new frontiers within themselves, channeling energy, and self-expression rather than the superior accomplishment and innovation associated with creativity research. This focus suggested that the expression of "every day" creativity provides a necessary vehicle that some individuals use for personal growth, accomplishment and satisfaction.

The notion that women seldom achieve eminence from their creative efforts was due, at least in part, to the responsibilities required by other roles that often take precedence over their creative talents and interests (Bender et al., 2013; Kirschenbaum & Reis, 1997; Reis, 2002) was confirmed by this study. However, this appeared to be a personal choice, not one forced upon them. Lewis' (2009) assertion that women embrace a different measure of achievement, one based on diverse experiences, goals and accomplishments was confirmed by crafters' responses.

Bender et al. (2013) noted women's tendencies to be overcritical of their efforts, lack self-confidence and self-acceptance, or fully explore their creative potential outside of traditional gender boundaries. Crafters' responses did not reflect this assertion. While many of their practiced crafts are those traditionally performed by women, there was no indication that they chose these crafts because they were obligated to do so or because they felt themselves incapable of learning forms of crafting outside of traditional gender

boundaries. Instead, these activities were chosen because crafters enjoyed them and/or a particular form of crafting would lend itself to the development of a product/products suitable for sale. For many crafters, the ability to practice crafting required skills outside those traditionally considered to be activities women perform such as chemistry, woodworking, several forms of glass work, and construction.

Lack of productive output was less a result of gender role constraint (Kirschenbaum & Reis, 1997) and more a byproduct of entrepreneurial challenges in the areas of rules and regulations, issues with hiring employees that learn skillsets and then left to open competing businesses, storage, workspace, and the lack of a centralized information base. Sufficient time for crafting was determined to be a factor constraining product output in some cases. However, time deficiencies were due to a combination of an insufficient number of employees and/or the conscious choice to participate in a variety of activities. There was little evidence of traditional gender roles or responsibilities conflicting with sufficient time to craft. Again, the choices made in the way to spend one's time was indicative of lifestyle entrepreneurship where life is constructed in such a way as to be able to focus on those activities that are deemed enjoyable and/or worthwhile to the individual rather than activities and tasks forced upon them by adherence to traditional gender roles.

Leisure and Serious Leisure

Study results were indicative of extant literature noting the importance of leisure in contemporary life (Gelber 1999). In spite of literature indicating that leisure time for women is constrained by responsibility (Lee & Bhargava, 2004), there was little

evidence of that type of deterrent in crafters' responses regarding their activities prior to the evolution of crafting into serious leisure or business pursuits. As only half of the crafters were married or in long term relationships, it was not realistic to attempt to determine whether or not spouses/partners in this sample had more time for leisure pursuits. There was also no indication that economic status had any bearing whatsoever on the pursuit or practice of leisure for the crafters in this study. Income, of any type, had no bearing on whether or not they stayed in business.

Women's leisure activities have been considered to be forms of participation in and resistance to dominant social paradigms (Cronan & Scott, 2008). The results of this study reinforced Cronan & Scott's (2008) conclusions. Participation in crafting, selling crafts and donating them to charities all connoted participation in established activities commonly associated with women's leisure. Resistance was found in the attitudes expressed and actions taken by the crafters, such as Joyce's comment regarding women's difficulties in having or doing "something that's your own and no one else's", after the oppressive experiences of her childhood, or Rachel and Heather's insistence upon living their lives outside of traditional gender roles for women or even Sandra's choices in her life path. While none of the positions held by the crafters was radical in nature, their resistance to many dominant paradigms was in evidence.

The desire to enhance well-being and life satisfaction was reflected in the crafters taking leisure activities to the level of serious leisure in order to create of lifestyle of their own choosing. Study results suggested that crafters found serious leisure pursuits to be of benefit to their lives both as creative individuals and as business owners. The self-

discipline, commitment, time, and social benefits enjoyed by the crafters as participants in serious leisure were found to be empowering.

Women and Crafting

Until recently, crafting was considered by many feminists to be a form of repression and a way to keep women bound to traditional female roles (Grace et al., 2009) or that women manifesting their creativity through crafting was nothing but an expression of femininity (Edwards, 2006). Crafting is now understood as a positive and self-enhancing method of expression for women, as well as a way to sustain the practice of time-honored crafts, learn additional skills and honor “women’s work” that has been devalued. Study results indicated that these crafters not only found meaning and satisfaction in the practice of crafting, they also experienced fulfillment in selecting activities that express their creativity, enhance connections with others, relieve stress, and nurture others (Grace et al., 2009). Handcrafting, by the crafters in this study, was revealed to be a form of resistance against the dominant cultural practice of manufactured products, capitalism and technology (Jakob, 2013). Women have traditionally been responsible for domestic duties, including the products purchased for home and family. For many of the crafters, crafting was also a form of resistance against the prevalence of toxic chemicals and additives that have become ubiquitous in manufacturing in their efforts to create a more sustainable and healthy world.

Ateljevic and Doorne (2000) noted the difficulties in studying this type of business for several reasons, including a perceived lack of skills by the owners. Study results found the opposite; crafters have multiple learned skill sets. Creatively, all of the

crafters had highly developed skill sets that included proficiency in textiles, several forms of glass work, woodworking, jewelry making, and other crafts. Crafters also had a working knowledge in other areas that pertain to their crafts including chemistry, photography and carpentry, as well as working with kilns, sandblasters, darkrooms, and power tools.

Creativity, Crafting, Well-being, and Life Satisfaction

Study results supported Florida's (2002) assertion that people increasingly define their individuality by their creativity. There was only one Gen-Xer in this study, but she professed the need to maintain both a work-life balance and a personal connection to her work. As noted, Rachel knew from an early age that a traditional business path was not for her; she wanted her own business that expressed her identity as an artist. This is also in keeping with the Gen-X ideas of career advancement, but on one's own terms (Ng et al., 2010). The Gen-Xer attitude toward greater self-expression and individuality in one's work was also reflected in her responses and early desire to find a craft "very few people were doing and then do it in a completely different way". The other 11 crafters, all Baby Boomers, had embarked on second, even third, careers selling their crafts (Lieberman & Lieberman, 1982). Schofield-Tomschin and Littrell (2001) suggested that participation in a crafting guild could enhance the well-being and identity of women as they age. While none of the Baby Boomers belonged to a crafting guild, their responses indicated that the sense of purpose, accomplishment and fulfillment they experienced contributed to the active and productive lives they are living well into "retirement". Richards and Wilson (2006) assertion that successful participation in fairs depended

upon collaboration with spouses and resulted in high levels of marital satisfaction was not within the parameters of this study.

Creativity is a process through which crafters utilize their ingenuity and learned skills to express themselves. For some, this process leads them into serious leisure which can result in entrepreneurship. Results from this study made it clear that crafters have their own ideas about business, its purpose and their place in entrepreneurship.

Women and Business Revisited

Small tourism businesses have received little attention as they have been deemed inconsequential to tourism development, with study of them problematic due to limited capital, small profits and the perceived lack of skills of the owners (Ateljevic & Doorne, 2000). While study results did corroborate the notions of limited capital and small profits (in most cases), the idea that the owners lack skills was not verified. In fact, study results revealed that these women were proficient in multiple skill sets. Knowledge of creative skill sets was noted in the last section. The crafters in this study were also found to have developed business skill sets. Most acknowledged a need to increase their knowledge in the areas of marketing and advertising and a couple needed to increase their computer/Internet skills. All have procrastinated in doing so. Yet, data indicated they had the business skills that established and sustained their businesses, including a working knowledge of bookkeeping, ordering and maintaining inventory, sales, scheduling, preparation of tax forms and licenses, use of social media, critical thinking, complex problem solving, operations and systems analysis, mathematics, judgment and decision making, monitoring, and, in most cases, computer and electronics use.

Entrepreneurship

Rosenfeld's (2004) observation that study of these small businesses is often problematic, but that they are important to local economies received mixed results in this study. The argument that small, local businesses are important sources of economic growth in rural areas (Altman & Johnson, 2008; Chatman, Henderson, 2002; Paige, 2009) also received mixed results. Study of the businesses was not without challenges, but was not considered to be problematic. Crafters were enthusiastic and excited to talk about their experiences. All that was required was the willingness to go to the events and let the snowball effect work. As for the notion that these small businesses, in particular, are important sources of economic growth was unverified. While they support local economies by their participation in festivals and fairs, as well as the propensity of the crafters to support other local businesses, the amount of money spent outside the VV purchasing supplies may well negate any local economic benefits from the sale of their crafts.

Research revealed contradictions when attempting to predict for female entrepreneurship (Davies-Netzley, 2000). Factors considered include age, marital status, parenthood status, education, employment background, skill sets, and personal goals. Study results tended to support these contradictions. While most crafters were Baby Boomers, there were definite differences when considering other factors. Predicting for female entrepreneurship was problematic given the myriad goals, responsibilities and interests of women as gender roles continue to evolve.

Research has indicated that women initiate entrepreneurship for a variety of reasons including issues of childcare, rigidity of organizations, the need for a second income, the desire to stay at home (Berke, 2003), a flexible work schedule that allows for more personal control (Heilman & Chenn, 2003), the need for self-achievement (Orhan & Scott, 2001), or a desire to integrate their roles and exercise greater control over their lives while experiencing the fulfillment that entrepreneurship can provide (Davies-Netzley, 2000). The results of this study suggested that there were multiple motivators in choosing to start a business, including, but not limited to, those articulated in extant research. Sometimes businesses were started as a result of happenstance, encouragement or simply a desire “to make money doing something creative”.

Extant research noted that the characteristics of entrepreneurs were not clearly defined (Hollick & Braun, 2005). The results of this study echoed those findings. All respondents had successful micro businesses, yet they did not exhibit all of the same characteristics. Some had stronger business skills than others, some were outgoing, some were quiet, some were driven to expand their businesses, while others had no interest in growing their business. These results suggested that command of a few key characteristics were necessary attributes for these businesses. These were:

- hard work and perseverance,
- flexibility and a willingness to change as circumstances dictate,
- production of a high quality product or line of products,
- maintenance of paperwork and inventory, and

- a willingness to step outside of one's comfort zone in order to obtain information or innovate.

Traditionally, research has measured women-owned businesses against male-owned as determinants of success, with no consideration of the possibility that women may have different motivations and goals when initiating entrepreneurship (Stephenson, 1986). Yet definitions of entrepreneurship have revolved around the idea that viable or worthwhile businesses must focus on maximizing profit above any other considerations, again, failing to consider that women might have different considerations and goals (Morris, et al., 2006). In response to feminist researchers call for research from women's viewpoints (See for example: Lerner & Almor, 2002; McGregor & Tweed, 2002; Stevenson, 1990), this study explored women's ideas about entrepreneurship and found that, even when profit was an important factor, traditional ideas of entrepreneurship were not in play. The crafters in this study were motivated by participating in lifestyle entrepreneurship.

Lifestyle Entrepreneurship

There is a tradition of women working at home in rural areas (Rowe et al., 1999; Ziebarth & Tigges, 2003). While these crafters had home-based businesses, there was no indication they worked from home as a result of traditional expectations of women's work places. They worked from home because it was convenient, they liked it and setting up a studio elsewhere would be cost prohibitive. This corroborated Henderson's (2002) findings that home-based entrepreneurs do so in order to control the method and

means of production, decision-making, creativity, as well as other factors of their businesses.

Lifestyle entrepreneurs can be recognized as individuals seeking specific lifestyle benefits rather than focusing primarily on economic gain. Study results reinforced Poutziouris' (2003, as cited in Saleilles & Gomez-Velasco, 2007) findings that "the values, attitudes and motives of entrepreneurs shape the strategic goal setting and growth orientation of the businesses" (p. 3) and Paige and Littrell (2002) who argued that crafters seek independence, creativity, cultural identity, and promotion of crafting practices. These perspectives wove a common theme in crafters' responses and were indicative of the way the women viewed their accomplishments as crafters and business owners: ownership of their experience and pride in what they have accomplished. Paige and Littrell (2002) argued that the crafting entrepreneur's focus on preservation of tradition, creativity, materials, and product correlated to a definition of success based on independence, creativity, cultural identity, and the promotion of crafting. The results of the current study supported these findings, suggesting that craft entrepreneurs measure their success based on a combination of business, personal and craft related factors, not on the single-minded pursuit of profit. While crafters found their businesses life enhancing, they viewed it as a separate accomplishment from other aspects of their lives and one that was reflective of each as an individual. This finding corresponded to Lewis's (2009) assertion that women use their businesses to achieve their own ends, not to satisfy anyone's notions of what a business person is supposed to be or do.

Issues in Entrepreneurship

Extant literature (Burr, 1978; Loscocco & Robinson, 1991) asserted that the greatest challenges women face when starting a business are lack of adequate capital, lack of management experience/training, lack of marketing, and procurement opportunities and assistance. A lack of marketing skills and experience was acknowledged by a majority of the crafters. Those that had marketing skills had learned them over time; no one had an educational or vocational background in marketing or advertising. The other challenges were not reflected by crafters' responses. Most, at some point, had careers in management or had employment in management or a similar position that had necessitated the use of management skills. The one crafter that had no management background whatsoever learned the necessary skills as her business grew. There was no evidence this inhibited the growth of her business.

There was little evidence that female entrepreneurs also receive less emotional or physical support than their male counterparts (Walker & Webster, 2004), as well as identification of personal and psychological risks to entrepreneurship that men typically do not recognize as threats, even when crafters were questioned specifically about these issues. The only exception was the two crafters on disability; they had challenges that the other crafters did not and were well aware of the risks. All of them spoke of receiving ongoing and consistent emotional support from family and friends, with family (when applicable) helping out as needed with household tasks and other duties. The two crafters on disability lived alone and both acknowledged the physical difficulties, at times, in performing the tasks necessary to their businesses.

Research supporting the idea that women have difficulty obtaining financing for their businesses (Marlow & Patton, 2005; Watson & Robinson, 2003) was not applicable in this situation. As noted, none of these crafters would consider outside financing of their businesses. They were adamant about maintaining total control of their enterprises.

Walker and Webster (2004) noted that one of the most daunting aspects of business ownership for women was not being taken as seriously as male business owners; a particularly difficult situation for craft business owners as their endeavors are often perceived as hobbies rather than actual business ventures. Study results indicated that the crafters in this study were neither concerned nor negatively affected by anyone judging their businesses in a derogatory manner. They felt no need to justify or rationalize their efforts to or for anyone. This was true for any judgments others had including the potential for failure, low profits or any other negative assessment (Loscocco & Robinson, 1991). There was also little evidence from any of the crafters that they experienced a lack of credibility at home or with their friends (Ahrentzen, 1992; Fitzgerald & Winter, 2001).

Challenges and Opportunities

Ahl (2006) noted that familial responsibilities and demands can be a detriment to initiating and growing a business. There was evidence that the crafters adjusted their businesses to suit their schedules and other responsibilities (Ahrentzen, 1992; Loscocco & Robinson, 1991), but none of them indicated any adjustments made within these households was causing undo stress on marriages or relationships (Kaufman, 2000). There was little evidence that any of the crafters was sacrificing economic success in

order to maintain a balance between work and family (Loscocco & Hunter-Smith, 2004). When crafters spoke of activities that were crafting deterrents, they spoke of spending time with family and friends, travel, church, and similar pursuits. Domestic duties were not a factor.

None of the crafters' responses suggested they were conflicted regarding the ongoing changes in gender roles (Lee, Danes & Shelley II, 2006) or felt any pressure to be Superwoman or Supermom. While there were very few children connected to the study through the crafters, there was little indication that any of the children were negatively impacted by having a mother that worked (Beach, 1989). Instead, there was evidence that the children – or former children – were supportive of their mother's endeavors (Morris & Brennan, 2003). For example, one of Eileen's sons recently started his own crafting business and now assists her when needed. Rachel's daughter, desirous of following in her mother's footsteps, recently completed her first craft at the age of four.

While many of the study's results did not corroborate extant literature, many of the concepts are still applicable. As discussed, the entrepreneur must determine time and task allocation, personal and spatial boundaries within the house, familial and social relationships for business and personal life, as well as business decisions. Managing these various responsibilities requires a complex skill set that includes negotiation, diplomacy, organization, finesse, flexibility, and communication (Felstead & Jewson, 2000). Lifestyle entrepreneurship has its rewards, but achieving and maintaining the desired balance in all areas is still a challenge.

Women and CD Revisited

Women working for the betterment of their communities through advocacy, participation, and resistance is well documented (Gittell, Ortega-Bustamante, & Steffy, 1999). One form of participation in CD is through the home-based business (Rowe et al., 1999). Home-based businesses, such as the crafting businesses in this study, that participate in and support festivals and fairs have the potential to positively affect their communities through contributions to social capital, economic gain, support of local businesses, attachment, community identity, and encouraging community cohesiveness and a shared local culture.

Arguably, the most important of these is social capital as it reinforces Wilkinson's (1991) assertion that the essential component of community is interaction and interaction is essential to the success and sustainability of any community (Adler & Kwan, 2002; Agnitsch, Flora & Ryan, 2006; Bridger & Alter, 2006; Phillips & Pittman, 2009). While there are diverse perspectives on social capital (Niehm et al., 2008; Bridger & Alter, 2006; DeFilippis, 2001; McGehee and Meares, 1998; Putnam, 1995, 2001b) it is understood that social capital has the potential to exert tremendous influence on a community whether from organized groups or a single individual. This understanding of social capital informed the conclusion that the crafters in this study exhibited positive interaction with their communities through participation in festivals and fairs, support of local businesses and contributions to charities. They exhibited business social responsibility (Besser, 1998) by supporting other local businesses. Zukin et al. (2006) argued that civic engagement is, in fact, multi-generational. There was some evidence

for this through the crafters' involvement in church groups, teaching crafts, social groups, charities, and some forms of advocacy. However, as noted by Petrzelka and Mannon (2006) the crafters tended to underrate and undervalue their efforts. Crafters' attachment to their communities was evident in their responses and appeared to be associated with their perceptions of well-being (Manzo & Perkins, 2006; Theodori, 2001; Huang & Stewart, 1996). There was minimal evidence indicating that entrepreneurship had caused any of the crafters to become more invested in their communities, either emotionally or financially.

While there is a substantial network of literature regarding new solutions for community issues in rural areas (Pigg & Bradshaw, 2003), the crafters all spoke of the disconnect between community leaders and the issues faced by these small business owners. No one felt that community leadership understood the challenges they face or was willing to listen. Instead, they viewed the perspectives, policies and regulations that have been enacted as hindrances that compromise their ability to do business.

Festivals and fairs in the VV are part of the area's cultural identity and the crafters are integral to that identity. Crafters use their talents and skills to express themselves and enhance personal growth, while creating lifestyles of their own choosing. Crafting entrepreneurship strengthens interaction and attachment to community, enhances local pride and the awareness of the importance of locally owned small businesses.

Conclusions

Crafting entrepreneurship is a complex endeavor. This study contributes to current research by opening the door to the exploration of crafting entrepreneurship by women through a non-traditional paradigm. Studying women's responses through the lens of qualitative research without imposing a presumed experience model offered the opportunity to allow women to speak for themselves. In this way, it was possible to identify women's actual relationships to creativity, businesses and their communities through their own words. Study results indicated that women with small, home-based, tourism-oriented, crafting businesses have much more complex relationships to creativity, business and their communities than previously understood.

There were limitations to the study. These included the sample size, parameters of the study, the location, and the fact that all crafters but one were Baby Boomers. There was a lack of cultural diversity as well. While the VV is well-known for the scope and variety of crafters and artisans in residence, it is still only one, small rural area. This limitation makes it problematic when attempting to extrapolate these results to other crafters in other areas. The parameters of the study automatically limited the sample size, yet it was deemed important to interview crafters that had established businesses. It must be noted that crafters who are no longer in business were not part of the study and it is possible their perspectives vary from those encountered during the in-depth interviews.

Contributions and Future Research

Perhaps the most important contribution of this research can be found in the increasing awareness that understanding women's relationships to creativity, business

and their communities will require a research perspective that rejects the traditional approach of applying a male-oriented paradigm to women, extrapolating and then judging women in relationship to men. For example, these small businesses have been perceived of as inconsequential with female owners that are lacking in the skills and ambition necessary to achieve entrepreneurial success that is on par with their male counterparts. The results of this study have shown that this perspective is inaccurate and, frankly, asking the wrong questions. In many studies, female business owners are seen as victims that cannot quite breach the gap into successful entrepreneurship. Instead, these factors came to light as a result of this study and these perspectives could be used to inform future research:

- Crafters approach small business as lifestyle entrepreneurs.
- Crafters have diverse skill sets that inform their creativity and entrepreneurship.
- Crafters are not hapless victims lacking the ability to establish and maintain viable businesses that provide satisfaction and contribute to their communities.

The limitations of this study also suggest areas for future research:

- larger sample sizes in other areas – both rural and urban,
- crafters in business for less than three years, greater cultural diversity,
- research into Gen-X and Gen-Y crafting entrepreneurs and,
- exploration of male-owned crafting businesses with these same focus areas.

Research has focused on identifying high degrees of creativity and the individuals who embody those traits. While this line of research might be effective in identifying other individuals with the same characteristics, as noted, it does a disservice to those who

might not be labeled “highly creative”, as though “every day” creativity is somehow less valuable. “Every day” creativity may not result in the “eminent” creativity associated with innovators, but “every day” creativity is valuable to those that practice it and, by association, to the communities they reside in through interaction and social capital. Study results indicated that individuals entering into the process of creativity receive benefits from its practice. Crafters’ responses suggested that “every day” creativity does more than create meaning in life. “Every day” creativity:

- challenges individuals’ boundaries as well as preconceived notions and belief systems about themselves and their abilities,
- allows freedom of thought and expression in ways that other activities do not necessarily afford,
- provides stress relief and rejuvenation,
- leads to an enhanced sense of identity, achievement, self-confidence, and accomplishment, and
- can result in increased happiness and well-being.

Clearly the connection between creativity, its manifestation, and its effects is complex and varied, requiring greater nuance of understanding than simply it is “there” or it is “not there”. Future research in this area should include:

- The development of a continuum of creativity and
- research into “every day” creativity.

Creativity is more than self-expression; it is a way of being.

The Big Picture

As noted, some feminists have taken issue with crafting, believing that the practice reinforces outdated gender stereotypes that serve to oppress women. Results of this study indicated that the opposite was true. Crafting activities were found to be empowering and this empowerment led crafters to initiate businesses and challenge themselves in previously unexplored areas of entrepreneurship and/or personal growth. Some discovered a newfound passion, while others developed a new sense of purpose and a way to enhance their lives. To simply create was not enough. The addition of the crafting entrepreneurship experience was found to be integral to the satisfaction, sense of achievement and self-confidence they reaped through the process of being creative.

Crafters' relationships to their businesses were shown to be equally complex. Study results reinforced the idea that women use their businesses to achieve their own ends. Each crafter approached her business in an individualized manner, utilizing it in a way that supported her lifestyle. The traditional business paradigm of success and achievement through the pursuit of a single-minded goal was rejected by all crafters. Instead they chose paths that embraced myriad goals, interests and roles, which was in keeping with the idea of lifestyle entrepreneurship.

Developing a larger business and an ever-increasing bottom line were not necessarily the primary motivators for staying in business. Literature has indicated that women's businesses are somehow less valuable when they do not correspond to the standards established by male-owned businesses. This study reinforced research indicating that women evaluate business success differently. They view the possibilities

for their businesses on a continuum that allows for multiple definitions of success based upon the owner's personal objectives. Lifestyle entrepreneurship, a theme throughout this study, was the model consciously or unconsciously chosen by the crafters for their businesses. The results of this study correspond with more recent literature arguing that the fact women may view entrepreneurship differently than men does not mean their business practices are inferior. Instead, it means that there needs to be more research into female entrepreneurship in order to provide all business owners with access to the best entrepreneurial practices from which to choose.

Study results showed crafters' relationships to community to be a mix of attachment, participation and frustration. While they enjoyed the benefits of living in the VV, running a crafting business was becoming problematic with increasing restrictions, costs and lack of support from community leaders, and, sometimes, event organizers. Busy lives left them little opportunity for activities such as advocacy and volunteerism, yet their participation in festivals and fairs and the positive impact these have on their communities cannot be dismissed. It is understood that women tend to underrate and/or dismiss the contributions they make to their communities. However, it was evident in this study in the way the crafters articulated their passion for and attachment to their communities and their willingness to support local businesses (whether or not they are perceived to be competition) that the sustainability of their communities was important to them. While many of the crafters' activities were not highly visible, such as political activism or holding a position in local government, many things they did served to enhance their communities, sometimes unknowingly. Participation in VV events was a

highly visible activity, yet also contributed to community development in less obvious ways. Conversations that occur during a festival can lead to later action in the community. People perform multiple roles that form and reinforce relationships while exchanging information. A simple exchange can begin with information about a particular craft, progress to a conversation about local events, then lead to interaction and participation that supports and strengthens the community. In addition, the fact that there are waiting lists to sell at events is a subtle indicator of the importance of these crafting events to community development and the respect and prestige that go along with being a crafting entrepreneur in the community. Putting forth a public face in this context makes you a known commodity which increases an entrepreneur's social capital (and other forms), which can lead to greater influence in the community, not only through their efforts, but also by the people that are drawn to them.

It should also be noted that these women carefully and methodically developed products designed to appeal to their potential audience and have exhibited the ingenuity to make adjustments and changes as necessary. They are artisans and artists dedicated to providing a high quality product at a price point that is affordable to consumers. They are risk takers exhibiting resistance to traditional paradigms and beliefs, crafters that take their leisure so seriously that they endeavor to reach the level of artisanship, and have shown themselves to be empowered businesswomen positively affecting their communities. Future research needs to be undertaken with an eye toward recognizing these attributes from the outset.

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APPENDIX I – INTERVIEW QUESTIONS FOR RESEARCHER

Creativity

1. How do you feel when you're crafting?
2. Where do you get your ideas for your crafts?
3. How does it make you feel when people buy your work?
4. Where/how do you learn new skills or crafts?
5. How would you feel if you had to stop crafting permanently?
6. What kind of reaction did/do you get from friends/family to your crafting?
7. How do you deal with burn out?
8. How has crafting influenced your sense of yourself?
9. What is your proudest creative achievement?

Business

1. What kind of work did you do before you started your crafting business?
2. What led you to start a crafting business?
3. Think back to when you started your business. What were your expectations about your business?
4. How have those expectations changed?
5. Think back to when you started your business. What were your goals for your business?
6. How have those goals changed?
7. How do you feel when you hear, "Why don't you do something that actually makes money?" or a negative comment about having a crafting business?

8. What do you feel is your proudest business achievement?
9. How has having a business influenced your sense of yourself?

Community

1. How do you feel about the community you live in?
2. What organizations do you belong to in your community?
3. What volunteering do you do in your community?
4. What groups are available in your community that support crafters?
5. What resources are available in your community for you to help you effectively run your business? (Business classes, crafting supply stores, other supplies, opportunities/places to sell your products)
6. How do you access the resources you need that are unavailable in your community?
7. What is the biggest obstacle to your business in your community?
8. What do you feel your responsibilities to your community are as a business owner?
9. How has your relationship to your community been influenced by having your own business?
10. What would you change in your community to make it easier for small business owners?

APPENDIX II – QUESTIONNAIRE FOR PARTICIPANTS

1. Name: _____
2. Where do you live in the Verde Valley? _____
3. How many years have you lived in the Verde Valley? _____
4. Cultural Background:
_____ Anglo or White _____ Hispanic or Latino _____ Native American
_____ African-American _____ Other (please specify) _____
5. Age Group: (Circle one)
Born before 1946 1946-1964 1965 - 1979 1980 - 1995
6. Household Income Per Annum: (Circle one)
\$5,000 - \$15,000 \$15,000 - \$25,000 \$25,000 - \$35,000
\$35,000 - \$45,000 over \$45,000
7. Crafting Business Income Per Annum (after expenses):
Less than \$1,000 \$1,000 - \$2,500 \$2,500 - \$5,000 \$5,000 - \$7,500
\$7,500 - \$10,000 over \$10,000
8. Is your business full time or part time? _____
9. Years in business: _____
10. Years practicing craft(s) used in business: _____
11. Who taught you/where did you first learn to craft?

12. List all the crafts you practice at least 6 times a year.

13. What local stores do you use to purchase supplies for your business?

14. What websites/online stores do you use to purchase supplies for your business?

15. What online websites do you use to sell your crafts?

• Write down the first three words that come to mind when you see the word creativity

• What are the three biggest challenges to crafting for you?

• What do you feel are the three hardest things about running a crafting business?

Wrap up – Please feel free to use this section for any comments you would like to include.

APPENDIX III - DEMOGRAPHICS

Coconino County (2013) *

Population **

Total Population	136,690
Under 18 years	22.3%
18 to 64 years	67.4%
65 years and over	10.3%
Females, 2013	50.6%

Race and Ethnicity

White alone	55.0%
Hispanic or Latino (of any race)	13.9%
American Indian & Alaska Native alone	27.4%
Black or African American alone	1.6%
Asian alone	1.7%
Other	0.4%

Education (25 years and over)

Percent high school graduate or higher	87.6%
Percent bachelor's degree or higher	31.1%

Economic Characteristics

Median Household Income (2009-2013)	\$49,555
Persons below poverty level (2009-2013)	23.0%
Income/Benefits \$0 - \$24,999	25.7%
Income/Benefits \$25,000 to \$74,999	42.4%
Income/Benefits over \$75,000	31.9%

Industry

Agriculture, hunting & fishing, forestry, mining	1.8%
Construction	6.3%
Manufacturing	6.2%
Wholesale trade	1.5%
Retail trade	12.2%
Transportation & warehousing, utilities	4.9%
Information	0.9%
Finance, insurance, real estate & rental & leasing	3.9%
Professional, scientific, management, administrative & waste management services	6.8%

Industry (continued)

Educational services, & health care & social	27.4%
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assistance	
Arts, entertainment, recreation, & accommodation & food services	17.6%
Other services, except public administration	3.9%
Public administration	6.5%

Class of Worker

Civilian employed population 16 years and older	64,440
Private wage and salary workers	70.5%
Government workers	23.9%
Self-employed in own not incorporated business workers	5.5%
Unpaid family workers	0.1%

Yavapai County (2013) *

Population

Total Population	215,389
Under 18 years	22.0%
18 to 64 years	50.6%
65 years and over	27.4%
Females, 2013	51.2%

Race and Ethnicity

White alone	81.3%
Hispanic or Latino (of any race)	14.0%
American Indian & Alaska Native alone	2.1%
Black or African American alone	0.8%
Asian alone	1.0%
Other	0.8%

Education (25 years and over)

Percent high school graduate or higher	90.2%
Percent bachelor's degree or higher	24.2%

Economic Characteristics

Median Household Income (2009-2013)	\$42,987
Persons below poverty level (2009-2013)	15.8%
Income/Benefits \$0 - \$24,999	27.5%
Income/Benefits \$25,000 to \$74,999	19.1%
Income/Benefits over \$75,000	23.5%

Industry

Agriculture, hunting & fishing, forestry, mining	2.6%
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Construction	8.1%
Manufacturing	5.3%
Wholesale trade	2.3%
Retail trade	12.5%
Transportation & warehousing, utilities	4.0%
Information	1.6%
Finance, insurance, real estate & rental & leasing	5.7%
Professional, scientific, management, administrative & waste management services	8.7%
Educational services, & health care & social assistance	23.7%
Arts, entertainment, recreation, & accommodation & food services	14.5%
Other services, except public administration	6.3%
Public administration	4.9%

Class of Worker

Civilian employed population 16 years and older	82,623
Private wage and salary workers	76.6%
Government workers	13.7%
Self-employed in own not incorporated business workers	9.6%
Unpaid family workers	0.1%

* Totals for the VV were not available, however, demographic information was provided for both Coconino and Yavapai counties as each is part of the VV.

** Some totals do not equal 100% due to the rounding technique utilized by the U.S. Census Bureau.

APPENDIX IV – INFORMED CONSENT FORM

Texas A&M University Informed Consent for Research

Study: By Her Own Hand: Crafts, Creativity, Commerce and Community –
Women-Owned, Tourism-Related Craft Businesses in the Verde Valley, Arizona

What the study is about: You are being asked to take part in a research study about women in the Verde Valley that have home-based, tourism-oriented, handcraft businesses.

What we will ask you to do: If you agree to participate, you will be part of a focus group of 5-6 other female business owners which will include questions about how/why you started your business, your experiences, how you deal with creativity, and how your business relates to your community. The session will last for an hour to an hour and a half. With your permission, we would also like to tape-record the focus group session.

Risks and benefits: We do not anticipate any risks other than those encountered in day-to-day life. The benefit to you is in meeting other business owners and exchanging knowledge and experience. If you should experience a research related injury, please contact Verde Valley Medical Center @ 928-634-2251 or @ 269 S. Candy Lane, Cottonwood, AZ 86326.

Compensation: There is none. Sorry.

Your answers will be confidential. The records of this study will be kept private. Any sort of report made public will not include any information that will make it possible to identify you. Research records will be kept in a locked file; only the researchers will have access to the records. If we tape-record the focus group session, we will destroy the tape after it has been transcribed, which we anticipate will be within three months of its taping.

Taking part is voluntary: Your participation is voluntary. You may skip any questions you do not want to answer. If you decide to take part, you are free to withdraw at any time without any penalty. Refusal to participate will involve no penalty or loss to benefits to which the participant is otherwise entitled.

If you have questions: The researchers conducting this study are Linda Ingram and Dr. David Scott. If you have questions, please contact Linda Ingram at craftstudy@gmail.com or 303-756-8086. You can also reach Dr. Scott at dscott@tamu.edu or 979-845-5334. If you have any questions or concerns regarding your rights as a subject in this study, you may contact the Institutional Review Board (IRB) at 979-458-4407, 855-795-8636, or access their website at <http://vpr.tamu.edu/compliance/rcc/irb>. You will be given a copy of this form to keep for your records.

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

_____ I give my permission for [photographs/audio/video recordings] to be made of me during my participation in this research study. (Please initial.)

_____ I do not give my permission for [photographs/audio/video recordings] to be made of me during my participation in this research study. (Please initial.)

Your Signature _____ Date _____

Signature of researcher _____ Date _____

Printed name of researcher Linda J Ingram Date _____

This consent form will be kept by the researcher for at least three years beyond the end of the study.

APPENDIX V – CREATIVITY RESPONSES

Learned Skills	New Frontiers	Life Energy/Qi	Self-expression	Art	Elements of Art
Beading	Exploring	Beautiful	Expressiveness	Art	Colors
Brains & hands	Freedom	Energy	Me	Art	Texture
Card making	Future	Fun	Outgoing	Art	
Craft	Imagination	Life	Personal expression	Art	
Paper crafts	Imagination	Love	Personality		
Painting	Inspiration	Peaceful	Personality		
Sewing	Outside the box	Soul			
Sewing					
Skill					

APPENDIX VI – CHALLENGES TO CRAFTING RESPONSES

Time	Physical or Health Issues	@ Home	Staying Current	Expenses	Accessing supplies	Events	Technical
Time	Arthritis	Need a big table	New ideas	Expenses	Access to supplies	Getting my own brand	Chemistry
Time	Arthritis	More room	Staying current	Money	Finding correct ingredients	Selling	Chemistry
Time	Health issues	More workspace	Staying fresh	Shipping costs for supplies	Traveling for supplies	Selling	Formula
Time	Physical injury	More storage	Staying on top of trends	Shipping costs for supplies			
Producing enough	Stairs	More storage	Unique designs				
	Stiff joints & muscles	Cats					

APPENDIX VII – PRIOR EMPLOYMENT

Administrative assistant, Internet advertising, website construction

Always been an artist

Always been a crafter

Customer Service

Federal government, Realtor

Hair dresser, Retail, Restaurants

Management

Management

Marketing Manager

Secretary

Teacher

Tech writer

APPENDIX VIII – EXPECTATIONS

Expectations When Starting the Business

None	Self-sustaining	Supplement Income	Social	Higher Risk
None	Money to live on.	Pay property taxes.	Make new friends & meet people.	Grow to full time.
None	Travel & get a house.	Supplement my income.		Gallery representation or online sales.
		Buy extra things.		
		A little extra.		
		Make some money.		

How Expectations Have Changed

No change	Uncertain	Release of Expectations	Grow or Sustain the Business
No change	Ask me after I retire.	I let go of galleries, but still want online sales.	Go wholesale!
No change		I spend the extra money on yarn.	This is my future!
			Money for emergencies.
			Greater understanding; keep getting better.
			More attentive to the money I'm making.
			Get the business to take off.
			To be more attentive to finances.

Expectation Linkages

Participant	Early Expectations	Current Expectations
1	Make new friends and meet people.	Now that I understand what it takes to run the business, I want to keep doing it and get better at it.
2	Travel and get a house.	This is my business – my future!
3	Make some money.	No change.
4	Pay property taxes.	Save up for emergencies.
5	None	Get the business to take off.
6	None	Grow business now that I'm happy with my products.
7	Supplement my retirement.	Ask me after I retire.
8	Buy extra things.	I spend the money on yarn.
9	Gallery representation or online sales.	I let go of galleries, but still want online sales.
10	Make a little extra to survive.	No change.
11	I just wanted money to live on.	To be more attentive to finances.
12	Go full time!	Bigger! Now I want to go wholesale!

APPENDIX IX – GOALS

Goals When Starting the Business

None	Financial	Self-challenge	Sales
None	Travel & get a house (same as expectations).	Have an online business.	Get people to buy.
None	Break even.	Get better at it.	Get people to buy.
None	Make lots of money.	To be a happy person.	
None			

Current Goals

None	Altruism	Self-challenge	Sales
None	Help people.	Get better at it.	Get more product out to people.
None		Have an online business – goal was on hold while caregiving.	
None		To be more creative, more of an artist.	
		Make a product that meets my highest standards.	
		Create something new and different.	
		Creativity goals, stability & independence; I've gone back to school.	
		Non-attachment to outcome.	

Goal Linkages

Participant	Early Goals	Current Goals
1	Planned on making lots of money. Now, I want to make enough for my yearly trip to -----.	It's about challenging myself to come up with something new and different.
2	Travel and get a house.	Creativity goals...stability, independence...and I've gone back to school!
3	None	None
4	None	None
5	Get better at it.	Get better at it.
6	None. Didn't want to set myself up for failure. If you have a goal and don't meet it, you beat yourself up. I just do my best.	Get my products out to more people.
7	Have an online business.	Still want an online business. It was delayed while caregiving.
8	None. Not goal oriented.	None
9	Break even.	Non-attachment to outcome to better serve others.
10	Get people to buy my product – vs one that's cheaper from Walmart.	Help people and teach them why these products are good for them.
11	To be a happy person. I'm not a "goal" person.	I want to be more creative; more of an artist. It would make me feel better as a person to push myself more.
12	Get people to buy my product – vs one that's cheaper from Walmart.	Make a product that meets my highest standards.

APPENDIX X – CHALLENGES TO RUNNING A CRAFTING BUSINESS

Day to day	Events	Marketing & Advertising	Inventory	Personal Constraints
Lack of computer skills	Cold weather	Advertising	Challenges with supplies	Bad health days (disability)
Not a business person	Hauling product	Lack of a brand	Keeping enough product in inventory	Hours
Paperwork	Loading	Marketing	Keeping the right product in inventory	Money
Paperwork	Rude people	Marketing	Keeping track of supplies & inventory	Time
Taxes	Sales	Marketing copy	Not enough space for supplies & inventory	
Taxes	Selling	Proper display	Procrastination in crafting	
Taxes	Unloading	Visibility	Timely supply arrival	
Taxes				
Taxes				
Running the business				
Scheduling the shows (lack of a centralized information source)				

APPENDIX XI – PROUDEST BUSINESS ACHIEVEMENT

Product Development	Repeat Customers	Making Money	Perseverance	None
Doctors send me customers.	People ask for me.	I've never taken a loss at a show.	Making sales.	I don't have one yet.
Customers comment on the quality of the products.	Return customers.	Money! I'm able to get what I want.	That I could do it.	
My ----- (a specific product developed by the crafter).	My expanding wholesale business.		That I could sell.	

APPENDIX XII – GREATEST OBSTACLES TO BUSINESS

- “Many stores no one wants with no craft or hobby store. They need a combo store.”
- “The lack of culture and foot traffic.”
- “There is no centralized information source.”
- “Shoppers that don’t want to pay the asking price. They think they can bargain you down.”
- “There’s not enough public support. There aren’t enough shows and most of them are in Cottonwood.”
- “People in the community don’t take me seriously. Familiarity breeds contempt, you know?”
- “Cops patrolling neighborhoods in Sedona.” (Sedona has an ordinance in place that no more than _____ of the outdoor area of a residence can be used for crafting/art, and police do ticket offenders.)
- “Competition from people selling commercially produced merchandise. It’s hurting our sales at shows.”
- “Customers are fickle and last minute.”
- “The travel involved for shows throughout the Valley.”
- “Competition. Definitely competition.”
- “The miles you have to travel.”