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Critical Perspectives on Creative Women's Entrepreneurship

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Critical Perspectives on Creative Women's Entrepreneurship

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Authors

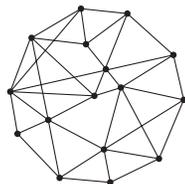
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Women Entrepreneurship
Knowledge Hub

Portail de connaissances
pour les femmes
en entrepreneuriat



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Introduction

The Women Entrepreneurship Knowledge Hub (WEKH) is a nation-wide network funded by the Government of Canada consisting of researchers, business support organizations, and key stakeholders aiming to reduce barriers and grow women's entrepreneurship in Canada. Led by Ryerson University's Diversity Institute, the Brookfield Institute for Innovation + Entrepreneurship, and the Ted Rogers School of Management with over 75 partner organizations. OCAD University's Centre for Emerging Artists and Designers (CEAD) is one of 10 regional hubs across Canada, and is focused on entrepreneurship in the creative sector. As a hub of WEKH, the CEAD's goal is to create programming that builds on applied research and develops capacity among creative women entrepreneurs. This report summarises the outcomes of the State of Entrepreneurship Project which is part of OCAD U's activities in the WEKH initiative. This project was led by Alexandra Hong, Project Officer, Centre

for Emerging Artists & Designers and Dr. Alia Weston, Associate Professor, Creative and Business Enterprise at OCAD U, and was supported by Jacquie Shaw and Karli Ferriolo, Strategic Foresight and Innovation Design Consultants.

The CEAD is committed to supporting the early-career advancement of OCAD U students and recent alumni. The team delivers specialized programs and services that connect individuals to meaningful opportunities, communities of practitioners, skill-building resources, income generation, and facilitated learning experiences. These supports are offered through the career development, experiential learning, and creative entrepreneurship portfolios. Since 2014 the CEAD has run experiential learning opportunities which support emerging artists and designers to connect with industry professionals over curated food experiences. The purpose of using

this approach is to facilitate deeper social connections and relationships that go beyond traditional networking interactions. The Hang @ Home dinner series hosted participants in the homes or workspaces of Toronto-based art and design professionals, while the Good w/ Food dinner series focused on exploring social entrepreneurship in the context of art and design. In the publication *Food as an Arts-Based Research Method in Business and Management Studies*, Dr. Alia Weston and Zev Farber (2020) highlight the value that a food-based, experiential learning method has for capacity building as it brings people together in a manner that encourages collaborative learning by fostering intimacy and subverting hierarchies.

For this current project, a further edition of the Good w/ Food dinner series was hosted for creative women entrepreneurs. A salient insight that stands out in this research is that the systemic challenges faced by creative women entrepreneurs -- such as the

lack of appropriate supports structures, inadequate governmental policies, and lack of recognition of the types of work that creative entrepreneurs actually engage in -- is compounded by additional intersectional issues, such as gender discrimination in the available programming and entrepreneurial support structures. This reinforced the importance of this research and the need for the WEKH network to develop programming that addresses the systemic challenges faced by creative women entrepreneurs. The format of the dinners allowed participants to gain value by actively building authentic social relationships, while developing an understanding of the creative entrepreneurship ecosystem as it occurs through the lived experiences of participants at all stages of their careers. Insights from this project have been used to inform future program development and advocacy work done by OCAD University and the WEKH network.

This report is structured as follows. First it outlines the approach and methods used in this project. Next it highlights the findings and insights from the dinners and a creative entrepreneurship environmental scan. Following this, entrepreneurship based on alternative practices and values are illustrated through a series of creative entrepreneur personas and journey maps, and a case study of Tea Base a local Toronto organization. The report concludes with a discussion of key outcomes, limitations and further research. As a final note, it is important to highlight that throughout this research we refer to our focus and participants as women and individuals of marginalized genders. This use of language is not to erase the experience of trans, non-binary, and Two-Spirit people within entrepreneurship, and our own participants, but rather to make explicit the lack of research including the explicit inclusion and representation of trans, non-binary, and Two-Spirit people.

Thank you to all the participants of the Good w/ Food dinner series, the team at OCAD U's Centre for Emerging Artists & Designers; our dinner facilitators Kathryn Ellis, Zviko Mhakayakora, Farihah Shah, and Farah Yusuf; Aaron Millard for designing the tablecloth; Alysha Rocca; Nisa Malli and Stephanie Fielding of the Brookfield Institute for Innovation + Entrepreneurship for peer-reviewing this report; and Ryerson University's Diversity Institute for funding this project.

Approach & Methods

This project had two interrelated facets. The first was hosting the Good w/ Food dinner series to explore the experiences of creative women entrepreneurs and ways that community building can be fostered through meal sharing. The second was to understand the ecosystem for creative women entrepreneurs. The Good w/ Food dinner series used an arts-based food methodology to build knowledge in a way that enabled an embodied, critical understanding of creative entrepreneurship (Farber & Weston, 2020). An environmental scan was conducted to understand

the system of organizations that provide resources for creative entrepreneurs. The findings collected from the Good w/ Food dinners and environmental scan were synthesized to create four personas and scenario journey maps which illustrate how different women and individuals of marginalized genders engage with creative entrepreneurship. The data was additionally distilled into a set of key insights about the state of creative entrepreneurship, which indicate recommendations for further research.



Good w/ Food Dinner

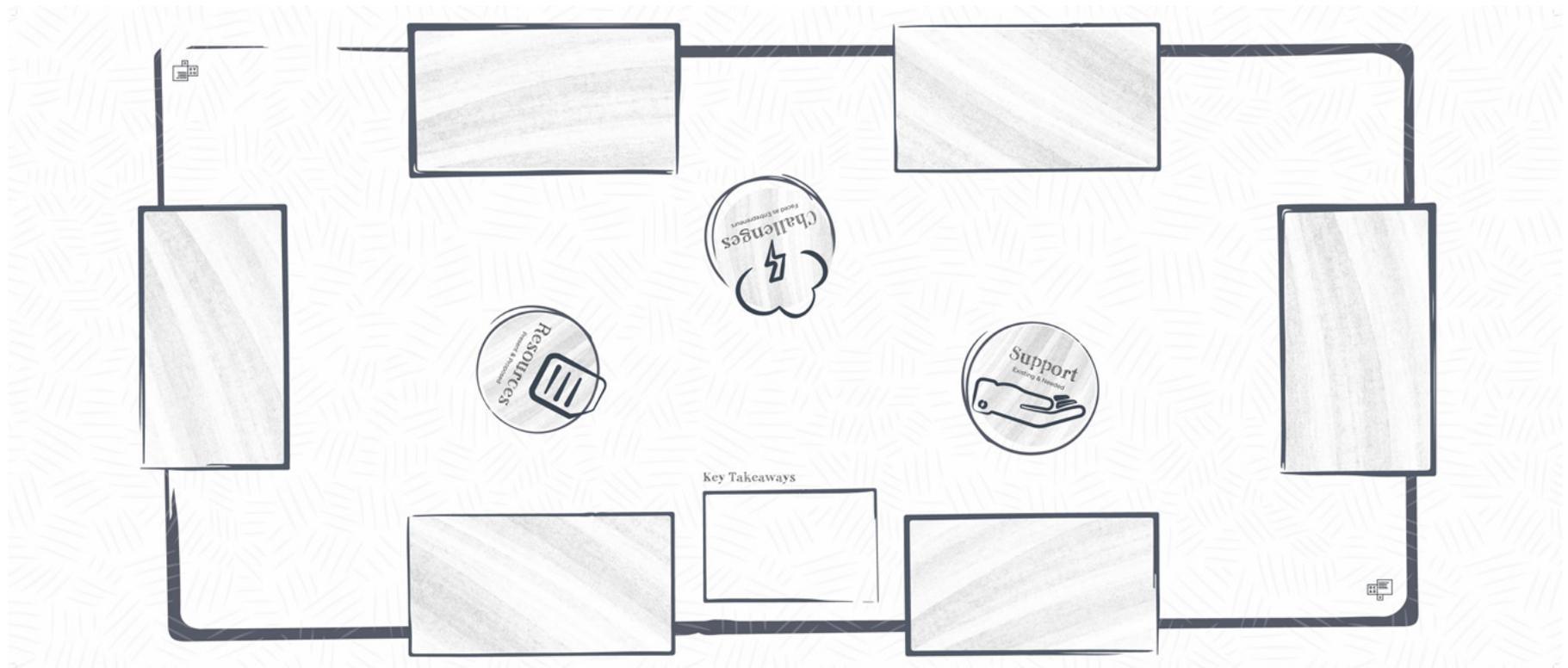


Figure 1: Good w/ Food Dinner Tablecloth

The Good w/ Food dinner series for creative women entrepreneurs took place across three dinners between November 2019 – March 2020. 80 women-identified, non-binary, and Two-Spirit creatives shared their experiences around

challenges faced, as well as resources and supports needed to succeed in the entrepreneurship ecosystem. The three dinners were loosely themed around the three faculties at OCAD U (Faculty of Art, Faculty of Design, and Faculty of

Liberal Arts and Science, and School of Interdisciplinary Studies). The make-up of the dinners featured current students, alumni, faculty, and professionals in the community. These individuals ranged from students, early-, mid-, and advanced-

career creatives. Some of these individuals strongly identified as entrepreneurs, while others defined aspects of their practice as entrepreneurial. The dinner was structured around conversations that were captured on the pre-designed tablecloths (Figure 1), and participants were encouraged to take photos throughout the night when they felt connected to the other participants. All the meals were catered by NishDish, a Toronto-based catering business that celebrates traditional Anishnawbe food. NishDish serve locally and seasonally sourced ingredients from different First Nations communities, and run community programming and educational workshops about Aboriginal cuisine and food

sovereignty. NishDish was chosen as the caterer because of their commitment to community and the land.

The tablecloths for the dinner were designed as an interactive notetaking tool that would encourage participants to contribute throughout the evening. To begin the event, participants were asked to draw or describe how they saw themselves as creative women entrepreneurs into the placemat area. As a group, everyone got a chance to share what they drew and share how they responded to the idea of being a creative women entrepreneur. Then, over food, each table dived into conversations that were framed with accompanying prompt questions (Figure 2). Each

table was appointed a facilitator that helped guide the conversation. At the end of the evening, the groups come up with key takeaways, and if time permitted, each table shared these takeaways with the broader group. After the dinner, notes from the tablecloths were transcribed and participants were contacted 2-4 months after their attendance to participate in an interview.

Following all three dinners, half-hour interviews were conducted with participants. Prior to the interview, participants were asked to give verbal consent to audio record their interviews for transcription and data collection. The goal of the interviews was to better understand participants experience during the Good w/ Food dinner they attended,



along with participants' experiences with creative entrepreneurship. Questions asked during the post dinner interviews inquired about participants experiences at the dinner, and further explored their perspective of challenges, resources, and supports in the entrepreneurial ecosystem. The recorded audio of the interviews was auto-transcribed using the speech-to-text platform Trint and reviewed by researchers for accuracy.

From the transcribed interviews and tablecloth notes, the research team reviewed the data to identify and generate a list of key themes and subthemes to better understand the experiences and challenges of the participants in relation to creative entrepreneurship. The themes were first examined following the framework from the dinners and interviews which included topics of challenges, supports, and resources. In the second stage of analysis, insights were distilled from emergent themes within the data and was not restricted to topics of challenges, supports, and resources. This generated a list of themes and subthemes which were used to re-examine the interviews and tablecloth data to generate further insights.

1 In the placemat area, draw how you see yourself as a creative woman* entrepreneur. As a group, take turns describing your drawings.

2 Over dinner, have a conversation around the following prompts. There are markers on the table for you to write, draw and doodle. Facilitators will be at each table to support the process.

Draw here!



Prompts:



Challenges
Faced as Entrepreneurs

- Identify challenges for creative women entrepreneurs in the current entrepreneurial environment.
- Consider: barriers, stereotypes, questions, and unknowns
- What challenges have you faced or overcome?
- How is creative labour valued?



Support
Existing & Needed

- What do you need around you to feel supported?
- Consider organizations, programs, mentors, networks, communities, collaborators, clients; how can or how do they support you?
- What does sustaining your practice look like or what do you need?
- Consider your individual and environmental/systemic needs, what gaps exist for the available types of support?



Resources
Present & Proposed

- What resources are currently present?
- Consider: knowledge, programs, mentors, access, opportunities
- Consider both real and imagined resources: what do they look like, and how do they help you?
- What is or would be the impact from accessing these resources on your practice or business?

Key Takeaways

- What knowledge, new ideas, opportunities did you gain?

- When did you feel most connected to those around you?

- How could these takeaways help you?



Throughout the night, take photos of any moment you feel connected to other participants!

Figure 2: Good w/ Food Dinner Prompts

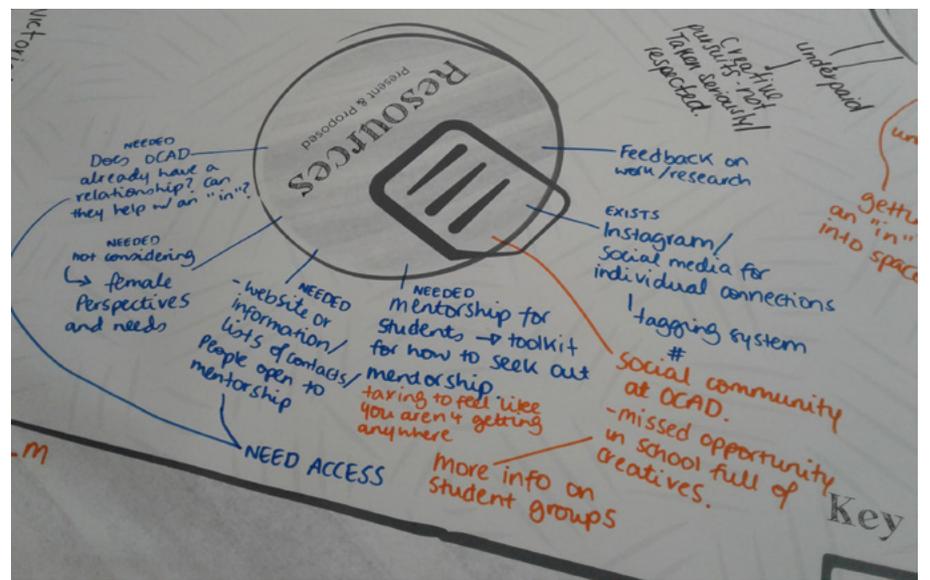
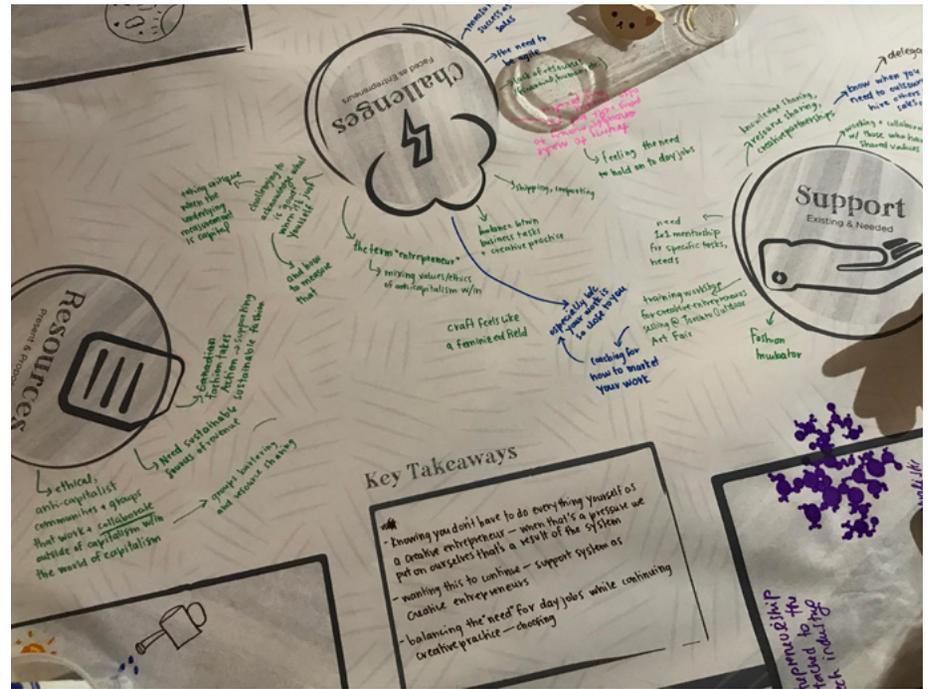
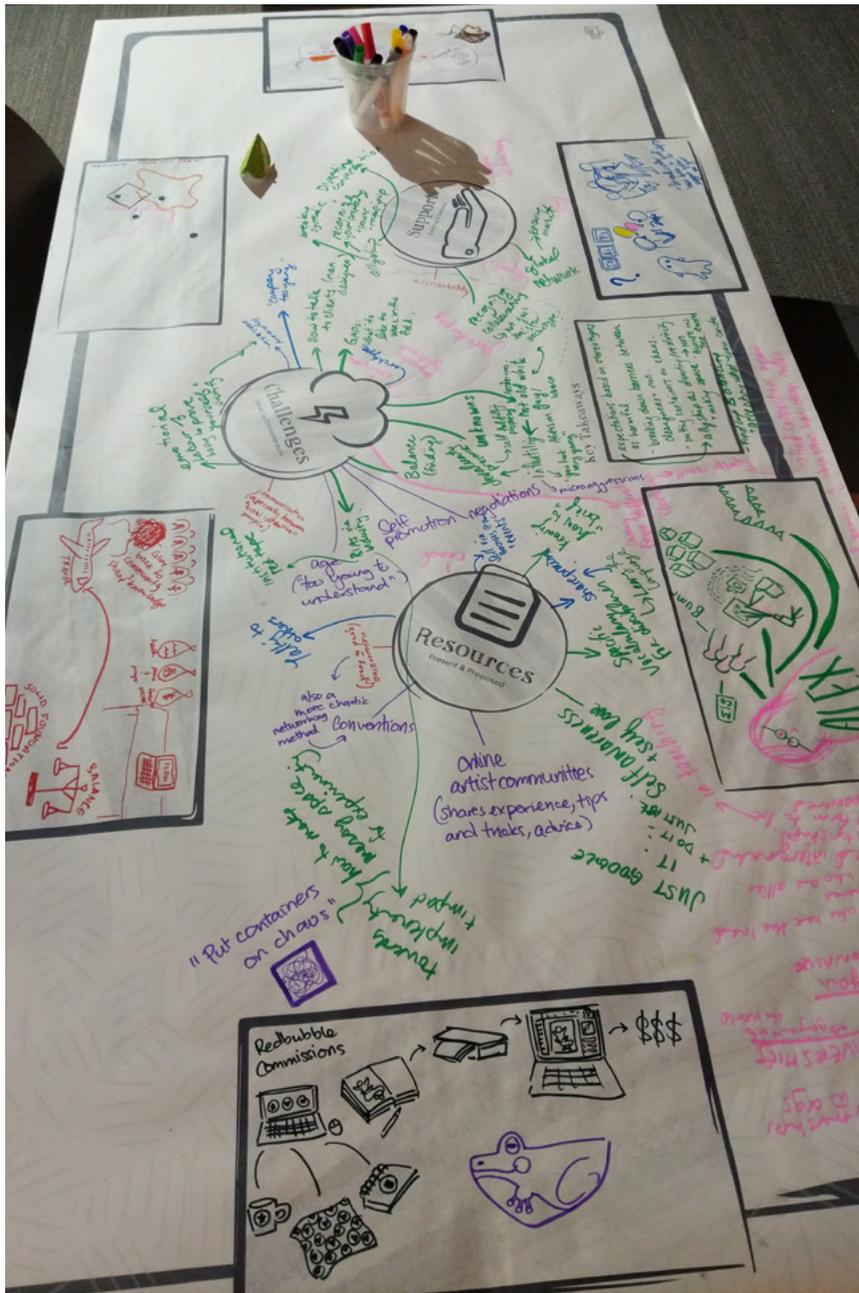


Image: Examples of tablecloths at the end of the evening

Good w/ Food Results

Post-Dinner Interviews

The post-dinner interviews gleaned several findings pertaining to the experiences and challenges faced by creative women entrepreneurs. A total of 21 interviews were conducted. Table 1 highlights the themes that were most referred to by participants during the post-dinner interviews.

These results show that the Good w/ Food dinner participants mentioned mentorship, more specifically making connections through exchanging stories/lived experiences, to an overwhelming extent compared to other themes. Socializing was a theme that was also mentioned numerous times during the post-dinner interviews. Making connections through exchanging stories/lived experiences and socializing are two themes that complement each other, especially considering the format of the dinners were intentionally designed to with these two elements in mind in order to foster an environment where participants felt comfortable and not institutionalized.

Theme	Most Mentioned	# Total Mentions	# Unique Mentions (/21)
1. Business Topics	1.4.3 Socializing	35	15
	1.3.3 Professional diversity	27	9
2. Transforming Entrepreneurship	2.2.1 Cultural diversity	14	9
	2.2.2 Love/care	13	9
	2.3 Alt models of entrepreneurship	14	8
3. Barriers	3.5 Industry standards	11	7
	3.8 Lack of resources/funding	8	7
4. Mentorship	4.2 Making connections through exchanging stories/lived experiences	60	18
	4.4.3 Shared experience	38	17
5. Challenges	5.5 Gender bias/discrimination	24	15
	5.17 Systemic/societal	14	9
6. Institutions, Orgs	6.8 OCAD University	20	11
	6.5 Centre for Emerging Artists and Designers	13	6

Table 1: Most Mentioned Themes from Post-Dinner Interviews

Since the dinners were hosted for women and individuals of marginalized genders, the challenges mentioned in the post-dinner interviews include systemic/societal challenges in the ecosystem, as well as gender bias/discrimination. The mention of systemic gender discrimination in the post-dinner interviews was a noteworthy takeaway that is further discussed in the Insights section.

Key Takeaways from Dinner Notes

During the dinner, participants were encouraged to write on tablecloths to capture the conversations they were having. Prompts were provided to encourage conversation around topics of challenges, support, and resources. Based on the notes gathered from the tablecloths, it was clear that the groups at each dinner had unique, divergent conversations. The insights from the “Key Takeaway” section on each of the tablecloths’ was thematically sorted using the same themes generated from the post-dinner interviews. Table 2 shows the most mentioned key takeaways from each of the dinners.

Although these key takeaways are merely excerpts of more nuanced conversations, it was up to the group members to decide what takeaways were most important to them. Table 2 indicates that the conversations at each of the dinners focused on different aspects of

creative entrepreneurship for women and individuals of marginalized genders. From the November dinner, most of the key takeaways from the tablecloth notes referred to concepts of connecting and sharing resources. From the January dinner, however, concepts of foundational business

Date & Total # of Dinner Groups	Most Mentioned Themes from Key Takeaways	# Total Mentions Across Groups
November 2019 4 Groups	2.1 Paradigm Shift	4
	4.2 Making connections through exchanging stories/lived experience	4
	4.4.7 Shared resources, knowledge sharing	4
January 2020 4 Groups	1.1 Foundational business topics	6
	1.3 Relationships	5
	1.3.3 Personal networks	4
	4.3.1 Interdisciplinary communication	4
March 2020 5 Groups	2.3 Alternative models of entrepreneurship	5
	2.1 Paradigm shift	4
	4.3 Mentorship topics	4
	4.4.5 Engaging with care	4

Table 2: Most Mentioned Themes Taken from Key Takeaway Section of Each Dinner Group

elements, such as legal business structures, finding entrepreneurial support, networking, etc. were the main topics from the tablecloth's key takeaways. And from the March dinner, the key takeaways from the tablecloth notes highlighted topics of shifting paradigms and alternative models of entrepreneurship. The diversity of participants across the dinners is reflected in the diversity of insights that came out of each dinner conversation. Capturing this diversity was essential because the ecosystem includes a diversity of entrepreneurial experiences.

Post-Dinner Interviews & Key Takeaways

Making connections through exchanging stories/lived experiences was the theme that was the most referred to across all of the post-dinner interviews and the Key Takeaway sections from the tablecloth notes. Table 3 provides an overview of the most mentioned themes of the post-dinner interviews and the tablecloth's key takeaways combined.

The combined findings from both the post-dinner interviews and the

key takeaways section show that women creatives see relationships and making connections through exchanging stories/lived experiences as important aspects on their journey with entrepreneurship. Participants also cited industry standards and gender bias/discrimination as barriers and challenges that they face as creative women entrepreneurs. With that, many participants were clear in their articulation of a desire for alternative models of entrepreneurship.

These findings show that when creative women entrepreneurs can

come together in a setting they feel comfortable in, they can foster relationships and make connections based on shared lived experiences. Furthermore, the prevalence of the theme of transforming entrepreneurship across the post-dinner interviews and the tablecloth key takeaways indicate a need for exploring and supporting alternative models of entrepreneurship that don't solely focus on growth and profit.

Theme	Most Mentioned	# Total Mentions
1. Business Topics	1.3 Relationships	34
2. Transforming Entrepreneurship	2.3 Alternative models of entrepreneurship	24
3. Barriers	3.5 Industry standards	12
4. Mentorship	4.2 Making connections through exchanging stories/lived experiences	69
5. Challenges	5.5 Gender bias/discrimination	28
6. Institutions, Orgs	6.8 OCAD	20

Table 3: Most Mentioned Themes from Post-Dinner Interviews and Tablecloth Key Takeaways

Environmental Scan

This environmental scan reviewed a collection of organizations that provide resources for creative entrepreneurs as an inroad to understand what resources currently exist and where resources may be lacking for creative and social entrepreneurs who are women and individuals of marginalized genders. This environmental scan began by generating a list of 62 organizations that support creative and social entrepreneurs mostly based in the Greater Toronto and Hamilton Area. From this list, we gave each organization a category that is reflected in the Women Entrepreneurship Knowledge Hub categories for support resources (Women Entrepreneurship Knowledge Hub, 2020). While generating this list, we designated organizations under the following categories: Business Support, Community, Government, Financing,

and Research and Education. For the purposes of this research, the categories are defined as follows:

Business Support Organizations:

are agencies that offer programs and/or services that aid creatives in pursuing their entrepreneurial endeavors. Programs and/or services offered could include, but are not limited to, notary, event planning, web design, publishing, accounting, physical space, and business consulting.

Community: includes organizations that are focused on cooperative and collaborative relationships across the creative industry. The main goal for community organizations is not economic growth but instead fostering space for social and communal organizing. Organizations classified as community could be targeting a specific demographic or lived experience.

Government: is any agency that is a part of federal, provincial, or municipal government. Organizations that receive government funding are not classified as government agencies.

Financing: refers to agencies whose primary function is to provide funding to creative entrepreneurs.

Research and Education: includes organizations that collect data and publish research to provide educational resources to creative entrepreneurs. Research and education organizations are not limited to government or higher education institutions.

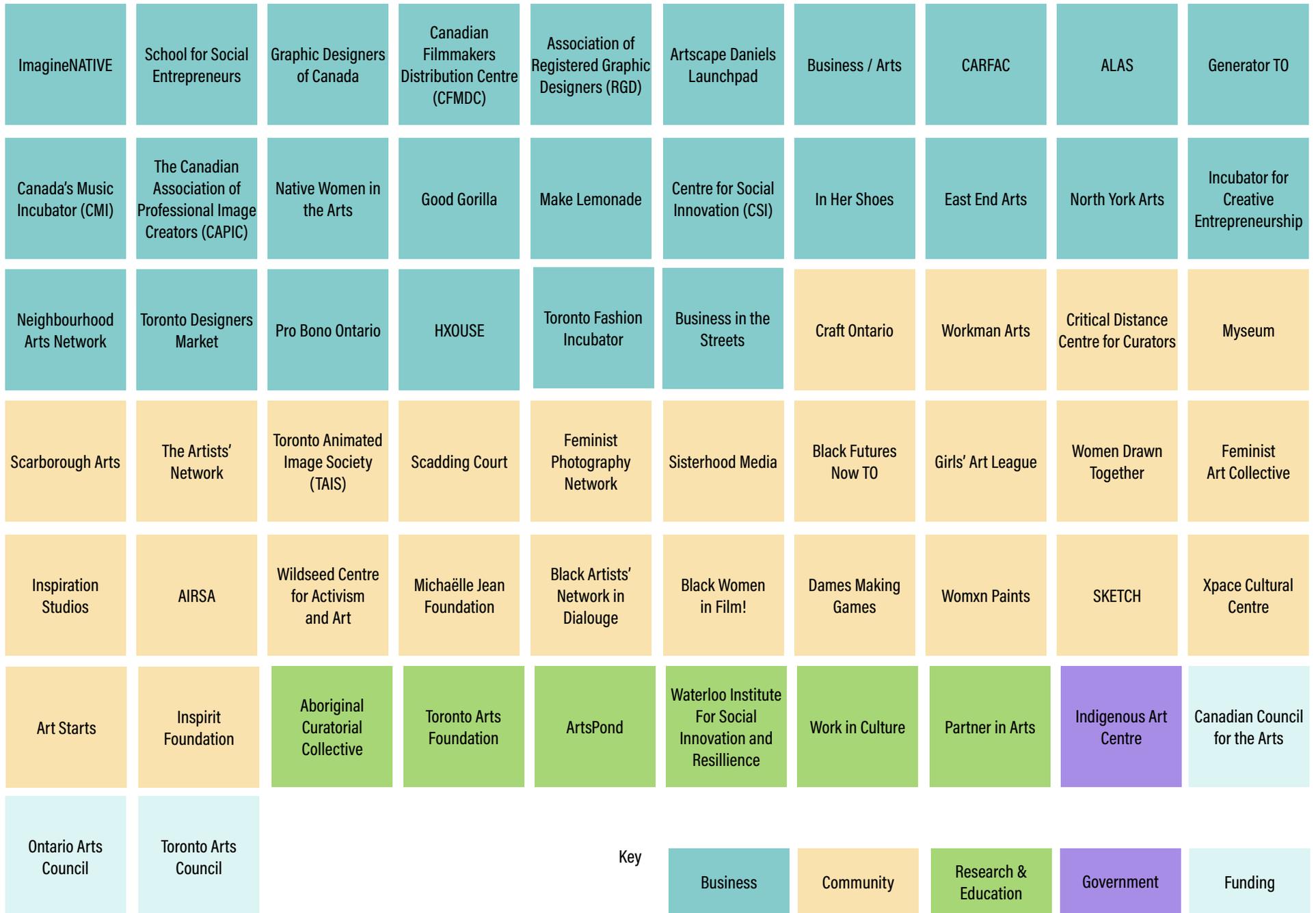


Figure 3: Colour-coded representation of 62 organizations visualizing distribution of support resources

With the list of 62 organizations we visualized the distribution of the WEKH categories. We did this by using post-it notes to thematically sort the organizations into groups based on their primary support function: business, community, government, financing, and research and education. In some cases, organizations fit into more than one category, or offered multiple services, but we selected one most relevant based on their mission statement and/or current programming.

From this ordering (Figure 3) we found that most organizations were focused on business support (41.9%) and community (41.9%), with six organizations focusing primarily on research and education, and one within the government category.

Following this sort, we further filtered the organizations to see which were either women-centric or offered recurring women-centric programming. From this, we found 15 (24.2%) out of the 62 organizations were women-centric or offered recurring programming for women (Figure 4). Interestingly, all but one of these organizations specified explicitly that their programming defined “women”

in an inclusive sense, either using “women-identified” or including the mention of marginalized genders. While there are the same amount of organizations focused on business and community support, when filtered down to see organizations and women centric programming, most of the organizations are community oriented. This finding is discussed further in our Insights section.

This environmental scan is by no means a comprehensive or exhaustive list of resources. Rather, it is a starting point to visualize the difference between types of organizations. As the work is continued, this list will be added to in an ongoing basis. These early findings can direct further research into what programming may exist, or what gaps can be filled, or to further grow the environment of support for creative entrepreneurs who are women or individuals of marginalized genders.

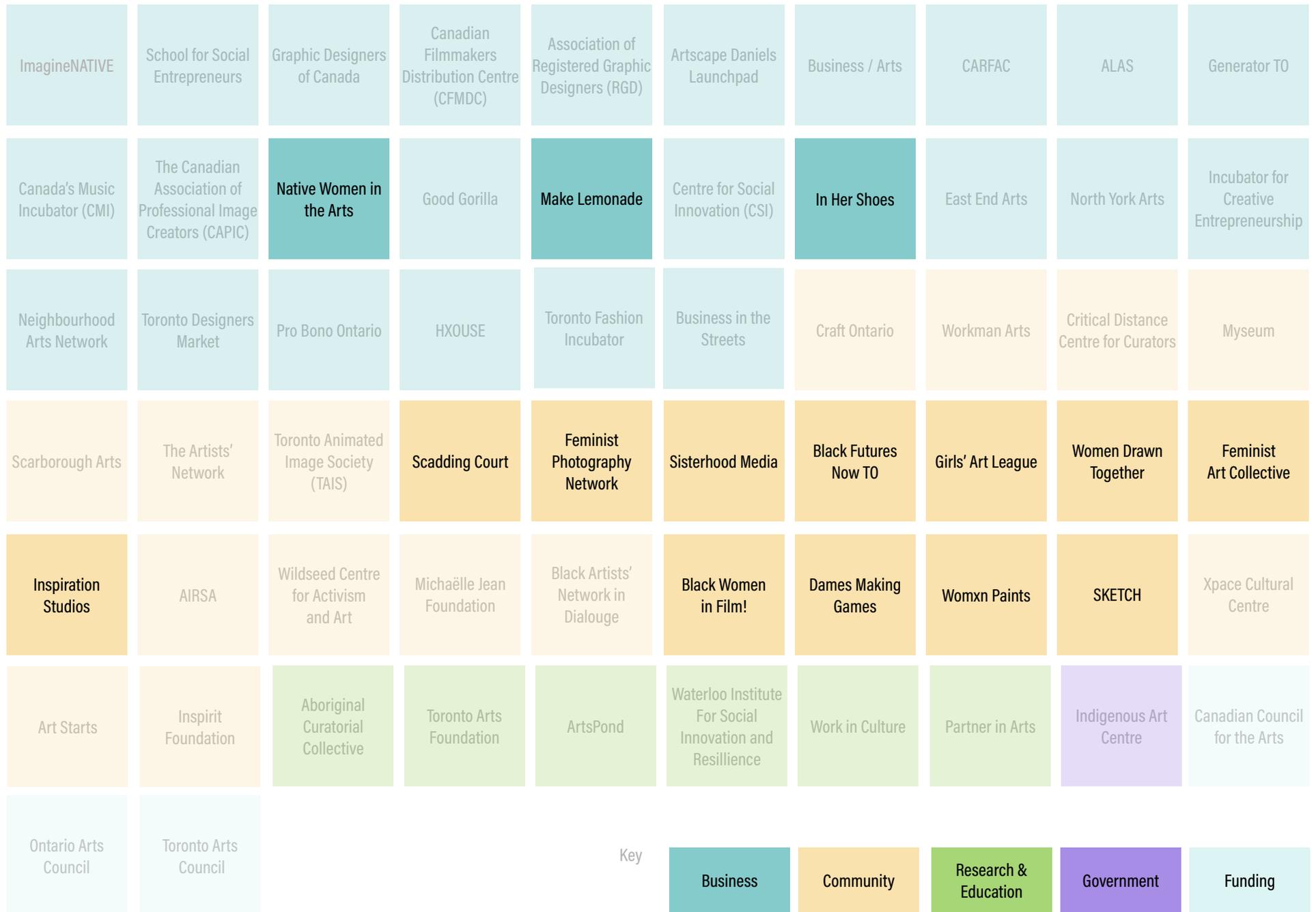


Figure 4: Visualization of the 15 organizations that offer women centric resources and programming

Insights: Experiences of Creative Women Entrepreneurs

The insights in the following section, drawn from both the outcomes of the Good w/Food dinner series and the environmental scan of resources and support organizations, highlight the unique experiences and challenges that creative women face when participating in entrepreneurship. These insights have been distilled from the outcomes of the Good w/ Food dinner series and the environmental scan of resources and organizations that support creative entrepreneurs. One such insight is that we found that women seek connections and mentorship

with others who share similar lived experiences. Additionally, it became clear that creative women engage with concepts of entrepreneurship differently than men, however most of the literature that focuses on entrepreneurship has yet to reflect this, presenting the sector (or) practice as inherently masculine. We used these insights to begin exploring alternative models of entrepreneurship, where success does not have to be tied to monetary growth and can instead be seen as a framework for “making stuff happen”.

Making Connections Through Shared Stories/Lived Experiences

Network building is a dynamic process and one that researchers have indicated is a central tenet to entrepreneurial success (Cope et al., 2007). Building one’s network can happen through various forms, such as attending events and connecting online through social media platforms. For the Good w/ Food dinner participants, one of the most referred-to points throughout this phase of the research was the

idea of making connections through shared stories and lived experiences. Many dinner participants indicated that they felt comfortable and at home when eating dinner with women who shared similar interests or who had experienced similar hardships. One participant said, "I think it creates a really natural and organic setting for people to just come together and share information" (Dinner Participant #19). Making connections through shared stories and lived experiences is a subtheme that was categorized under the main theme of mentorship, which is an important distinction. Many participants shared memorable stories of the connections they made with other dinner participants. As one participant said, "I think that that dinner is a perfect example of what happens when so many voices are introduced into a room like it would kind of start becoming like an orchestra" (Dinner Participant #20).

Research indicates that gender plays an important role in relationships between mentors and mentees, and one study by Fowler et al. (2007) highlights instances in which a mentor's gender can greatly impact a mentee. Women have been found to provide "more personal and emotional guidance

to a greater extent than male mentors, regardless of the gender of the mentee" (Fowler et al., 2007: 674). The Good w/ Food dinner series was intentionally structured to embody experiential learning principles that allow participants to develop social capital and build networks and connections in an authentic environment. The format successfully fostered an environment where participants were able to develop meaningful connections to one another as participants cited concepts of mentorship the most across all the dinner conversations. This is important because all participants at the dinners were women or individuals of marginalized genders, it is likely that participants were able to feel a sense of connection to others as they share the experience of being of minoritized genders. It is easy to see yourself represented in someone who shares similar experiences, therefore, it is possible that women who have experienced certain situations can "remember the need for advice and assistance" (Fowler et al., 2007: 674) and can then create connections through exchanging lived experiences with individuals who are facing similar situations or challenges, an important part

of mentor-mentee relationships. The Good w/ Food dinner series demonstrated that there is a need for women-oriented events that allow women and individuals of marginalized genders to connect and share stories in an environment that feels safe and comfortable. Fostering these environments could lead to meaningful connections or grow mentor-mentee relationships.

Although mentorship was a common topic of conversation throughout the Good w/ Food dinner series, additional research suggests that mentorship is not always an integral component of women's entrepreneurial success in Canada, instead networking was the more important success factor (Reavely and Lituchy, 2008). Networking can be useful for individuals looking to build and grow their networks with contacts that they may refer to at some point. However, networking and mentorship are not synonymous and function differently. While networking can potentially lead to mentorship, mentor-mentee relationships create different relationships that are more personal, emotional, and supportive, especially for women (Fowler et al., 2007, p. 676). While this may

be true for some, it should not be generalized to include all women entrepreneurs, since each individual and their entrepreneurial pursuits are unique. These insights highlight the importance of programming that creates a context which fosters authentic, diverse social relationships in the entrepreneurial process.

Community v.s. Business Support & the Uniqueness of Women's Entrepreneurship

The Women's Entrepreneurship Knowledge Hub at OCAD University has defined community organizations as organizations that are focused on cooperative and collaborative relationships across the creative industry. The main goal for community organizations is not economic growth but instead fostering space for social and communal organizing. Business support organizations in this context are defined as any agencies that offer programs and/or services that aid creatives in pursuing their entrepreneurial endeavors. In conducting an environmental scan of organizations that support creative entrepreneurs, two things became

clear: 1) the majority of programs or organizations that are women focused are classified as "community organizations"; and 2) non-women focused programs or organizations are primarily classified as "business support organizations". These points are noteworthy because it shows that entrepreneurial programming targeted towards women creatives is organized and marketed in a way that is not solely focused on economic growth.

In recent years, the Canadian government has introduced programs to encourage more women to participate in entrepreneurship, such as the Women Entrepreneurship Strategy (2020), of which the Women's Entrepreneurship Knowledge Hub is a part. With increasing government support, it appears that now, more than ever, women can participate in entrepreneurship. However, research on the topic of women's entrepreneurship policy indicates that most interventions that support entrepreneurship do not address institutional or structural barriers faced by women (Henry et al., 2017), instead they only focus on 'fixing' surface-level gaps in the level of skills between women and men (Foss et al., 2018). Since the

findings from the environmental scan show that organizations with women focused programming are classified as community organizations, it is clear that women in entrepreneurship have specific needs and face structural barriers in their entrepreneurial pursuits, and thus adjust their programming to reflect those needs. However, research on women-focused capital funding demonstrates that while there are some funding opportunities that are marketed as gender inclusion initiatives, in reality they undermine these aims because they reinforce gender stereotypes. A further issue is that eligibility criteria often focus on technology-led business, and there are few capital funds that support alternative business initiatives that focus on socially beneficial aims. A noted lack is support of co-operatives or social enterprise structures (Orser et al., 2019). This reinforces the fact that many Good w/ Food dinner participants noted access to funding and resources as a common barrier. As a result of lack of funding and resources relevant to their business, many creative women entrepreneurs are forced to find other sources of income or juggle multiple jobs on top of their creative practices,

an additional commonality that was discussed amongst dinner participants.

Assuming all women participating in entrepreneurship are similar is essentializing and diminishes the experiences of women from different race and class groups. Looking specifically at the experiences of women entrepreneurs of Afro-Caribbean descent in Toronto, Knight found that “bureaucratic hierarchies, such as funding and mentorship, are racially gendered and exclude racialized women in specific ways” (Knight, 2016: 322). The Good w/Food dinner series, along with WEKH at OCAD University is especially important when considering the unique entrepreneurial needs of diverse creative women and individuals of marginalized genders. It shows that there is no one-size-fits-all model for entrepreneurship, women are not a homogenous group, and it is critical to examine entrepreneurial resources with an intersectional lens. These insights emphasize issues of gender bias in the ecosystem and reinforce how important it is to develop new programming that addresses the systemic challenges faced by creative women entrepreneurs.

Alternative Models of Entrepreneurship

The concept of entrepreneurship today is rooted in traditional ideas of business, economics, and scalability. Even more so, recently entrepreneurship has become synonymous with tech start-ups. These narrow views of entrepreneurship discredit the entrepreneurial nature of creatives. As a result of entrepreneurship’s traditional commerce background, some Good w/ Food dinner participants did not personally identify as entrepreneurs. For example, one participant said, “I’m a little awkward around the word entrepreneur because I think it’s almost [broader] than that. I don’t know if you want to call [it] entrepreneurs or makers or creative practitioners” (Dinner Participant #7). This is important to note because if creatives do not self-identify as entrepreneurs, they are then not able to access resources that are targeted to entrepreneurs, such as funding and other business support opportunities. Aside from not self-identifying as entrepreneurs in the traditional sense, some dinner participants felt that their creative

efforts of entrepreneurship worked towards egalitarian and horizontal models of relationship building and labour (Dinner Participant #18). An additional theme that emerged from the Good w/ Food dinner series was exploring alternative models of entrepreneurship.

There appears to be a shifting paradigm, where artists are studying entrepreneurship alongside their creative practice. The blurring of lines and practices is on the rise, as can be seen through the emergence of creative programs in business schools, and vice versa. Some programs indicate that artists should be trained in both making and selling because they are so intertwined (Deresiewicz, 2015). The duality of creative versus entrepreneur seems as if it is forcing individuals to label themselves as either “creative” or “entrepreneur”. Calcagno and Balzarin (2016) found that practicing creative entrepreneurs emphasize their artistic practice rather than their entrepreneurial skills, because there is a common misconception that an entrepreneur is wholly defined by economic principles. In a capitalist society, creative entrepreneurs’ personal work is subject to neoliberal economic principles. Eikhof et al. (2007) argue

that following economic market-led principles is detrimental to artistic practices because they endanger essential resources that are fundamental to the creative process.

Broadening the idea of entrepreneurship and exploring alternative models of entrepreneurship, especially when current economic models are facing intense pressures, is critical. It is clear that freelancers, contract workers, and gig workers make up a large portion of the economy. Research on the impact of COVID-19 on freelance work in Canada estimates that over 20,000 gigs will be lost, amounting to over CAD\$14 million (“Survey Update”, 2020). Of the 657 gig workers that responded to the survey, seventy percent are women (“Survey Update”, 2020). Freelancers, contract workers, and gig workers are entrepreneurial; in Canada, more than 52% of artists are self-employed (Hill Strategies, 2019). Creative entrepreneurs play an important role in Canadian society, both culturally and economically. However, current policies/programs that centralize economic success are disadvantageous to women entrepreneurs since policies and programs that support women entrepreneurs do not focus on the

types of activities and relationships that are valued by them.

As highlighted in our environmental scan, and reinforced by Coleman et al., (2019), initiatives that privilege values and outcomes which are social, community-led, or support marginalized individuals are typically not supported in the entrepreneurial landscape. This can lead to creatives feeling further distanced and misrepresented in entrepreneurial policies and discourse. Instead of seeing entrepreneurship solely as a by-product of capitalism, one of the Good w/ Food dinner conversations viewed entrepreneurship as “a framework for making stuff happen” (Dinner Table Notes, March 4, 2020). This can be a more inclusive way to view entrepreneurship that is not inherently tied to growth and capital. According to one dinner participant, it is integral to her practice to work to identify the intersection of entrepreneurship, care, and empathy (Dinner Participant #18). These insights emphasize the importance of exploring alternative models of entrepreneurship that centralize concepts of social responsibility and care, which can lead to policies that are more inclusive for entrepreneurs, freelancers, and contract workers

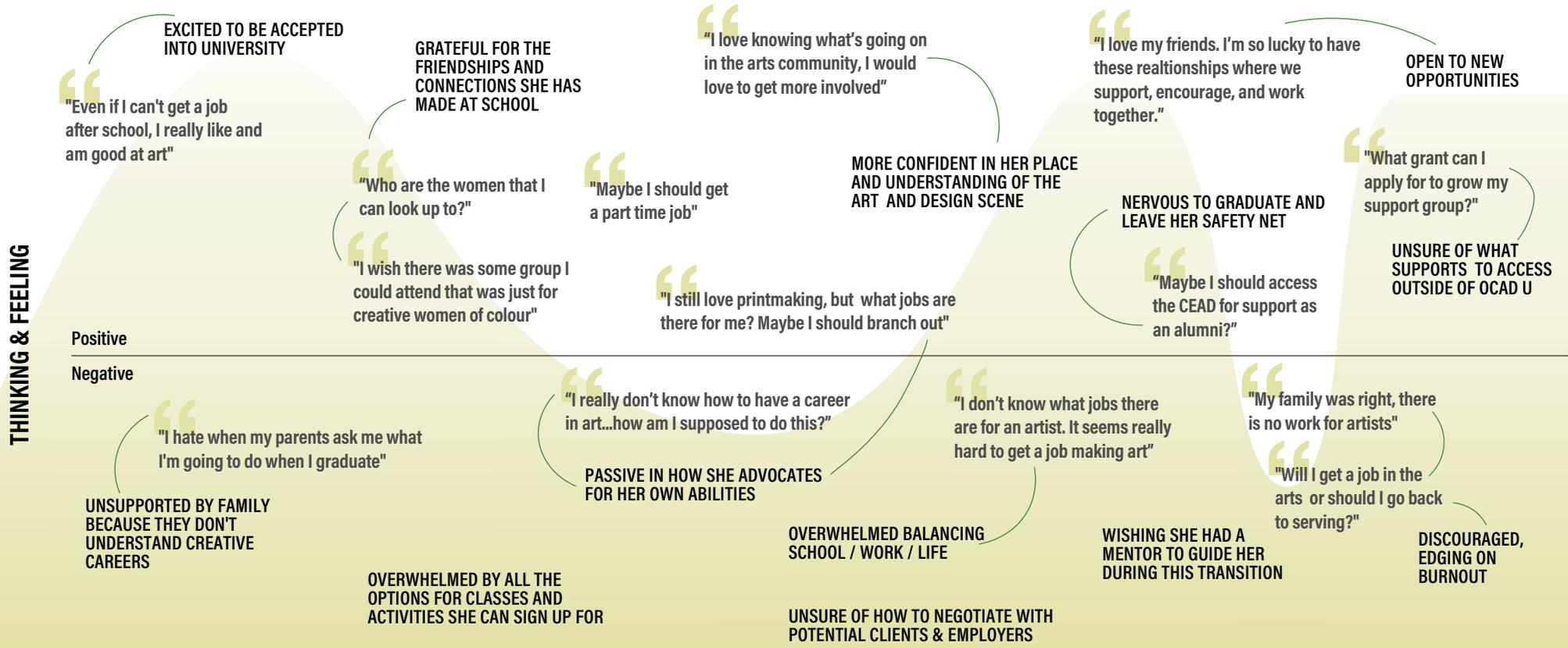
who are women and individuals of marginalized genders.

Creative Entrepreneur Personas

These four personas represent four speculative experiences and scenarios of different women and individuals of marginalized genders who participate in creative entrepreneurship. The personas are written from collected experiences from Good w/ Food interview participants and creative practice professionals. Each persona includes a scenario and a journey map. The journey maps outline what each persona may be doing, seeing, thinking, and feeling as they engage with creative entrepreneurship. These personas show the diverse experiences of creative entrepreneurs that are not represented by traditional male-dominated entrepreneur archetypes.

SHARRON (SHE/HER), 20 YEARS OLD, UNDERGRAD STUDENT

	APPLYING FOR POST-SECONDARY ARTS EDUCATION	FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR	FUTURE
DOING	Being accepted to university finances, classes, and living, figuring out situation	Attends classes makes new friends	Starts working as a server 2-3 nights a week	Secures a placement at a local gallery Joins peer mentorship group at OCAD U	Meets recent alumni - does not see relationship as mentorship, but it is Working on OCAD U thesis in preparation for graduation	Starts support group for recent creative graduates with friends Support group grows to include new members (not just friends)
	Creating a portfolio and university application	feeling financial pressures	Takes an elective in curatorial studies	Connects with one of her professors who becomes her mentor	Started doing small freelance contract work	Stays in contact with her friends and peer mentors



Sharron (she/her)

Sharron is 20 years old, lives in Toronto with 3 roommates, and works part-time in retail. She's a 4th year printmaking student at OCAD University.

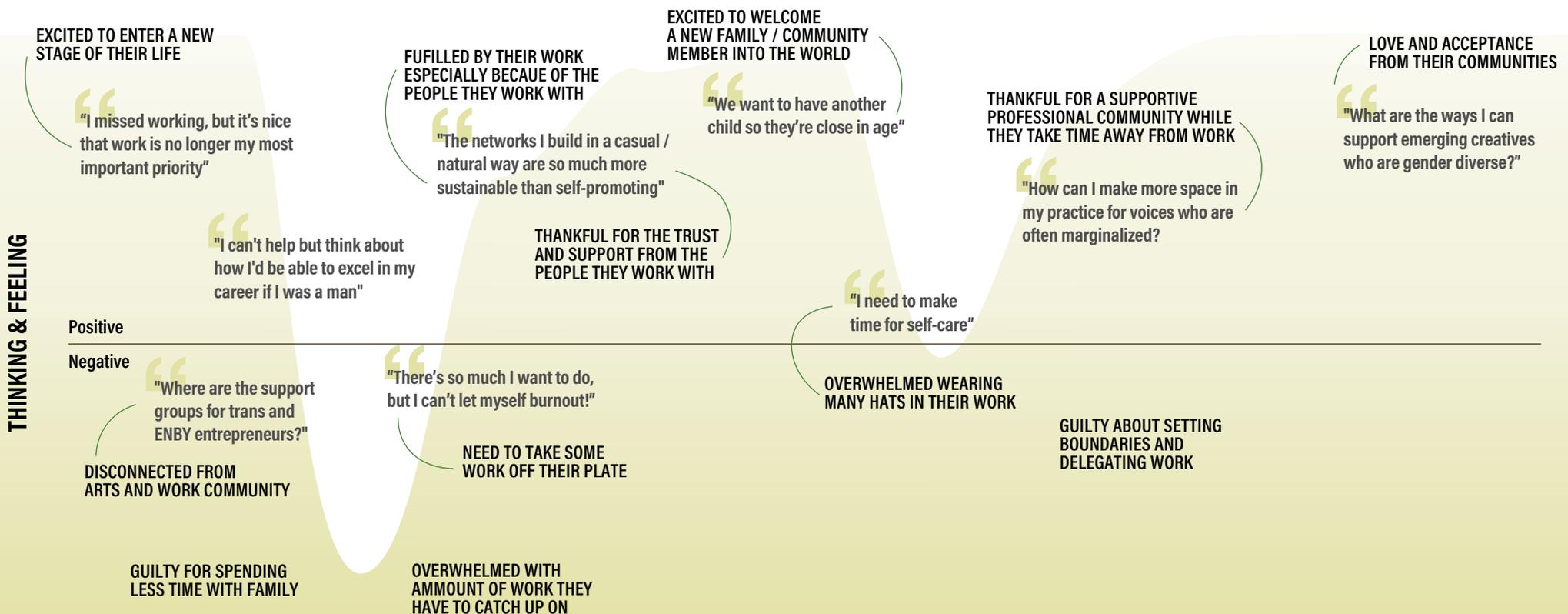
Sharron grew up as a 2nd generation Canadian, her family supports her but doesn't know what she's going to be doing after school with an art degree. This year Sharron had a placement at a local gallery and started to make connections in the local art scene and really loves the socialization. She doesn't see many women like her being

successful so although she is highly motivated, she's unsure of what post-school life looks like.

Sharron is also very actively creating a personal network with other students. She actively seeks mentorship from professors or professionals she's met through her placement but is unsure where to meet other practicing creative women who are further in their careers, especially women of colour. Much of her network is around the same age as her so while they're able to share successes and frustrations they're all figuring it out as they go.

LENA (THEY/THEM), 37 YEARS OLD, COMMUNITY BASED ARTIST/DESIGNER

	RETURNS TO WORK AFTER MATERNITY LEAVE	TAKES MATERNITY LEAVE FOR SECOND CHILD	RETURNS FROM MATERNITY LEAVE	FUTURE	
DOING	<p>Adjusting to new life / work balance</p> <p>Applying for grants and funding</p> <p>Responsibilities of being birthing parent</p>	<p>Reintegrating into arts and community work</p> <p>Mentors creatives that work with/for their non-profit</p>	<p>Preparing non-profit for their next maternity leave</p> <p>Returns to networking to grow their non-profit's profile</p>	<p>Using personal relationships to stay connected to arts community</p> <p>Preparing life, home, & family for new child</p> <p>Hires an accountant and executive assistant to lessen their load</p> <p>makes a conscious effort to say 'no' to events that feel like work (e.g. networking)</p>	<p>looking for ways to engage and connect with new people</p>



Lena (they/them)

Lena is 37 years old. They live in Toronto with their partner and two young children.

Lena grew up in rural Saskatchewan and doesn't have a relationship with their immediate family members. Because of this, they know the importance of community and they focus on inclusion, love, and care in their work. Lena practices community-based art and has grown and run their own neighbourhood based non-profit in the creative/social sector for the last 10 years. They're passionate about

creating opportunities for women and gender diverse creatives. They have gotten better at setting boundaries and delegating tasks instead of taking everything on themselves.

Lena stopped going to networking events because they are tired of transactional and hierarchical environments. Lena is looking to make deeper connections in settings that don't feel like work. They are thinking about how to foster deep connections in comfortable settings where they can meet new people and foster relationships that don't feel forced.

CARMEN (SHE/HER), 56 YEARS OLD, CAREER SHIFTER

	SHIFTING FROM PREVIOUS CAREER TO CREATIVE ENTREPRENEUR		OPENS FASHION LABEL ONLINE	BUSINESS GROWS	FUTURE	
DOING	Reaching out to her professional network to gauge their opinion on her new venture	Offers mentorship to younger creatives in the industry Speaks at schools & panels and events sharing previous expertise Pitches fashion label at pitch competition and wins \$5000	Gets membership at Artscape Daniels Launchpad Starts looking for co-working space	Working on unlearning gendered behaviours Meeting a wide range of other creative professional and entrepreneurs Tries to attend one networking event a week	Hires a young creative to help with social media Shares her industry connections and experience with mentees	Hires new seamstress contractors Wants to get involved with a women's incubator as a professional mentor Hires new junior designer Joins women's incubator to share 30+ years of experience in creative industry



Carmen (she/her)

Carmen is a 55-year-old fashion designer. She lives in Toronto with her wife, who works as the lead seamstress for her ethical sustainable slow and made to order fashion business.

She has had many different jobs over her career and, as such, Carmen considers herself to be a jack-of-all-trades. She never wanted to be tied down to one practice so she makes sure she learns new things whenever she can. She loves what she is doing now as a fashion designer and loves working in a coworking

space; she finds the work of those around her inspiring. Carmen is also a social butterfly and attends a lot of networking events in hopes of making meaningful connections.

She knows how hard it can be for women to start their own business and in an ideal world, she would start a program for women that helped them turn their ideas or passion projects into successful business ventures. As she ages, she wants to share her knowledge and experiences with younger creatives. She learned a lot of things the hard way and wants to make connections with young creatives so they don't

have to go through what she did. She isn't the most tech savvy and appreciates in-person connections but realizes that social media and online platforms are becoming the norm for working and connecting.

COLLEEN (THEY/THEM), 28 YEARS OLD, MULTIPLE JOBS

	SHIFTING FROM UNIVERSITY	GROWING CREATIVE PROFESSIONAL PRACTICE		SHIFTING TO FULL-TIME CREATIVE PRACTICE	FUTURE		
DOING	<p>Promoted to manager at retail job they had in university</p> <p>Makes a weekly webcomic that they've maintained for the last 2 years of university</p>	<p>Building professional networks online on social media</p> <p>Joins local illustration group</p>	<p>Sees other colleagues making progress in their careers</p> <p>Preps for annual conventions</p>	<p>participates in panels at conventions</p> <p>Preps for annual conventions</p>	<p>Lands major illustration contract</p> <p>Moves to part-time retail work</p> <p>Begins mentoring younger illustrators who are new to the illustration group</p> <p>Preps for annual conventions</p>	<p>Starts volunteering on the board of the illustration group</p> <p>Preps for annual conventions</p>	<p>Move to full-time creative practice</p>



Colleen (they/them)

Colleen is a 28-year-old illustrator, they live in Toronto and work multiple jobs to maintain and grow their illustration practice after graduating from university.

An active member of communities focused around illustration, Colleen often goes to illustration meet ups and events thrown by a local group of other illustrators, a disciplinarily diverse group of people ranging from full-time illustrators to emerging artists including storyboard artists, science illustrators, editorial illustrators, and

comic/graphic novel makers. Along with local community Colleen is very active on social media, maintaining a weekly web comic since 3rd year university. As such, Colleen has a decent online network of people. Every year Colleen applies to table at comic and illustration art festivals and conventions across North America. Through participating at conventions, they continue to grow their networks of illustrators, comic makers, and supporters of independent art.

Colleen often experiences impostor syndrome; not feeling like a “real artist” for having to support

themselves through a retail job. To combat this, Colleen frames their “day job” as actually a part of their creative practice, since working allows them to afford to continue making illustration work.

Colleen knows there are many paths to take to be an illustrator but they’re passionate about editorial illustration and comics, so they support their independent work with a full-time retail job while they establish and continue to grow their body of work, knowing this will help them attract clients in the future, but also out of love for making work.

Case Study

Tea Base: Artist Run Incubator For Community Activism

With this case study, we show how artists act as entrepreneurs, and how supports for creative entrepreneurs may be lacking because these pursuits may not look like “traditional” ideas of entrepreneurship. As an illustrative example, we highlight the creative, entrepreneurial pursuits of Tea Base, a Toronto-based, artist-run incubator that focuses on community activism. Details from the case study are framed through an alternative view of entrepreneurship following Eisenmann (2013), and these alternative practices are emphasized in relation to participant insights from the Good w/ Food dinners.

Founded in 2019, Tea Base is a grassroots artist run incubator for community activism (Beedham, 2020). Tea Base is a strong example of an organization that shows alternative practices of approaching and understanding entrepreneurship by providing programming guided by a visionary pursuit of community-based arts, activism, and education.

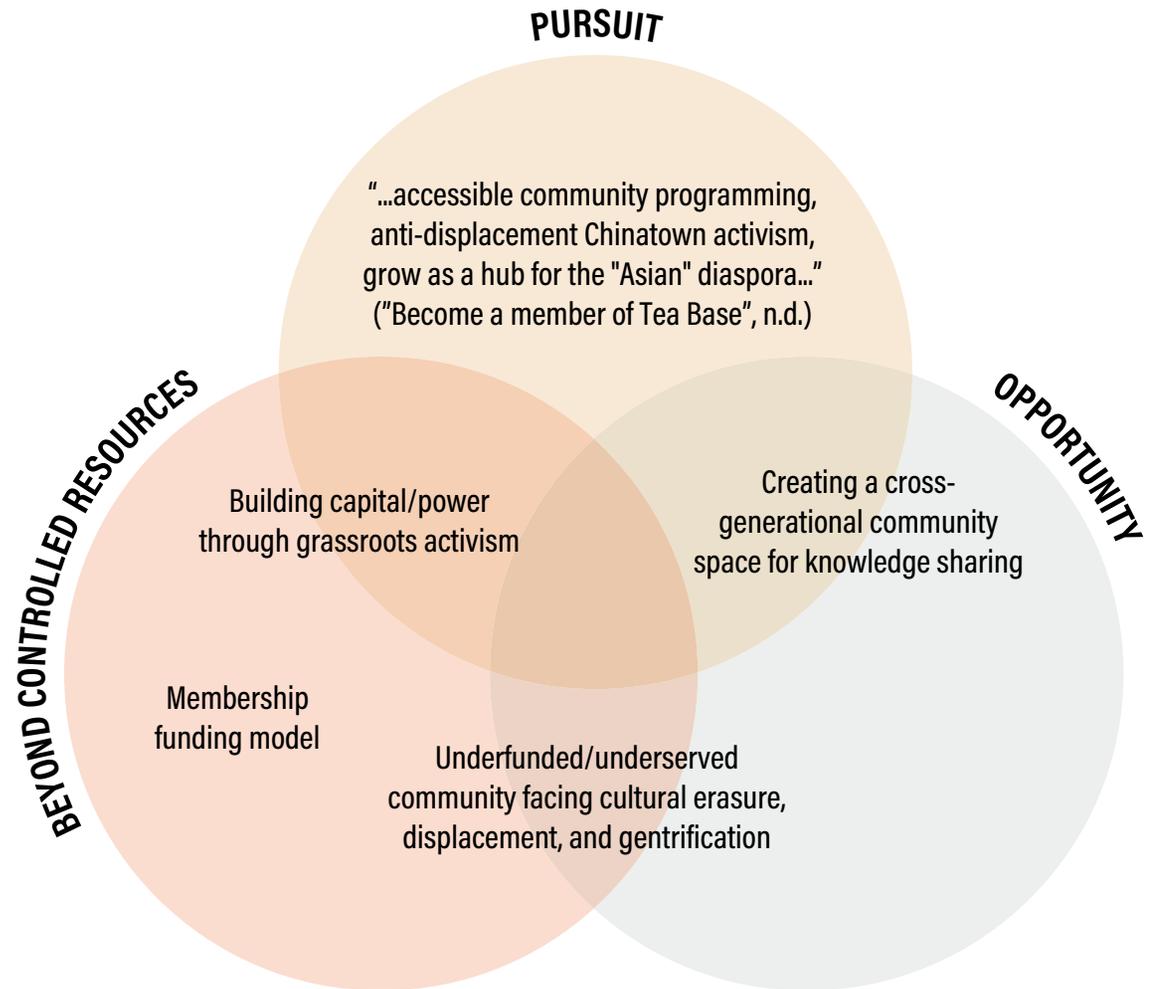


Figure 5: Model of Entrepreneurship at Tea Base

Changing Perceptions of Entrepreneurship

Acting entrepreneurially within creative communities looks different than perceived ideas of traditional entrepreneurship. A theme from the Good w/ Food dinner series research related to perceptions and terminology surrounding entrepreneurship. Participants expressed a discomfort in identifying as entrepreneurs as their perception of the term reflected start-ups, for-profit business, and tech ventures. Likewise, co-founder Hannia Cheng “is reticent to identify the space as a business, more comfortable referring to it as a living room” where all elements are built off relationships (Beedham, 2020).

Though the colloquial definition of entrepreneurship has come to signify male-dominated start-ups, tech, and business culture, entrepreneurship can be defined as the pursuit of opportunity beyond resources controlled (Eisenmann, 2013). Figure 5 highlights the three main factors of this definition: 1) pursuit of a singular focus; 2) opportunity, which can include offering innovative/novel products and services, and 3) going beyond resources controlled and built by

founders including human, social, and financial capital. Using this framework, we can analyze the work of Tea Base through a lens of entrepreneurship that promotes their practices, rather than traditional terms of reference which they do not identify with and would undermine their objectives.

During the Good w/ Food dinner series participants highlighted that perceptions of entrepreneurial leadership trends towards the idea of fast growth, fueled by male dominated start-up culture. This perception of entrepreneurship perhaps constricts the view that entrepreneurs are collective, creative, and built off relationships. In interviews, participants mentioned that women and people of marginalized genders valued entrepreneurial pursuits that worked towards egalitarian and horizontal models of relationship building and labour. As highlighted in Figure 5, Tea Base models a community funded entrepreneurial space that celebrates the relationality and community, which reflects alternative ways of perceiving and practicing entrepreneurship.

Within arts and culture work, artists have acted entrepreneurially by creating community art practices

and building collectives. Tea Base continues this lineage of work by engaging and building with and for their community and growing through not only their messaging, but also through practice and programming to support the sustainability of their community/ies.

Approach at Tea Base

Tea Base describes themselves as “a curious community arts space tucked away in Tkaronto/ Toronto’s Chinatown Centre Mall” with the goal to “make accessible space for intergenerational activists and artists who support social justice movements in and around Chinatown” (“Homepage”, n.d.). They describe themselves as part-tea shop, office, garden club, Mahjong Hall, library, and mostly a living room for community members (“About”, n.d.). Tea Base sees relationships as fundamental to what they do. They accomplish this by:

Holding/Making Space:

Located in Chinatown Center, a mall in Toronto’s Chinatown, Tea Base is embedded within the community they support. As Chinatowns across North America are threatened by gentrification

leading to displacement and unaffordability, Tea Base's presence within Toronto's Chinatown takes up space—which may otherwise go unused. It maintains a physical presence and representation of cross-generational efforts to maintain Pan-Asian diasporic cultures, and offers a gathering space self-described by Tea Base as “speakeasy living room”. At Tea Base, community members can gather and organize, demonstrating a “physical manifestation of the politicized community art space [that Tea Base founders/co-parents] wished for [their] younger selves” (“Become a Member of Tea Base”, n.d.).

Through Tea Base's physical location and community program, they provide space which addresses and engages in many frequently mentioned subthemes within our research. Acting as a hub for Pan-Asian diaspora, Tea Base engages and activates community members through regular events, activism, and other programming.

Relationship Building: Tea Base offers regular and special events to engage community members through programming centered around community, education, and recreation (Beedham, 2020).

Ways which Tea Base uses their programming and activities to create community engagement include:

- Mahjong Mondays, a popular event held every Monday which is open to the public. Tea Base sets up a Mahjong Hall in the basement of Chinatown Center mall. This public event welcomes people of all experience, offering lessons to beginners and a space for older community members to join in.
- Mother Tongue language classes and conversation cafés. These language classes and conversation cafés are presented by Tea Base as a way for people of various Asian heritage to improve their speaking skills and reconnect with their language. Language classes are offered at a sliding scale and follow a 5-week program led by skilled facilitators. Conversation cafés follow a pay-what-you-can model and are open to anyone looking to practice their conversational skills.
- Chinatown Anti-Gentrification Garden and Tea Base's Anti-Gentrification gardening club creates a seasonal community garden outside of Chinatown Center which houses Tea Base. Starting in June 2019 as part

of Coast to Coast Chinatown's Against Displacement week of Action. The community garden acts to show the importance of the community of Chinatown over profit-driven development and gentrification (Tea Base, 2019). The ribbon cutting ceremony held in July 2019 saw attendees ranging in ages from 6 – 60, exhibiting the multigenerational engagement that Tea Base cultivates (Tea Base, n.d.).

- Friends of Chinatown Toronto (FoCT) emerged out of Tea Base as a collective that advocates for anti-displacement in Toronto's Chinatown (Beedham, 2020). Most notably, in November 2019 after seeing an all English sign notifying the community of potential development of a 13-storey mixed use building, FoCT erected a parody City of Toronto development notice which included English and Traditional Chinese (the written language of Cantonese speakers). FoCT's sign brought attention to the lack of meaningful engagement by the city with the community members of non-English speaking residents in Chinatown in regard to new developments that shape the existing community (Miller, 2019; CBC/Radio Canada, 2019).

Relating the Tea Base Case Study to Good w/ Food Dinner Insights

Tea Base offers numerous examples of how an organization can address some of the subthemes which emerged from our research. From these themes, we're able to see the holistic system that is nurtured by Tea Base co-parents, members, and surrounding community.

By taking a systems perspective, we can map how the actions and relationships of Tea Base support themes of entrepreneurship which emerged from our research (Figure 6)

This map looks at how providing a physical space and programming, such as the popular Mahjong Monday, Tea Base supports themes relating to mentorship and entrepreneurship that resonate with the Good w/ Food dinner series. This illustrates an alternative example of entrepreneurship that is not captured by traditional definition, nevertheless alternative models do exist. Tea Base is a successful model of entrepreneurship and this systems map illustrates how the themes flow through the organizational structure.

Theme from Good w/ Food Dinners	Subthemes *Denotes frequently mentioned subthemes
1. Business Topics	1.3 Relationships * 1.4.3 Socializing * 1.3.3 Professional diversity *
2. Transforming Entrepreneurship	2.2 Philosophical ways of being 2.2.1 Cultural Diversity * 2.2.2 Love/care * 2.2.3 Collaboration 2.2.4 Reciprocity 2.2.5 Holding Space 2.3 Alternative models of entrepreneurship * 2.3.5 Organizing
3. Barriers	3.8 Lack of resources/funding *
4. Mentorship	4.2 Making connections through exchanging stories/lived experience *
5. Challenges	4.4.3 Shared experience *
6. Institutions, Orgs	6.8 OCAD

Table 5: Tea Base Programming Representative of Themes Generated from Good w/ Food Dinners.

Summary of Case Study

Using Tea Base as a case study for creative entrepreneurship looks at how creatives and creative collectives can engage with

entrepreneurship. In our research, many participants in the Good w/ Food dinner series indicated that entrepreneurship is not something they self-identify with; this may be attributed to the colloquial

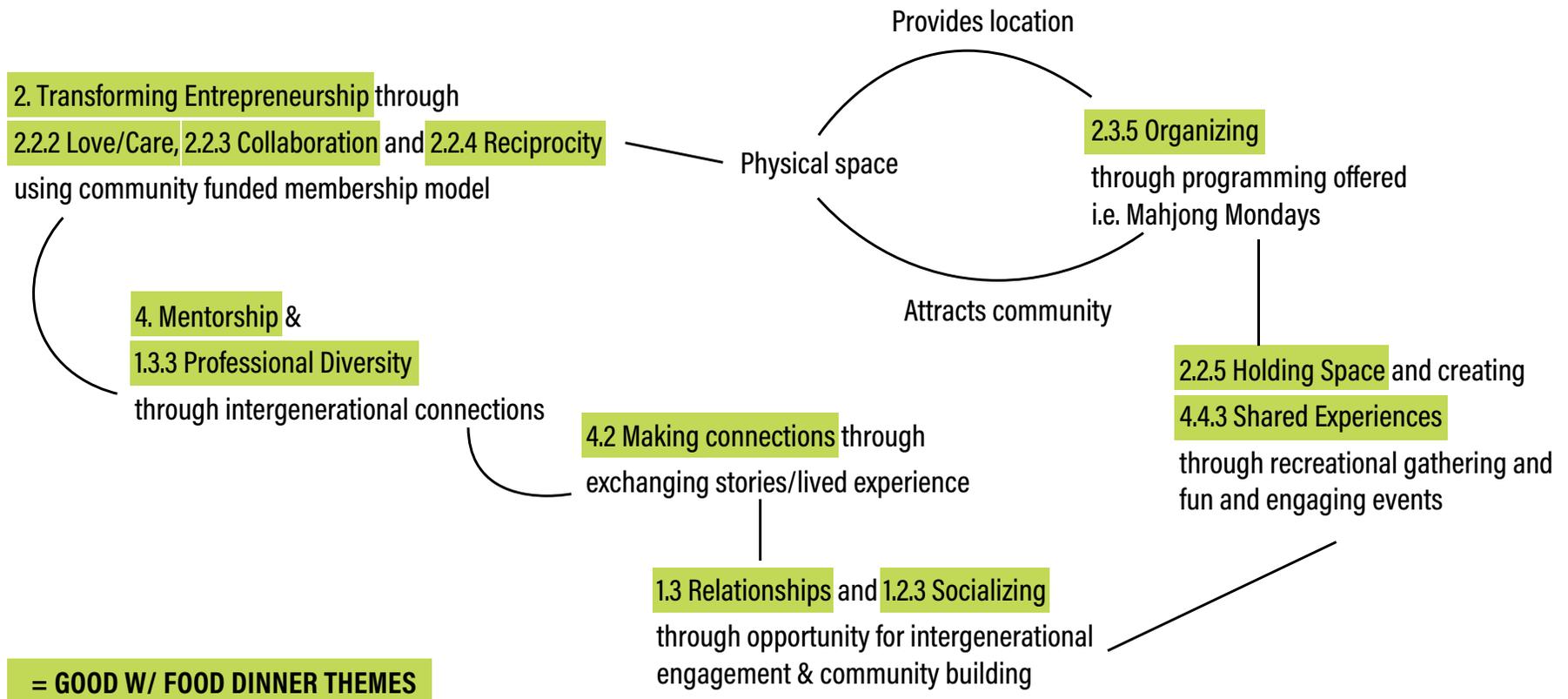


Figure 6: Map of Tea Base’s Actions & Relationships Illustrating Good w/ Food Dinner Themes

understanding of entrepreneurship which often evokes ideas of start-up or business culture.

In using Tea Base as a case study, it is our intention to highlight how Tea Base’s focus on community-based programming and activism shows an alternative understanding and practice of creative entrepreneurship. With programming

that is valuable and relevant to themes identified from our research, such as intergenerational mentorship and making connections through exchanging stories and lived experience, the work of Tea Base does not center economic growth or success, but rather reflects on a sentiment brought up during one of the Good w/ Food dinners of viewing entrepreneurship as “a

framework for making stuff happen” (Dinner Table Notes, March 4, 2020). By highlighting Tea Base as both a creative collective and entrepreneurial organization, we can frame and imagine what other organizations, in the present and future, can do to support creative entrepreneurs beyond economic growth.

Conclusion

This research offers new insights into the unique experiences that creative women and individuals of marginalized genders face on their journey with entrepreneurship. The Good w/ Food dinner series created a space for creative women to come together over dinner to share their stories and foster connections with other creative women. By mapping the entrepreneurial ecosystem, we were able to highlight creative resources and organizations that are dedicated to creating community-oriented and women-centric programming. Creative women and individuals of marginalized genders who, to varying degrees, participate in entrepreneurship identified the desire for resources and supports that allow them to create meaningful connections through sharing stories and lived experiences. Participants also indicated that traditional

entrepreneurship often discourages their self-identification as creative entrepreneurs. As a result, this led to the conclusion that we should begin to explore alternative models of entrepreneurship.

This research offers a critical examination of the systemic shortcomings of traditional entrepreneurship programming since entrepreneurship literature and practice continue to be dominated by men and masculine archetypes. The purpose of this research is not to create a binary of men's entrepreneurship and women's entrepreneurship, but instead, offer insights into the different ways that all genders participate in entrepreneurship. Through the WEKH network at OCAD University, the CEAD is applying the insights gathered from this research into the development of programming

that is representative of the needs of creative women entrepreneurs. This research also advocates for more inclusive entrepreneurship programming beyond OCAD University.

Limitations & Further Research

A limitation encountered throughout this research highlights the lack of research on the experiences of trans, non-binary, and Two-Spirit people within the practice and study of entrepreneurship. Throughout our research we refer to our focus and participants as women and individuals of marginalized genders. This use of language is not to erase the experience of trans, non-binary, and Two-Spirit people within entrepreneurship, and our own participants, but rather to make explicit the lack of research including the explicit inclusion and representation of trans, non-binary, and Two-Spirit people. The lack of non-binary and non-cisgender entrepreneurship discourse and knowledge can perhaps be seen as both a symptom of the current position of knowledge and discourse relating to entrepreneurship and

a barrier to entry. Reflected in our research these binary and restrictive notions show up as identifying entrepreneur or non-entrepreneur, or masculine vs feminine practices of entrepreneurship (Bruni et al., 2004, p. 261, 265-266), and highlight the need for mentorship based on shared experience, and alternative models of understanding entrepreneurship which may lead to more expansive understanding of knowledge and resources for women, non-binary, trans, and Two-Spirit entrepreneurs.

The insights from the Good w/ Food dinner series and the environmental scan of resources and organizations supporting creative entrepreneurs offer a glimpse into the importance of women-specific entrepreneurship and show that there is a desire to explore alternative models of

entrepreneurship that go beyond accumulating economic growth. Reflecting on creative women's entrepreneurship literature has shown that the dominant discourse surrounding entrepreneurship is inherently tied to ideas of masculinity (Ahl & Marlow, 2012). As a result, women's entrepreneurship is often seen in opposition to men's entrepreneurship. Bruni et al. (2004) states that "a knowledge system constructed on implicitly reductionist gender assumptions thus becomes an instrument of dominance because it is used to draw boundaries among categories of persons, to exercise control over resources, and to devise support policies" (p. 266) for women and individuals of marginalized genders. The pervasiveness of men in the collective imagination and understanding of entrepreneurship facilitates men's domination of

access to entrepreneurial funding (Marlow & Patton, 2005; Kanze et al., 2017). This leads to women not accessing funding or resources to support their entrepreneurial endeavours because supports do not systemically address their unique needs in entrepreneurship (Orser et al., 2019). This point is further accentuated for creatives, who may not identify as entrepreneurs because of entrepreneurship's ties to growth and capitalism, and even further for trans, non-binary, and Two-Spirit people, who lack representation in entrepreneurship research.

Research indicates that discourse that focuses on concepts of gender in entrepreneurship “maintains and reproduces a system of gender relations that renders masculinity invisible while giving corresponding visibility to “other” experiences”

(Bruni et al., 2004: 261). As entrepreneurship continues to be tied into concepts and ideas of masculinity, and if men continue to dominate entrepreneurship spaces, women's entrepreneurship will always be viewed as less than in opposition to men. However, it is reductionist to create a dichotomy of men's entrepreneurship and women's entrepreneurship. Instead, we should begin to push the boundaries of imagining these concepts in opposition to each other; we should begin to imagine alternative models of entrepreneurship. It is important to present knowledge that is cognizant of the ways in which creative women, non-binary, trans, and Two-Spirit people engage with entrepreneurship, as well as how current systems may not be set up in ways that allow them to succeed and thrive

as well as men. It is not enough to merely create more resources and supports for creative women, non-binary, trans, and Two-Spirit entrepreneurs within the current paradigm of entrepreneurship; we must also support creative women, non-binary, trans, and Two-Spirit entrepreneurs by making room for genuine connections, networking, mentorship, community engagement, and alternative models of entrepreneurship.

Future Research

This research offers a preliminary glimpse into the challenges and experiences of creative women entrepreneurs. Future research for the WEKH project at OCAD University might look to elaborate on the findings from this phase of the research project. This could include examining the ways that creative women entrepreneurs access mentorship, what makes mentorship programming for women successful, and understanding how entrepreneurship resources can reach creatives who do not self-identify as entrepreneurs. Some points of further research can include:

- What does it look like to create women centric business support?
- What does entrepreneurship resources, programming, and support look like when it is not tied to concepts of growth but

rather as a framework for making stuff happen?

- How do we better understand the spectrum of entrepreneurship, as it relates to creative entrepreneurship, women entrepreneurs, and creative workers in the gig economy?

Our recommendation — and what should be a requirement in any work looking to grow knowledge and practice of marginalized groups — is that research and programming that continues to look at creative women entrepreneurs should also be oriented using an intersectional framework. This is essential to expand understanding of interconnected experiences of privilege and discrimination amongst creative entrepreneurs. In our research we identified that women and individuals of marginalized genders that engage with creative

entrepreneurship value mentorship that comes from shared lived experience, along with practices that surround community, and encourage diversity of experience. To address the limitations of this research, we would like to see further research be inclusive of all people engaging in entrepreneurship. To further research with an intentional intersectional lens would begin by explicitly including research pertaining to trans and non-binary people, Black, Indigenous, and people of colour, disabled and chronically ill people, people with diverse socio-economic experiences, members of the 2SLGBTQIA+ community, amongst other underrepresented entrepreneurs and their experiences with entrepreneurship.

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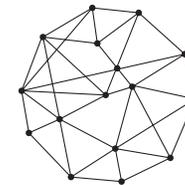
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