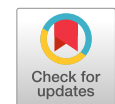*Research Article*

Open access

Check for updates

Emotional resilience in entrepreneurial education: The educational practice of artistic entrepreneurship

Alexandre Ávila[a] ![ORCID] ✉ and Eduardo Paes Barreto Davel[a] ![ORCID] ✉

[a] *Universidade Federal da Bahia (UFBA), Salvador, BA, Brasil*

Article verify by: Crossref Similarity Check Powered by iThenticate

✉ **Corresponding author:**
Alexandre Ávila
alexandreavila25@hotmail.com

Abstract

Objective: to understand emotional resilience based on the perspective of entrepreneurial education from an experience of entrepreneurial education in Arts. **Methodology/approach:** This qualitative, inductive, and narrative study used several sources of information (documents, direct observation, videos, and semi-structured interviews) and analysis of narratives. **Main results:** Conceptual elaboration of four emotionally challenging educational contexts and five educational practices to develop emotional resilience. **Theoretical/methodological contributions:** We propose new reflections about entrepreneurial education contexts and practices and specific discussions for entrepreneurial education in the Arts, promoting a more updated, sophisticated, and comprehensive entrepreneurial education that prioritizes emotional resilience. **Relevance/originality:** Despite the importance of emotional resilience for entrepreneurship, the topic has been underestimated in research on entrepreneurship education. **Social contributions:** By stimulating the conceptual refinement of entrepreneurial education based on the concept of emotional resilience, we contribute to advancing research on entrepreneurship, the practice of artistic entrepreneurship, and the development of the creative economy.

Keywords: Emotion. Entrepreneurial education. Emotional resilience. Artistic entrepreneurship.

Emoção na educação empreendedora: Resiliência emocional na prática educacional para o empreendedorismo artístico

Resumo

Objetivo: Entender a resiliência emocional na perspectiva da educação empreendedora a partir de uma experiência de educação empreendedora nas artes. **Metodologia/abordagem:** Metodologia qualitativa, indutivo e narrativa. Uso de diferentes fontes de informações (documentos, observação direta, vídeos e entrevistas semiestruturadas) e da análise de narrativas. **Principais resultados:** Elaboração conceitual de quatro contextos educacionais emocionalmente desafiadores e cinco práticas educacionais para o desenvolvimento da resiliência emocional. **Contribuições teóricas/metodológicas:** Propomos novas reflexões acerca dos contextos e suas práticas no âmbito da educação empreendedora, bem como reflexões específicas para o campo da educação empreendedora nas artes, promovendo uma educação empreendedora mais atual, sofisticada e abrangente, através da qual a capacidade de ser emocionalmente resiliente torne-se uma prioridade. **Relevância/originalidade:** Apesar da importância da resiliência emocional para o empreendedorismo, até então, o tema encontra-se subestimado pelas pesquisas sobre educação empreendedora. **Contribuições sociais:** Ao estimular o refinamento conceitual da educação empreendedora, a partir do conceito de resiliência emocional, contribuímos para o avanço das pesquisas sobre empreendedorismo, para a prática do empreendedorismo artístico e para o desenvolvimento da economia criativa.

Palavras-chave: Emoção. Educação empreendedora. Resiliência emocional. Empreendedorismo artístico.

INTRODUCTION

Academic production on entrepreneurial education and entrepreneurship education (EE) has grown rapidly in recent decades (Elmuti et al., 2012; Katz, 2003). The various topics in these studies include debates on the influence of EE on students' entrepreneurial intention (Bastos & Peñaloza, 2006; Almeida et al., 2008; Krueger & Sussan, 2017), pedagogies for teaching and learning entrepreneurship, their effectiveness in the educational process (Katz, 2003; Küttim et al., 2014; Neck et al., 2014) and program content (Dornelas, 2015).

Emotions are a topic of great relevance but rarely explored in EE academic production. Although some studies have concerned themselves with emotions (Arpiainen et al., 2013; Jones & Underwood, 2017; Puni et al., 2018), this production remains occasional and incipient, especially empirical research (Keller & Kozlinska, 2019). At least two important reasons exist for furthering our knowledge of this topic in EE. The first one concerns the centrality of emotions in entrepreneurship (Franco & Sanches, 2016; Patzelt & Shepherd, 2011; Shepherd & Patzelt, 2018), considered to be an extremely emotional activity (Goss, 2008), in which those involved experience intense affective relationships (Cardon et al., 2005). The second reason is that, regardless of the field of research, emotions permeate educational processes (Pekrun, 2006). Rather than a peripheral element, emotion belongs to the essential basis of the educational process (Vigotsky, 2010) and represents an important motivational source (Canopf et al., 2018).

Among the few studies dedicated to emotions in EE, one type of skill that is rarely discussed refers to emotional resilience (ER). ER can help entrepreneurial individuals manage their emotions when facing adversity and failure while maintaining relatively stable emotional functioning (Corner et al., 2017). Thus, the ability to be emotionally resilient is essential for entrepreneurs to address their emotional challenges and satisfactorily conduct their projects (Chadwick & Raver, 2018; D'Andria et al., 2018). In short, ER is so relevant to the performance of entrepreneurs that it is one of the most recurrent topics in research on entrepreneurship and emotions (Ávila & Davel, 2019). However, more consolidated research on ER as an emotional skill is yet to be found in EE research.

To discuss the importance of ER in entrepreneurship education, we have situated our research in the educational practice of artistic entrepreneurship, i.e., entrepreneurship education in the Arts (EEA). We chose this segment for our discussion based not only on the strong emotionality associated with artistic activities (Witkin, 1974), but also on the emotional resilience usually shown by artists in the face of the challenges they usually encounter on their entrepreneurial journey. Moreover, artistic entrepreneurship is recognized as an essential catalyst for the creative economy (Toscher, 2020; Varbanova, 2017), transforming creative ideas into tangible artistic and cultural goods and services (Phillips, 2010).

Thus, our research problem asks, "How does EE contribute to the development of students' ER in the practice of EEA?" Therefore, this study aims to understand emotional resilience from the perspective of entrepreneurship education based on an entrepreneurship education in the Arts experience. For this, it adopted a qualitative, inductive, and narrative methodological approach and diverse sources of information: documents, direct observation, videos, and semi-structured interviews. The narrative analysis of these sources generated the following results: (a) four emotionally challenging educational contexts and (b) five practices that proved to be sources for the development of emotional resilience. Finally, we discuss our results and suggest new avenues of research.

This research is relevant as it enables researchers and educators to reflect on a more updated, sophisticated, and comprehensive entrepreneurial education that prioritizes the development of emotional resilience priority in training processes. The conceptual elaboration of four challenging educational contexts and five educational practices for developing resilience underpin this contribution to advance research on Entrepreneurship. Moreover, this study contributes to broadening and consolidating discussions on EEA. This debate is necessary since many artists and educators still show little or no interest in artistic entrepreneurship despite its importance (Gangi, 2014; Kolb, 2015).

ENTREPRENEURSHIP, EMOTION, AND EMOTIONAL RESILIENCE

We define entrepreneurship based on two broad theoretical conceptions (Albashrawi & Alashoor, 2017; Biniari, 2012): (a) economic and (b) substantive. Based on the **economic conception**, entrepreneurship is associated with the creation of companies or simply the search for self-employment. This case characterizes entrepreneurs as economically motivated agents (Jayasinghe et al., 2008; Martí & Fernández, 2015), who can be represented by both large entrepreneurs and small business owners who seek opportunities in diverse sectors (Amankwah-Amoah et al., 2018; Gielnik et al., 2015; Shepherd et al., 2009). The **substantive conception**, in turn, deems forms of entrepreneurship, among which other noneconomic motivations, as essential. In this case, entrepreneurs are driven by a series of issues, such as self-realization, personal development, and a taste for independence (Mortan et al., 2014). This concept includes, for example, social or artistic-cultural ventures (Li et al., 2017; Roundy, 2014).

Emotions are related to different processes that support entrepreneurship. The emotional element is known to enhance crucial aspects for entrepreneurs, such as motivation (Patzelt & Shepherd, 2011), engagement (Cardon et al., 2009) and the strengthening of a positive entrepreneurial identity (Markowska et al., 2015). Emotions also influence some important aspects of venture creation. For example, emotional states such as joy and fear influence the evaluation and exploration of entrepreneurial opportunities (Welpe et al., 2012). In turn, decision-making — especially that related to starting a business — is affected by insecurity and anxiety (Franco & Sanches, 2016). Finally, emotions directly influence the communication process in an entrepreneurial context. Social entrepreneurs, for example, when trying to convince stakeholders, use narratives that can generate positive emotional responses in their audience (Roundy, 2014).

In addition to the influence of emotions, as a rule, theory points to the unique importance of **emotional resilience** (ER) in the context of entrepreneurship. Resilience is the ability to respond, adapt, and restart after adversity (D'Andria et al., 2018). Specifically, emotional resilience can be conceptually framed in different ways. It can be defined as the ability to recover from negative emotional experiences and flexibly adapt to the changing demands of stressful experiences (Block & Kremen, 1996; Lazarus, 1993). This ability can also be considered a positive behavioral adaptation after a negative event (Genet & Siemer, 2011; Gross, 2007). For Corner (2017), resilience is the "capacity or ability to maintain relatively stable and healthy levels of psychological and emotional functioning despite the experience of severe trauma or loss" (Corner, 2017, pp. 690).

ER is an essential skill so entrepreneurs can handle the various emotional obstacles they face and even learn how to turn them into opportunities (Chadwick & Raver, 2018). Studies show that entrepreneurs are more likely to succeed if they are resilient in their journeys (Davidsson & Gordon, 2016; Jenkins et al., 2014). Thus, due to the adversities and frustrations they encounter in the entrepreneurial environment (characterized by high levels of uncertainty), individuals must develop emotional resilience to satisfactorily conduct their projects (D'Andria et al., 2018).

Among the types of emotional challenges inherent in entrepreneurship, the strong negative emotions from business failures can cause depression and discourage people from attempting new entrepreneurial experiences (Shepherd et al., 2009; Ucbasaran et al., 2013). By emotional resilience, entrepreneurs

can learn to manage their negative emotions (Patzelt & Shepherd, 2011) while maintaining relatively stable emotional functioning even if they experience severe trauma or loss during their journeys (Corner et al., 2017).

Using failure as a source of knowledge and empowerment is a positive strategy for entrepreneurs to exercise resilience (Timmons, 1999). Frustrations generated from failure can serve as experience (Amankwah-Amoah et al., 2018), if used constructively as a form of growth (Shepherd et al., 2009). Even when failures occur, entrepreneurs can learn from mistakes and thus increase their chances of success in their next venture (Minniti & Bygrave, 2001).

Overall, two psychological mechanisms seem to explain resilience: the regulation of emotion (emotional resilience) and the flexibility of thought (cognitive resilience) (D'Andria et al., 2018). Emotional and cognitive resilience are related to the emotional and cognitive adaptations entrepreneurs develop to overcome their difficulties. **Emotional resilience** is linked to emotional flexibility (Genet & Siemer, 2011; Gross, 2007) and can be considered a positive behavioral adaptation after a negative event (Hayward et al., 2010). **Cognitive resilience** (Genet & Siemer, 2011) is based on Fredrickson's (2001) theory of amplification and construction of positive emotion. Positive emotions enable cognitive flexibility, access to information, and the exploration of new possibilities (Fredrickson & Branigan, 2005; Genet & Siemer, 2011), improving resilience in a virtuous cycle (Sutcliffe & Vogus, 2003).

Research on entrepreneurship finds that emotions suffer from sociocultural influences (Biniari, 2012; Goss, 2005, 2008), but there are few explanations on the relation between sociocultural aspects and emotional resilience. Despite its limited specific and in-depth information, some studies indicate that certain entrepreneurs cope with the emotional difficulties from unexpected situations by drawing on their social capital. Social networks composed of friends and family, for example, help individuals to remain resilient in the face of adversities (Bowey & Easton, 2007; Danes, 2013).

Artistic entrepreneurship and resilience

Artistic entrepreneurship is considered as an important catalyst for the development of the creative economy. The concept of creative economy has been related to that of creative industries, i.e., industries originating from individual creativity and talent (Comunian et al., 2014), the products and services of which show great symbolic value and the potential to produce nonmonetized wealth and social benefits (Bass et al., 2015; Davies & Gauti, 2013; Figueiredo & Jesus, 2020; Mendes & Almeida, 2016; Oliveira et al., 2016). Because of the role it plays in transforming artistic creation, as an input, into tangible economic and social value (Phillips, 2010; Varbanova, 2017), artistic entrepreneurship is a central phenomenon in this context.

The environment in which entrepreneurial artists operate requires a special capacity for emotional resilience. Artistic entrepreneurship is subject to great unpredictability because it is subjective and anchored in symbolic values. Thus, in this context, entrepreneurs must handle high doses of risk and the uncertainty inherent to this type of activity (Menger, 2014; Toscher, 2020). Moreover, when undertaking ventures, many artists face personal conflicts (Ballereau et al., 2015). Artists may deem the activity of entrepreneurship as limiting and unethical for artistic creation (Gangi, 2014; Kolb, 2015). This tension between art and commerce (Khaire, 2017; Lawrence & Philips, 2002) establishes a rather peculiar emotional challenge within artistic entrepreneurship. Emotional obstacles tend to be heightened for artists due to the extremely fine line these individuals draw between personal life and work (Marins & Davel, 2020; Scherdin & Zander, 2011). Entrepreneurial artists invest enormous emotional energy in their projects (Svejenova et al., 2011), blending their personal singularities with the promotional strategies of their creative products (Eikhof & Haunschild, 2006). This fusion between

individual emotions and ventures enable such individuals to experience great personal satisfaction but exposes them to deep emotional challenges.

Entrepreneurial education and entrepreneurial education in the arts

The various topics EE studies have discussed in recent decades include debates on the influence of EE on students' entrepreneurial intention (Bastos & Peñaloza, 2006; Almeida et al., 2008; Krueger & Sussan, 2017), pedagogies for teaching and learning entrepreneurship, their effectiveness in the educational process (Katz, 2003; Küttim et al., 2014; Neck et al., 2014), and program content (Dornelas, 2015). The most current production in EE has also consolidated the understanding that EE must be anchored in practical experiences. Some research emphasizes a critical view of the EE landscape, highlighting that one of the main shortcomings of the programs refers to the mismatch between theory and practice (Lima et al., 2015; Souza & Saraiva, 2010). In line with this finding, Neck et al. (2014) argue that it is necessary to evolve the scope of EE by making it accessible to all types of students, using a method based on actions and grounded in a set of practices (Neck et al., 2014).

The term 'entrepreneurial education' and what Neto, Emmendoerfer, and Corrêa (2020) call 'entrepreneurship education' differ between each other. For the authors, EE would be a broader concept that encompasses entrepreneurship education and relates to the development of entrepreneurial behaviors from improving an entrepreneurial mindset or capacity. This study uses the term entrepreneurial education (EE) to also include entrepreneurship education. Thus, rather than just referring to preparing future entrepreneurs to set up businesses, it constitutes an education that enables people to "assimilate skills and capacities and develop talents to meet the demands of the knowledge age" (Neto et al., 2020, pp.409).

Regarding the concept of entrepreneurial education in the Arts (EEA), there is no consensus on the term in related research. However, we highlight the most recurrent themes and important points of convergence. Regarding learning content, some EEA programs advocate the importance of developing technical skills (Ballereau et al., 2015; Strasser, 2015), finding that entrepreneurial artists should have knowledge of finance (Damásio & Bicacro, 2017), draw up business plans and specific tasks (such as designing websites) and promote them on social media (Friedrichs, 2018). Other programs focus on behavioral skills (Pollard & Wilson, 2014), related, for example, to the development of recognition of opportunities (Wyszomirski & Chang, 2015), flexibility (Bass et al., 2015), and adaptation to the environment (Ballereau et al., 2015).

A theme often found in these studies refers to the importance of developing an entrepreneurial mindset in students (Verzat et al., 2017; White, 2021). Discussions on EEA greatly focus on the importance of studying entrepreneurship as a tool for managing careers and artistic projects (Damásio & Bicacro, 2017; Rapisarda & Loots, 2021). This applies to the fact that entrepreneurial skills, according to some authors, help in the successful construction of a portfolio career or one based on temporary and independent projects, as is often the case in the Arts (Bennett & Bridgstock, 2015; Svejenova et al., 2011).

Emotion and emotional resilience in entrepreneurial education

Although scarcely anything is known about the emotional influence on entrepreneurial education (Verzat et al., 2017), some research has addressed the subject. Jones and Underwood (2017) understand the role of emotions in entrepreneurial education by considering other fields, such as neuroscience, psychology, and education. A review of research addressing entrepreneurial emotions (Keller & Kozlinska, 2019) shows some production on

the subject of entrepreneurship research but confirms the scarcity of EE studies as it only found four studies (Arpiainen et al., 2013; Souitaris et al., 2007; Stamboulis & Barlas, 2014; Von Graevenitz et al., 2010). Among these, the most relevant contribution refers to Arpiainen et al. (2013), which reported some sources of emotions and dynamic patterns in the process of entrepreneurial learning based on practical activities. The other three studies superficially addressed emotions, more greatly emphasizing the issue of students' entrepreneurial intention, which occurs in a similar way in Puni et al. (2018), which focused on students' entrepreneurial intention and self-efficacy.

Brazil also lacks research on EE with a specific focus on emotions. Although some research discusses emotions in EE to some extent, it tends to superficially deal with the topic, focusing on aspects that occur in international studies, such as the influence of EE on entrepreneurial intention, the identification of business opportunities, and the used methodologies (Fontenele et al., 2015; Júnior & Sato, 2019; Krakauer et al., 2015; Krüger et al., 2019). Other authors direct their discussions to theoretical foundations (Salusse & Andreassi, 2016) or specific audiences, such as basic education students (Carvalho & Silva, 2022) and civil servants (Neto, 2020). Only a few recent Brazilian studies focus on more in-depth and specific discussion of emotions in EE (Araujo & Davel, 2020; Ávila & Davel, 2022).

Despite the central role of ER in the trajectory of entrepreneurs, within the small academic production focused on emotions and EE, very little is discussed about this emotional ability. However, although the concept of emotional resilience is not explicitly discussed as the main focus of research, the emotional development of students is a topic of interest to researchers in the field. Some pedagogies aim to prepare learners to emotionally handle failures and conflicts (Shepherd, 2004) and acquire emotional self-control (Cheung & Au, 2010). Zampetakis and Kafetsios (2010) suggest that anticipating future negative emotions to be experienced in entrepreneurship can be considered an emotional learning strategy. Other researchers argue that simulating contexts similar to those in which entrepreneurs operate can also serve as an important emotional exposure opportunity for students' development (Pittaway & Cope, 2007).

For some time, emotional resilience was considered an innate ability, a rare and extraordinary trait that only some would possess (Bonanno, 2012; Corner et al., 2017). Entretanto, alguns estudos apresentam um contraponto a esse entendimento, conceituando a resiliência como uma habilidade que pode ser aprendida e desenvolvida ao longo do tempo (D'Andria et al., 2018; Vries & Shields, 2006). Indeed, it is assumed that individuals can learn to cope with stress and problems associated with traumatic events (Corner, 2017).

Shepherd (2004) suggests some strategies for teaching students to emotionally handle failure. Firstly, he recommends using texts that show the existence of an emotional relationship between entrepreneurs and their businesses, offer statistics on business failure, and emphasize that defeats represent an opportunity for learning. Secondly, he suggests guest speakers who can articulate their ideas on business failure and ways of handling it, recounting their personal experiences. His third suggestion includes case studies, which would stimulate a discussion about entrepreneurs' likely negative emotional reaction to the decline of their business and the ways in which they would handle the evoked negative emotions. Finally, the author suggests offering students simulations as an opportunity to process the emotions that may arise from this process.

RESEARCH METHODOLOGY

Following a qualitative, inductive, and practice-based methodological approach (Gherardi, 2019), this empirical research was based on the educational practice of artistic entrepreneurship by a curricular component in an undergraduate course of a Brazilian federal university. Its focus on the Arts is justified by the importance of EEA for developing artistic entrepreneurship and the resilience of entrepreneurial artists in the face of the emotional challenges that often arise. As a representative of the Arts, the music sector was chosen, which can also be explained by some special reasons. Regarding entrepreneurship, musicians often have to act entrepreneurially when faced with the challenge of mobilizing and managing resources to make their creative productions viable (Bridgstock, 2013). Moreover, the music industry holds great economic potential and can be considered one of the most profitable of the creative industries (IFPI, 2021).

In total, five educational experiences were carried out, each lasting one semester, as part of an artistic entrepreneurship subject in an undergraduate music course. These experiences are identified as E1, E2, E3, E4, and E5. The profile of the students who took part in the course was quite varied in all semesters. Most were aged from 20 to 30 years, although some experiences involved students aged above 35 years. Participants included male, female, Black, Mixed-race, and White students. With a few rare exceptions, the students came from middle- or lower-middle-class families. As for experience with entrepreneurship, some students had worked as entrepreneurs in their careers, whereas others had had no kind of entrepreneurial experience. Regarding prior knowledge on the content of the subject, most students neither had formal education in entrepreneurship nor were aware of most of the theoretical content presented.

The teacher-researcher worked with classes averaging 15 students, identified in this text by the code EstX-Ey, in which X is a letter identifying the student (Est) and y is the number identifying the pedagogical experience (E) in which they took part (e.g., A1 = student A from experience 1). These classes were divided into parts called work units (WUs). The WUs were not called groups as they could consist either of any number of students, including WU with only one member. Nonindividual WUs (made up of more than one student) usually ranged from two to four members. Once formed, each of these WUs would be responsible for creating an innovative musical experience (IME). IMEs are types of musical products or projects created during the semester by the students. Over the course of the five educational experiences, 23 IMEs were created, developed, and presented. They include, for example, an instrumental group that mixed Afro-*Baiana* percussion and jazz and a duet that interpreted traditional sambas with arrangements based on electronic music. In addition to these artistic attractions, other students individually created products aimed at teaching, such as a course showing specific recording techniques for guitarists and an online eletric bass method in music from Bahia.

Na experiência pedagógica, a criação da EMI e sua posterior materialização, divulgação e apresentação foi a própria experiência de empreender. Ao longo do semestre, os estudantes aprenderam a planejar, criar, materializar e divulgar as EMIs, participando assim, de uma experiência empreendedora na prática. Por fim, o componente curricular culminou com a apresentação das EMIs criadas ao final de cada semestre em um evento especial. Assim como as aulas, este evento foi realizado, a princípio presencialmente, sendo adaptado a partir de 2020 para um formato de LIVE, devido às restrições impostas pela pandemia de Covid-19.

In the pedagogical experience, the creation of IMEs and its subsequent materialization, dissemination, and presentation belonged to the entrepreneurial experience itself. Throughout the semester, students learned how to plan, create, materialize, and publicize their IME, thus participating in a practical entrepreneurial experience. Finally, the curricular component culminated in presenting the IMEs created at the end of each semester at a special event. As with the classes, this event was initially held in person but was adapted from 2020 to a livestreaming format due to the restrictions imposed by the COVID-19 pandemic.

To obtain a convincing result, we opted for a practical pedagogical experience. Based on the entrepreneurial actions suggested by Neck et al. (2018) as essential for entrepreneurial educational practices, we suggested the following as practices to be carried out by students: (a) create, (b) plan, (c) materialize, (d) collaborate, and (e) disseminate. These practices were suggested throughout the semester in the form of tasks. Each task included one or more of these practices. Thus, the following tasks were proposed: T1 (create and plan), T2 (experiment), T3 (collaborate), T4 (disseminate), T5 (materialize), T6 (present), and T7 (reflect).

Task **T1 (create and plan)** involved creating the IMEs in written form and then organizing them into an action plan with a predefined timetable. Task **T2 (experiment)** consisted of creating a pilot project in video format, which would act as an initial prototype of students' ideas. Task **T3 (collaborate)** aimed to encourage collective collaboration by constructive criticism of the previous pilot projects. While executing task **T4 (disseminate)**, students developed the skills needed to disseminate an artistic venture, drawing up and applying the IME dissemination plan. Task **T5 (materialize)** involved carrying out all the actions developed during planning and the consequent materialization of the IMEs. Task **T6 (present)** involved presenting the IMEs during a musical event. This activity aimed at an in-practice experience of presenting an original musical piece to a real audience.

Task **T7 (reflect)** gave students the opportunity to reflect on all the other tasks. To do this, students had to take notes throughout the semester in a diary and answer some questions that would summarize what they had learned as entrepreneurship students. This task involved a detailed weekly report and a final summary. In a weekly report, the students were asked about their learning about entrepreneurship and their emotional experiences by questions such as: "What did you learn most this week about being an entrepreneur?"; "Describe the main emotions you experienced during your week as an entrepreneur, telling us how and when they manifested themselves"; "Do you think emotional resilience is necessary in this challenge of learning to undertake in practice? In what way?" In their final summary, students had to narrate, based on their weekly notes: three main emotions and three main learnings they had experienced during the semester. The T7 task was to be handed in full at the end of the semester, but the notes made in the report were also discussed in class when the teacher-researcher provided weekly feedback.

Throughout the course, students received guidance on the tasks at hand. As theoretical support, during each semester in which we carried out the educational practices, we included content such as the Canvas method, project management techniques, and appreciation of inspiring videos of musical ventures in the lesson plans. Regarding emotional resilience, in addition to reading texts about the importance of this skill for entrepreneurs, we suggested exercises whose results were discussed in class and reported in individual diaries (task T7). The suggested exercises included, for example, replacing negative thoughts that arose during the execution of the tasks with positive ones and writing down the results of this practice based on Fredrickson et al.'s (2003), understanding the potential of positive emotions to undo the effects of negative emotions or deliberately reversing a failure rather than accepting it, trying to identify opportunities behind adversities [based on Andria's (2018) assertions about the entrepreneurial capacity to find positive aspects in adversity and turn difficulties into opportunities].

Sources of narratives

To understand RE from the perspective of EE based on an EEA experience, several sources of information were used: documents produced by participants, direct observation, videos, and semi-structured interviews. The documents produced by the participants were divided into two categories: (a) emotional learning and (b) contextual learning. The emotional learning documents provided information about what students learned and experienced regarding emotional resilience during EE. We used two types of emotional learning documents: reflective logbooks and instant messages via WhatsApp.

Reflective logbooks were chosen because they enable the written and narrative recording of emotions related to activities carried out within a certain period of time, as well as their suitability for qualitative research aimed at interpreting subjects' subliminal motivations (Alaszewski, 2006; Symon, 2004; Zaccarelli & Godoy, 2010). The logbooks belonged to task T7 (reflect — explained above), in which the students made both weekly notes and a final summary of their learning and emotional experiences. We can classify the type of used diary as a solicited diary — according to the categorization in Plummer (2001) — since we asked students for narratives about specific moments in the educational process to obtain narratives for scientific purposes (Plummer, 2001).

Various types of emotions were recounted, and many were associated with the concept of emotional resilience. The instructions in the form of a task (T7), with specific instructions for writing the diaries, were useful for guiding students by the topics of interest to the research so they would take notes for a reason (Alaszewski, 2006). Moreover, collecting the narratives in the diaries throughout the process and as a final synthesis enabled the obtention of narratives at different times but in a defined chronological order, thus monitoring possible changes in students' perceptions during this study (Mittelmeier et al., 2021). WhatsApp instant messages (text and audio) between students and teacher spontaneously emerged during the semester. Given their richness and deeply emotional and revealing narratives, these dialogues became important data sources. In general, when referring to the collected empirical material, we use pseudonyms to protect the identity of participants.

The contextual documents, which correspond to the T1, T2, T3, T4, T5, and T6 tasks, provided narratives about what the students learned during the course regarding specific topics and the contexts in which this learning took place. In general, students learned a lot about how to think of an entrepreneurial project not just as artistic work but as something they needed to link to a goal and a target audience. Moreover, they learned how to test their offers, receive (and provide) constructive feedback, and improve their projects based on this feedback. Students also learned important skills, such as creating and following up a project with well-defined objectives, producing videos, personally talking to an audience, and professionally using social media. Ultimately, even students who were disinterested in pursuing solo careers or developing projects have learned to think and act more entrepreneurially.

Direct observation can capture moments and details such as words, gestures, body movements, and sounds (Emerson et al., 1995). We developed two types of observation: focused direct observation and extended direct observation. Focused direct observation was used to identify and narrate as much information as possible about the emotional aspects related to the EE process. Extended direct observation systematized narratives about contexts and teaching and learning processes. Students were observed for two hours a week, totaling 28 hours of direct observation per semester. The 15 face-to-face classes, plus the final presentation, totaled 32 hours of direct observation. During the observations, we recorded our first impressions and reactions, which we then transformed into narratives during the analysis process (Creswell, 2007).

Videos were used as we wanted to explore verbal and non-verbal communication (Elias et al., 2018; Jones & LeBaron, 2002). Videos enabled us to see and review moments (Jones & LeBaron, 2002) and capture micro behaviors (Johnson et al., 2007) and emotional expressions (Cohen, 2010) and expand on insights from other sources of information (Flick, 2009). The videos evinced facial expressions of, for example, enthusiasm or boredom, as well as details about specific body movements and voice intonation, which were key to interpreting emotional manifestations. Videos were

organized into three categories: online class videos (recordings of classes), performance videos (recordings of the presentations of the final products on stage or on live digital format), and post-performance videos (interviews conducted by a journalist after the performances).

Collective, semi-structured interviews were conducted at the end of each educational practice. These interviews further developed and articulated the narratives in other sources, such as documents and videos (Silva et al., 2020). The semi-structured interview scripts were made without losing sight of the need to be guided by the research objectives and questions (Silva et al., 2020). Therefore, the script asked specific questions about emotional resilience and other related aspects, such as the ability to overcome emotional adversity, emotionally challenging moments, and how to address them. Its questions invited students to produce answers in the form of narratives about their experiences. They generally returned to some of the reflections promoted in task T7. However, they aimed to address the topic by other forms of questions or aimed to find if anything had changed after the whole process (Do you feel that you are better able to act in a resilient way after our entrepreneurial experience? What were the main emotional learnings you identified during our semester? etc.).

The interview script was used as a flexible guide, giving room for probing and follow-up questions to be improvised on the spot. The interviews were recorded and transcribed to enhance subsequent information analysis (Creswell, 2007). As they were carried out after the presentation of the created products (IMEs), the interviews provided a retrospective narrative of the entire educational process, complementing the narratives obtained in real-time.

Narrative analysis

Narrative analysis seeks to understand the meanings that exceed concrete messages, better analyzing human experiences and certain complex phenomena that are inherent to them (Kim, 2016). Narratives are not just descriptions of past events, they provide insights into thoughts and emotions and can suitably explore sensitive phenomena (Byrne & Shepherd, 2015), especially when we want to understand "how" these phenomena occur (Larty & Hamilton, 2011). The narratives made it possible to excavate and re-evaluate memories that might have been fragmented, chaotic, or almost invisible before they were narrated (Riessman, 2008). Thus, it was possible to describe emotional experiences in the form of logical and coordinated narrated stories.

Narrative analysis was carried out in different stages. Each stage included the analysis of the narratives obtained from the experience in that semester, enriching the results of the previous experience. In other words, analysis was carried out during five educational experiences (E1, E2, E3, E4, and E5) within the curricular component of the music degree course. Each experience lasted one academic semester (from four to five months). At the end of each educational experience, the narratives were analyzed and then compared with the analysis in the previous educational experiences. In other words, the results of experiment E1 were added to the results of experiment E2 and so on.

In each experience, the narratives from the documents (produced by the students and the teacher) and the interviews were analyzed based on the analytical axes of teaching and learning, resilience, and emotions. At the end of all the experiences in the five semesters, a new analysis was made of the set produced to address the final result of this research. During the process of comparatively analyzing the narratives between semesters, coding and categorization emerged from the search for patterns and results relevant to our objective.

Data analysis was based on existing and commonly accepted procedures (Creswell, 2007; Liu & Maitlis, 2013), following predetermined analysis steps to ensure good reliability. Despite the common subjectivity in qualitative research, we used criteria

that contributed to increasing the transparency of this study. We sought to apply diachronic reliability criteria due to the stability of observations over time and synchronic ones due to the similarity of different observations from the same period (Júnior et al., 2011; Kirk & Miller, 2011).

Moreover, the triangulation technique was applied to compare information from the different used sources. Overall, two researchers carrying out analyses enabled the obtention of results from different points of view (Flick, 2009; Júnior et al., 2011). Although analyses were non-linear (we often alternated between stages of analysis), we were guided by the following steps:

1. We collected all the documents produced by the students into a folder. The written tasks that were used as documents, such as reflective logbooks, were already in text format. The analyzed WhatsApp instant messages were in audio format and were therefore transcribed before analysis. While transcribing the WhatsApp instant messages, we interpreted vocal signals that we considered important in some passages, describing them alongside the transcribed text with expressions such as "said with enthusiasm" or "increasing the volume of their voice." Moreover, we compiled the notes taken by the teacher-researcher during class observations into a more organized text, thus finalizing the textual-narrative content to be analyzed.

2. We started reading the texts, highlighting important narratives, and looking for signs of relations between emotional aspects and the educational process of artistic entrepreneurship. To guide our analysis, we kept in mind the question: "How does EE contribute to the development of students' ER in EAS practice?" as well as other questions such as: "What are the practices that can contribute to the development of ER? What are the biggest emotional challenges faced by students? What are the points of dialogue with the related theory?" At this stage, based on the perception of some recurring or similar narratives, we came up with some codes and the first outline of categories (the categories we will mention in this section will be explained in detail throughout this study). For example, we would highlight students' difficulties balancing artistic aspirations with the objectivity needed to create entrepreneurial projects. These perceptions would generate what we later categorized as a "context of tension between art and entrepreneurship."

3. We rewatched the video lessons to capture new insights and improve the organization of the narratives. The analysis was carried out first by the first author and then by the second author. The two authors then discussed the convergences and divergences of these analyses. The discussion from different points of view helped us to refine our analytical results and the process of analyzing the narratives. Some insights observed during the first analysis stage were confirmed after evaluating the videos, which gave rise to new ideas. For example, the tension between art and entrepreneurship was highlighted when analyzing some students' facial expressions and gestures when they referred to the effort required to try to balance their aesthetic preferences with the characteristics of a product aimed at a particular audience. The satisfaction shown in the videos regarding the execution of the pre-planned actions also gave us the perception of how planning made them more confident, which would be refined and transformed into the category "practicing daily planning."

4. We added new documents produced by the students and notes taken from the observations, analyzing this material in conjunction with the previously evaluated data. By comparing the results, we confirmed and refined some preliminary categories. During this stage, we also began to develop reflections on the influences of passion on students' emotional resilience, which would later be categorized as "practicing artistic passion."

5. We used new theoretical references to inspire the creation of new categories and further refine some of the existing categories. This procedure helped us to mature some impressions, which at first were not perceived as important but which were reconsidered after further reading and reflection. For example, we noticed that some students understood the importance of learning from mistakes and gradually achieving their goals. The results in this stage include "practicing the mindset of learning from failure" and "practicing gradual progress."

6. In the final stage, a new analysis was carried out based on the triangulation of several sources, thus ensuring reliability in the final results of this research. We used triangulation by comparing different sources of information (documents, observations, and videos) to confirm or contradict our interpretations (Eisner, 1991). We also added the content of the interviews conducted with students at the end of the academic semesters. Thus, a first impression obtained by analyzing a document produced by a student, for example, could be confirmed by analyzing that student's facial expressions by videos or interviews. We developed the final version of our coding and categorization based on examining the raw narratives. Although this study includes no graphs or pictures, they were used as visual aids throughout analysis to help shape emerging ideas, narratives, and connections that still necessitated explanation.

RESULTS

Educational contexts for emotional resilience in artistic entrepreneurship

The process of analyzing the empirical material, especially the experiences of entrepreneurial education in the arts, led to the conceptual elaboration of four emotionally challenging educational contexts that emerged from the analytical process: the context of practice, the context of the unknown, the context of tension between art and entrepreneurship, and the context of challenging emotions.

The **first educational context** refers to practice. Experiencing the challenges of entrepreneurial activity in practice demanded a very resilient attitude from students. In general, we noticed that the proposed practices (especially creating, planning, and materializing) generated emotionally challenging situations. When they started the practical tasks, some things seemed to "not flow," which generated various "negative thoughts and fears and doubts (G3)." For example, the practice of creating is not only related to free creative actions, it is also associated with choosing and discarding ideas, which generated a lot of frustration for the creative minds of the music students. The reports show that, in practice, defining and delimiting a theme or idea was considered a difficult task. According to student A5, "the process of measuring more abstract and subjective ideas and making them more concrete and objective was quite challenging." In some cases, the various creative possibilities generated a "flurry of ideas" that was often "unclear," leading to students to know not "how to unify them or deal with them (C5)." Tasks related to planning were also considered sources of anxiety. We observed that defining actions in advance becomes stressful when one is "aware that things are subject to sudden changes (A4)." The practice of materialization was perhaps the most challenging of all. For most students, the project seemed much easier and more promising when it was only on the level of ideas. It took a lot of emotional resilience for students to address the various difficulties or impossibilities that arose.

> *One of the critical moments was learning to deal with the materialization of the product amidst numerous difficulties. The group work was carried out at a distance, a lack of equipment, and the emotional aspect. All these issues made me think about dropping out of the course but, with the help of my group members, I found the strength to go further and not give up (Student F3).*

The **second challenging educational context** refers to facing the unknown. By being asked to handle a series of activities they had never encountered, they were taken out of their comfort zones very provocatively. Handling technological tools, speaking in public, and recording videos were some of the novel proposed tasks. These tasks caused some students "emotions that were not good (G3)." The tasks that required thinking and writing skills were also considered laborious. Most students were more familiar with everyday music activities (playing, creating arrangements, etc.). Thus, the challenge of reading, writing, and reflecting was considered "quite difficult

as it involved activities that required a type of experience they didn't have (F1)." Reports such as those from student B5, according to whom "one of the things that required the most emotional resilience was the pressure to honor the timetable of the subject," and from student G1, who claims to have faced "problems meeting the deadlines for the activities" show that fulfilling the tasks within the established deadlines (something quite distant from the reality of many creative artists) also offered a completely new challenge.

The **third educational context** involves the tension between art and entrepreneurship. Finding the balance between art and entrepreneurship was a complex task for many students. The entrepreneurial activity required a series of actions, reflections, and choices that conflicted with some students' artistic pretensions. From the beginning of creating their products, students felt torn between "something more artistic and more functionalist ideas (A5)" for their personal projects. Often, the task of "taking musical practice seriously" affected their "conception of an easygoing style of living (E5)" with which some related. This tension between the creative artist and the entrepreneur who must organize, execute, and even create under limitations brought out certain emotional conflicts throughout the educational process.

The **fourth educational context** involves challenging emotions. Within the educational process of artistic entrepreneurship, we found a context in which certain challenging emotions such as fear (students C1, A2, B4, and E5), insecurity (students A5 and B4), despair (students A1 and D3), and frustration (students A4 and B5) were mentioned with great frequency. Anxiety constituted the emotion students cited most often. Student B5's account shows that, in a certain week, despite having obtained a satisfactory result, he felt "negatively anxious when thinking about the future of the project (B5)." This emotion also emerged in the words of student A2, who confessed feeling so anxious to reach the end of the project that he even "neglected classes, opting instead to work on materializing his product (A2)."

Educational practices to develop emotional resilience for artistic entrepreneurship

During the procedural analysis of the various sources of narratives, we conceptually elaborated five educational practices for developing emotional resilience (categories that emerged during the process of analyzing the empirical material): practicing solidarity, practicing artistic passion, practicing mindset and learning from failure, practicing gradual progress, practicing daily planning.

Practicing solidarity. The support of colleagues, relatives, friends, and the teacher-researcher was essential to build students' emotional resilience. The collaborative criticism of the people they lived with during their educational practice helped them face their emotional challenges. This constructive feedback was considered "invigorating (B5)." Despite the challenges, having friends "made the process more enjoyable and greatly improved the experiences (B4)." Solidarity was essential in facing the difficulties. In general, this confirms the impression of student D3, who considered it of great importance to work with "wonderful colleagues and friends, who always gave each other strength and ended up making an important contribution to the materialization of the projects (D3)," we can see that the help offered mutually between the students was a very important practice in coping with emotional challenges. Student B3's statement clearly exemplifies this perception.

> *In the group work with my friends, we used each other's support a lot to complete our project, even though (at times successfully) we thought about giving up due to the demands of social distancing and the atypical semester (student B3).*

Practicing artistic passion. In the educational process of artistic entrepreneurship, we found that artistic passion encouraged students to be resilient in facing the emotional challenges that arose. This emotion was sometimes mentioned explicitly

(students' diaries and field observations). In other moments, it was interpreted based on behaviors, facial expressions, and references to emotional states considered close to or bordering on passion (love for something, excitement, euphoria, happiness) according to different models of emotion coding (Baum & Locke, 2004; Cardon et al., 2009; Russell, 1980; Liu & Maitlis, 2013; Russell & Barrett, 1999; Watson et al., 1988). In these cases, passion for art enabled the will to move forward, even in an environment characterized by risk and uncertainty. We can glean this from student D3's statement: "This happiness, for me, is the reason for continuing on this very uncertain road. Touching someone with a positive message that makes them feel like they're in a wonderful, unprecedented place (entrepreneurial diary, D3)"; the passion for art, being moved, and moving others with his music not only made this student decide to continue with his musical career, but also made him more resilient in the face of all the challenges of the artistic entrepreneurship discipline.

The passionate way in which the students dedicated themselves to the musical products kept them firm in facing the difficulties, even in the most challenging moments. It was the passion "for the musical instrument (E5)" or "for what the artistic project represents (H3)" that moved them to "overcome the daily challenges (E5)."

However, despite making students more resilient in the face of emotional challenges, artistic passion can also throw them off balance. Student A4, for example, says that acting in a less passionate way helped her achieve greater objectivity when analyzing scenarios. She finds necessary to rein her passion for art so it avoids "blinding" her as she seeks a satisfactory professional outcome for her artistic endeavor.

Practicing the mindset and learning from failure. Learning from failure was a strategy students used on their journey as apprentice entrepreneurs. Firstly, classroom observations made apparent that students were motivated by cases that told the story of entrepreneurs who were able to face adversity, taking advantage of failures (and even losses) to become stronger as a result. Moreover, the mistakes and limitations of the pilot projects students carried out (task T2) served as an important source of learning. They used the criticisms from their classmates and the teacher-researcher (questions about the alignment between the pilot project and the objectives of the IMEs, lack of differentials capable of adding value, etc.) as an opportunity to improve the final project they presented at the end of the course.

Some of the accounts written in the diaries or transcribed from the videos show how practicing the mindset and learning to fail helped students to be emotionally resilient. Student A1, for example, learned that "we can extract motivation from a moment when something doesn't go according to plan." Students showed that they had learned that problems can be "opportunities to learn (D5)" as long as they develop the ability to "learn from mistakes (E5)." The examples of entrepreneurs who refused to give up after failing one or more times also contributed to teaching students emotional resilience. Student D1 recounts having learned in class that "we should keep trying after failing because businesses that fail can turn into others (entrepreneur diary D1)."

Practicing gradual progress. Gradual progress served as a resilience tool in the EAS experience. The success achieved during the intermediate challenges faced in the pedagogical process generated positive emotions or impressions that strengthened students. It was possible to see the confidence and strength some of them acquired amidst the setbacks they faced when they realized the "repeated feeling that they were climbing steps and conquering spaces (D1)." These small advances made students more resilient despite facing difficulties. For student A4, "achieving goals and analyzing the results helped to make me more emotionally resilient, calm my thoughts, and achieve the best results (A4)." With each small victory, perceived by the clear goals proposed in the course, the difficulties affected students less, and they felt stronger to carry on in the face of adversity. The "happiness felt

at each stage completed (A2)" or the confidence boosted by the "emotion of seeing the work partially finished (B2)" were some of the statements that confirmed this conclusion.

Practicing daily planning. From our observations in this study, we found that previously organized daily planning, followed by effective execution, tended to bring a sense of efficiency, control, and security, which helped students to cope, for example, with insecurity and anxiety, two emotional challenges they frequently mentioned. Outlining a plan "made it easier to carry out and visualize the project in general and made it clearer to define the next steps (A4)," which helped them feel less anxious and insecure.

According to student C1's account, it was clear that the more he organized, planned, and carried out the activities in practice guided by the chosen strategy, the greater the "feeling of efficiency and security." In a way, we observed that some of the challenging situations that are typical of artistic entrepreneurship, such as the clash between creativity and efficiency in executing these creative ideas, failed to even arise or were considerably alleviated. Thus, we believe that the practical application of this strategy had a palliative effect on the problems and a preventative one. Student C1's statement clearly illustrates this idea: "The organization of the activities helped us, especially when we started to play and put into practice what was planned in the meetings. Everything flowed creatively and without much effort because we already knew what to do and didn't waste time choosing which direction to go in (C1)."

Curiously, although it helped addressing emotional challenges, the very task of defining and following a plan was also considered emotionally challenging. According to student A4, this type of task generates "expectation and anxiety since things are always subject to change." Other students reinforced this perception by suggesting that defining a plan of activities all at once can "scare people a bit, who aren't used to managing their activities (C3)" and that thinking about meeting so many deadlines "almost made them give up (C5)."

DISCUSSION

The results of this research provide a new understanding of the relation between emotional resilience and EE. In educational practice for entrepreneurship, we observed some important contexts regarding emotional challenges (the contexts of practice, the unknown, the tension between art and entrepreneurship, and challenging emotions). We also found five educational practices for developing emotional resilience (practicing solidarity, artistic passion, failure mindset and learning, gradual progress, and daily planning). Table 1 systematizes these results.

Emotion and emotional resilience in entrepreneurial education

This study offers an important step forward for studies in entrepreneurial education by broadening discussions about emotions in the field, emphasizing the importance of developing emotional resilience. Based on the obtained results, new perspectives may emerge in the theory of entrepreneurial education regarding ER. At least three new reflections suggest development, which could also generate new challenges for future research.

The **first reflection** concerns the influence of different challenging contexts on the development of emotional resilience in entrepreneurial education. The first context we highlight is the *context of practice*. The chosen pedagogical approach brought all sources of emotional resilience in this study to light as anchored in practice. By practicing (artistic passion, failure mindset and learning, gradual progress, and daily planning), we discovered the ways in which students managed to be emotionally resilient. Even when we used theoretical pedagogical resources, such as case studies in videos or texts, we understood that the prospect of practical application enhanced reflections on the importance of

Table 1

Contexts and practices of emotional resilience in EE

Dimensions	Elements	Description
Challenging educational contexts for emotional resilience	Practice	Experiencing the emotional challenges of entrepreneurial activity in practice requires students to be resilient.
	Unknown	Students were taken out of their comfort zones to handle activities they had never encountered before.
	Tension between art and entrepreneurship	The challenge of finding the emotional control to balance the tension between the world of art and entrepreneurship.
	Challenging emotions	Some emotions are particularly challenging and recurrent.
Educational practices for developing emotional resilience	Solidarity	Support from colleagues, relatives, friends, and the teacher-researcher is an essential practice in building students' emotional resilience.
	Artistic passion	Students' artistic passion encourages them to develop the resilience needed to face emotional challenges.
	Mindset and learning from failure	Learning from failure helps students to be emotionally resilient in their journeys as entrepreneurial learners.
	Gradual progress	The success achieved during the intermediate challenges faced in the pedagogical process generates positive emotions or impressions that strengthen students toward developing resilience to face adversities.
	Daily planning	Regular and continuous planning produces a sense of efficiency, control, and security that helps students to develop resilience to cope with their insecurities and anxieties.

Note: Elaborado pelos autores (2022).

emotional resilience. Thus, this study focused its attention on the relation between the context of practice and the development of the previously lacking emotional resilience in EE.

Understanding the context of practice for developing emotional resilience can further entrepreneurial education. Authors such as Gherardi (2019) — by his contribution to practice-based studies — and Neck et al. (2014) — who highlight the importance of practice for training entrepreneurs —, can enrich the discussion on the context of practice and the development of emotional resilience in entrepreneurship education.

Shepherd (2004), focusing on activities that prepare learners to emotionally handle failures, makes another important contribution for this topic. However, although the author used a less theoretically anchored methodology, that study remains limited to suggesting activities such as lectures or, at most, simulations. An important next step in advancing the theme proposed in this study involves discussing in greater depth, for example, how other pedagogical activities based on practice — in addition to those carried out in this study or inspired by the authors cited above — can contribute to developing students' emotional resilience.

The second context we highlight is that of *challenging emotions*. In addition to the few studies on emotions in entrepreneurship education, even less is known about specific emotions. Our study points out, for example, that anxiety was one of the most impactful factors in the carried out educational experiences, confirming the theory that points to this emotion as one of the most challenging in entrepreneurship (Albashrawi & Alashoor, 2017; Franco & Sanches, 2016). Thus, a deeper understanding of anxiety in the context of entrepreneurship can enrich our understanding of its impact on entrepreneurial education. The same logic can be applied to try to better understand how other specific negative emotions that impact entrepreneurship — such as fear (Welpe et al., 2012) guilt (Martí & Fernández, 2015), and shame (Doern & Goss, 2014) — can be better managed in the educational process.

The **second reflection** points to the possibility of further developing our understanding of the specific practices that stimulated students' emotional resilience during the entrepreneurship education process (practicing solidarity, artistic passion, failure mindset and learning, gradual progress, and daily planning). We understand that these practices constitute different sources of emotional resilience in entrepreneurship education.

Solidarity as a source of emotional resilience. The practice of solidarity proved to provide emotional resilience. Solidarity occurred during collective work throughout task T3 (collaborate), even benefiting individual UTs. This finding supports some previous findings by Arpiainen et al. (2013), who consider collaborative learning (teamwork) as a support against emotionally difficult moments in entrepreneurial education. We applied this understanding of solidarity not only regarding the tasks carried out as a team but to the whole positive context that could be established in the educational environment via encouragement and constructive criticism from teachers or classmates outside a team.

Although certain solidarity practices contributed to greater resilience, it remains unclear what can actually explain this finding. It is important to question whether solidarity support can impact certain aspects of entrepreneurship affected by emotions, such as motivation and engagement, and to what extent this can be related to building a more resilient attitude. This reflection opens up an opportunity to develop new pedagogies based not only on improving the practice of teamwork, but also on using collaborative criticism as an educational tool. Students can share their difficulties and doubts with their colleagues, receiving emotional support and constructive evaluative feedback in return.

Passion as a source of emotional resilience. Our study provides an important reflection by showing how passion can influence individuals coping with minor failures in the experience of entrepreneurship in an educational context. Consistent with studies on entrepreneurship — according to which passion is a driving fuel for entrepreneurs (Cardon et al., 2009) that can motivate them to persist in the face of obstacles (Chen et al., 2009), our reflections point to this emotion as a resource that proved to be effective for entrepreneurship students to face the emotional challenges to which they were subjected. A dialogue with the theory on entrepreneurial passion — defined as a set of "intense positive feelings, consciously accessible, experienced by engaging in entrepreneurial activities associated with roles that are significant and salient to the entrepreneur's self-identity" (Cardon et al., 2009, pp. 517) — can broaden discussions about the positive potential of this emotion in educational trajectories.

The positive influence of passion on the development of emotional resilience in the context of EE also inspires other valuable points to be better understood. For example, we are unaware whether the positive impacts of passion on the ability to be resilient would also manifest themselves with non-artistic students, even if, as in our study, the addressed themes were meaningful to them or offered the possibility of their identification with them.

Furthermore, we remain unaware to the extent to which other emotions, apart from passion, can make students more resilient in the face of entrepreneurial failures and challenges. Future research toward this would meet the need in Corner (2017) empirically exploring the role of positive emotions in the trajectories of emotional and psychological functioning after the failure of ventures. A relevant starting point regarding this could dialogue with authors who highlight the potential of positive emotions to undo the effects of negative emotions and even consider them as one of the main bases of emotional resilience (Fredrickson et al. 2003).

We also suggest the elaboration of the discussion on the possible negative potential of passion for developing ER in entrepreneurial education. Our study confirms the passionate relationship certain entrepreneurs have with their ventures (Svejenova et al., 2011), often establishing relationships similar to those between parents and children (Cardon et al., 2005). However, such a deep relationship can exceed the limits of reason, making students who experience entrepreneurship in practice more fragile in the face of emotional challenges. A useful reflection regarding this shows that it is often necessary for entrepreneurs to exercise detachment

regarding their future ventures (Corner, 2017) to become more emotionally resilient. Thus, becoming resilient is a goal that can be related to the ability to manage one's own emotions, something that brings us back to the concept of emotional intelligence (Cole et al., 2018; Dua, 2016), a construct that can enrich this debate in future studies.

Mentality and learning from failure as a source of emotional resilience. Failure has been perceived as an opportunity to develop emotional resilience. Despite the negative emotions failures usually generate (Ucbasaran et al., 2013), this experience can lead to learning (Shepherd et al., 2009). It is essential to be able to face problems frankly so they can be analyzed and met with plans to overcome them and learn from them (Amabile & Kramer, 2013). In fact, being able to learn from failures and even turn them into opportunities is considered a characteristic of emotional resilience (Chadwick & Raver, 2018). Despite the considerable number of dropouts, they occurred in the first few weeks of each semester if we consider the five semesters of the study. In general, we consider that, among approved students, many could develop a growth mindset (Neck et al., 2018) and, instead of being overcome by the negative emotions of failure, they learned positively from them. A relevant aspect to be questioned in future studies would be the longevity of this mindset.

As this study was unable to follow its students for a longer period of time, we are unaware if some of the lessons they learned for developing resilience persisted after the end of the course (for example, if the ability to be resilient reoccurred in other situations in their lives).

To theoretically further develop some of these reflections, researchers and educators could turn to the ideas of Shepherd (2004). O autor propõe que as teorias sobre como empreendedores e organizações empreendedoras gerenciam o luto, a fim de melhorar a aprendizagem com o fracasso, podem ser usadas em sala de aula por educadores para ajudarem os estudantes. Uma outra contribuição interessante de Shepherd é o conceito de 'falha inteligente' (Shepherd et al., 2009), according to which it is possible to handle mistakes to avoid them becoming so traumatizing that they discourage future projects, turning them into a source of encouragement.

Gradual progress as a source of emotional resilience. Students' perception of gradual progress was important in developing emotional resilience during the educational process. Progress triggers satisfaction, joy, and happiness, positive emotions that can ward off bitter thoughts (Amabile & Kramer, 2013), an important resilience tactic. Just as it is suggested that managers can rely on the principle of progress to encourage and motivate employees (Amabile & Kramer, 2013), it would be valid to understand how educators can adopt this strategy to stimulate students' resilience.

An aspect on which we can reflect regarding progress refers to the role of goals. Amabile and Kramer (2013) state that goals are catalysts for progress, exemplifying that a large part of the success of games is due to constant progress indicators (meeting the goals set at each stage), encouraging players to continue facing the challenges. In our study, recognizing the satisfactory fulfillment of goals by classmates and the teacher made students more confident and emotionally stronger to continue with their projects. These results align with the idea that certain goals affect persistence and can lead people to devote greater effort to achieving them (LaPorte & Nath, 1976), thus making them more resilient. Another reflection that can be developed on goals and gradual progress refers to constructing students' self-efficacy, understood, according to Bandura's social cognitive theory, as the self-confidence to perform specific tasks (Bandura, 1986).

Assigning challenging goals positively influences self-efficacy since it translates into an expression of confidence (Salancik, 1977). On the other hand, self-efficacy increases commitment to goals (Latham & Locke, 1991), and (especially when it comes to self-determined goals) individuals with developed self-efficacy tend to accept more difficult goals and use better strategies to achieve them (Locke & Latham, 2002). Thus, understanding the relation between goals, progress, and building resilience still offers very fertile ground for further studies.

Daily planning as a source of emotional resilience. We believe that effective planning works as an important source of resilience in the educational process. Well-designed and subsequently executed planning guided learners across the uncertain practice of entrepreneurship, giving them greater security and making them more emotionally prepared to face the challenges. Planning, rather than working as a tool to prevent mistakes, in fact means, among other things, predicting failures, which may have helped students to be readier to handle unforeseen events. Waugh et al. (2008) this support perception, according to whom anticipating potential failure corresponds to resilient behavior.

As anxiety and insecurity configure two of the most common challenges in entrepreneurship (Albashrawi & Alashoor, 2017; Franco & Sanches, 2016) and that good planning has been perceived as an effective source of coping with these challenges, a better understanding regarding this may be promising in future reflections. Although the strategy of an enterprise requires a certain amount of flexibility (Whittington & Vaara, 2012), we understand that a guideline for daily practices can in fact contribute to a certain emotional stability in educational practice.

Since clear objectives create a buffer against stress (Fredrickson, 2003), they can act as a source of preventative emotional resilience. Moreover, the absence of clear guidelines can contribute to entrepreneurs' inability to choose a path to follow due to the lack of defined boundaries (Eisenhardt & Sull, 2001), further enhancing emotional instability.

Deliberate planning can remedy a specific problem (disorganization or lack of clear guidelines) and generate emotional setbacks. This type of resilient behavior aligns with the type of emotional coping Lazarus and Folkman (1984) define as problem-focused coping, which refers to directly managing or changing a problem that can generate stress (Lazarus & Folkman, 1984). Thus, it is useful to understand the extent to which planning can be configured as a form of problem-focused coping in a preventative way, such as a way of softening emotional distress before it occurs. Action (in this case, planned execution) can be interpreted as an effective principle by which entrepreneurs can modify emotionally challenging aspects rather than accepting the situation (D'Andria et al., 2018).

While we emphasize the importance of well-structured planning as fundamental to creating more comfortable emotional conditions, we also stress the importance of discussing this planning in articulation with authors concerned with important guidelines for teaching entrepreneurship in different contexts. This articulation can help to refine the pedagogical proposal, making it more appropriate.

The **third reflection** relates to the sociocultural influence on emotional resilience. This study provides a new perspective on existing theory in EE by highlighting the influence of social and cultural factors on coping with emotional challenges during the pedagogical practice of entrepreneurship. The influence of social interactions was substantially relevant during its several practices, evincing sources of emotional resilience. The practice of passion, which made students more resilient in the educational process, was enhanced by the pleasure of the social sharing of this passion (for music). Passion can be contagious (Cardon, 2008) Thus, sharing artistic practices with the public and being infected by fellow entrepreneurs' passion made this emotion even more overwhelming. The practice of solidarity between students also showed the influential power of social interactions in building emotional resilience. Just as the theory points out family, friends, and stakeholders as agents that can emotionally strengthen entrepreneurs (Danes, 2013; Markowska et al., 2015; Treffers et al., 2019), peer support exerted a relevant influence in building emotional resilience.

Entrepreneurship studies have highlighted the relevance of the sociocultural aspect of emotions (Biniari, 2012; Goss, 2005, 2008) but this remains a rather immature discussion in EE. A perception of emotions based on organizational and sociocultural studies (Elfenbein, 2007; Fineman, 2006; Harré, 1986; Le Breton, 2019; Lupton, 1998; Shott, 1979) could enrich the debate we have started in this study. According to the perspective these studies have provided, emotions are socially constructed (Harré, 1986; Torres, 2009) and shaped by the moral values and meanings of each cultural system (Brown, 2000; Harré, 1986). thus, although emotions occur by a process that undergoes the influence of individual differences, they are acquired by experience (Harré, 1986) and are strongly shaped by social group norms (Elfenbein, 2007). In light of this sociocultural perspective, it is possible, for example, to refine our understanding of the influence of the relationship between teachers and students and the sociocultural context regarding emotional resilience in entrepreneurial education.

Emotion and emotional resilience in entrepreneurial education in the arts

The results of this study could also benefit research into entrepreneurial education in the Arts (EEA). We suggest two main reflections for the field. The first reflection concerns the tension between art and entrepreneurship and the role of developing emotional resilience in tackling this issue. Although artistic entrepreneurship requires a strong capacity for emotional resilience due to its high degree of uncertainty (Menger, 2014; Toscher, 2020), the tension between art and entrepreneurship — which characterized one of the contexts during our analysis — adds a specific emotional challenge. The clash between entrepreneurial artists' more idealistic vision and the reality faced in the process of entrepreneurship generates emotional discomfort, which can quite hinder the training process. Studies on EEA find the need to develop certain skills that are important for students' emotional empowerment, such as persistence, adaptation to the environment, and flexibility (Ballereau et al., 2015; Kooyman & Jacobs, 2015; Wyszomirski & Chang, 2015). However, they have said little about the importance of developing emotional resilience, especially regarding coping with these tensions. Thus, entrepreneurial education in the arts should pay special attention to the need for emotional resilience of potential entrepreneurial artists regarding the personal conflicts they usually face when undertaking.

Understanding certain specificities of artistic entrepreneurship can enrich discussions on how to make students more resilient and prepared to handle these emotional dilemmas. As some types of entrepreneurs are more driven by personal needs or a taste for independence (Mortan et al., 2014), artists are individuals largely driven to entrepreneurship by non-economic motivators (Shepherd & Patzelt, 2018). The logic of entrepreneurship for artists is more based on the identities and characteristics of the artistic work (Marins & Davel, 2020). Entrepreneurial artists often seek more fulfillment from their artistic expression than financial support (Eikhof & Haunschild, 2007).

Our second reflection reaffirms the importance of the context of practice. In the case of EEA, we highlight the specific relevance of artistic practice. As artists' entrepreneurial mindset strongly responds to the need to create something new and authentic (Aggestam, 2007), studies argue that an EEA integrated with artistic practice can make the educational process more stimulating (Ballereau et al., 2015; Essig, 2009). Thus, pedagogies aimed at teaching artistic entrepreneurship based only on conventional methods, such as business plans (Araujo & Davel, 2019), can alienate students who are usually interested in their own creative practices (Pollard & Wilson, 2014).

CONCLUSION

This study aimed to discuss how EE can help students develop ER based on an educational practice of artistic entrepreneurship by a qualitative, inductive, and interpretive methodological approach. The results obtained by analyzing narratives include four emotionally challenging educational contexts and five practices that showed possible sources for developing emotional resilience. For entrepreneurial education, we suggest new reflections to be developed on (a) the importance of challenging contexts for developing emotional resilience in entrepreneurial education, (b) a deeper understanding of the practices that stimulated students' emotional resilience during the educational process, and (c) the relevance of sociocultural influence for developing emotional resilience. We also propose two specific reflections for entrepreneurial education in the arts (EEA): (a) the tension between art and entrepreneurship and the role of developing emotional resilience in tackling this issue and (b) the importance of the context of practice with an emphasis on artistic practice.

As a limitation of this study, we point out that we were unable to focus on the cases of students who dropped out of the course, which made it impossible to understand in depth what led them to drop out and how they handled failure, anxiety, or their inability to cope with other emotional difficulties. This could also have offered an opportunity to contrast the results of this group with the students who achieved a satisfactory result during the pedagogical experiences. Despite these limitations, we believe that our study contributes to existing theory by offering an opportunity for researchers and educators to reflect on a more up-to-date, sophisticated, and comprehensive entrepreneurial education that not only focuses on training business creators, but also envisages the development of individuals who have an entrepreneurial attitude and emotional resilience. Thus, we hope this research will pave the way for future research to continue investigating emotional resilience as an essential component of EE.

Conflit of interest statement

The authors declare that there is no conflict of interest.

Authors' statement of individual contributions

Roles	Contributions	
	Ávila, A	Davel, E. P. B.
Conceptualization	■	■
Methodology	■	■
Software	■	■
Validation	■	■
Formal analysis	■	■
Investigation	■	
Resources	■	■
Data Curation	■	
Writing - Original Draf	■	■
Writing - Review & Editing	■	■
Visualization	■	■
Supervision		■
Project administration	■	■
Funding acquisition	■	■

Note: Acc. CRediT (Contributor Roles Taxonomy): https://credit.niso.org/

e2550   *REGEPE Entrep. Small Bus. J., v.13, n.2, May/Aug., 2024*

REFERENCES

Aggestam, M. (2007). Art-entrepreneurship in the scandinavian music industry. In C. Henry (Org.), *Entrepreneurship in the creative industries: An international perspective* (p. 30–53). Edward Elgar Publishing. https://doi.org/10.4337/9781848440128.00011.

Alaszewski, A. (2006). *Using diaries for social research.* London: Sage Publications. https://doi.org/10.4135/9780857020215.

Albashrawi, M., & Alashoor, T. (2017). The role of IT on entrepreneurial intention : The effect of general computer self-efficacy and computer anxiety. *Proceedings of 23rd Americas Conference on Information Systems, November,* 1–5. https://www.researchgate.net/publication/321145564_The_Role_of_IT_on_Entrepreneurial_Intention_The_Effect_of_General_Computer_Self-Efficacy_and_Computer_Anxiety

Almeida, K. de, Neto, S. P. de Souza, Nunes, A. Q., & Sttefanello, M. (2008). A influência do ensino do empreendedorismo no potencial empreendedor do aluno. *Revista de Negócios, 13*(2), 67–76. https://doi.org/10.7867/1980-4431.2008v13n2p67-76.

Amabile, T. M., & Kramer, S. J. (2013). *The progress principle.* Harvard Business Review Press.

Amankwah-Amoah, J., Boso, N., & Antwi-Agyei, I. (2018). The effects of business failure experience on successive entrepreneurial engagements: An evolutionary phase model. *Group and Organization Management, 43*(4), 648–682. https://doi.org/10.1177/1059601116643447

Araujo, G. F., & Davel, E. P. B. (2019). Educação empreendedora: avanços e desafios. *Cadernos de Gestão e Empreendedorismo, 6*(3), 47. https://doi.org/10.32888/cge.v6i3.12767

Araujo, G. F., & Davel, E. P. B. (2020). Experiência emocional na educação empreendedora: Emoção como dinâmica de aprendizagem. *Administração: Ensino e Pesquisa, 21*(2), 89–115. https://doi.org/10.13058/raep.2020.v21n2.1676

Arpiainen, R. L., Lackéus, M., Täks, M., & Tynjälä, P. (2013). The sources and dynamics of emotions in entrepreneurship education learning process. *Trames, 17*(4), 331–346. https://doi.org/10.3176/tr.2013.4.02

Ávila, A., & Davel, E. (2019). Empreendedorismo e emoções: Conexões e desafios para o empreendedorismo cultural. *XXII Semead - Seminários em Administração.* FEA-USP. https://doi.org/10.5465/AMBPP.2022.15140abstract

Ávila, A., & Davel, E. P. B. (2022). A emoção do empreendedorismo artístico: A jornada empreendedora de um músico baiano. *Pensamento Contemporâneo em Administração, 16*(1), 161–184. https://doi.org/10.12712/rpca.v16i1.51908

Ávila, A. L. d., Davel, E., & Elias, S. R. S. T. A. (2022). Emotion in entrepreneurship education: Passion in artistic entrepreneurship practice. Entrepreneurship Education and Pedagogy, 6(3), 1-32. https://doi.org/10.1177/25151274221143147

Ballereau, V., Sinapi, C., Toutain, O., & Juno-Delgado, E. (2015). Developing a business model: The perception of entrepreneurial self-efficacy among students in the cultural and creative industry. In O. Kuhlke, A. Schramme, & R. Kooyman (Orgs.), *Creating Cultural Capital: Cultural Entrepreneurship in Theory, Pedagogy and Practice.* (p. 164–177).

Bandura, A. (1986). Social foundations of thought and action: A social cognitive theory. Prentice Hall. https://doi.org/10.4135/9781446221129

Bass, E., Milosevic, I., & Eesley, D. (2015). Examining and reconciling identity issues among artist-entrepreneurs. In O. Kuhlke, A. Schramme, & R. Kooyman (Orgs.), Creating Cultural Capital: Cultural Entrepreneurship in Theory, Pedagogy and Practice. B (p. 99–109). Eburon Academic Publishers.

Bastos, A. T., & Peñaloza, V. (2006). Educação empreendedora e inserção profissional: O perfil dos alunos de uma instituição de ensino superior. *Revista Organizações em Contexto, 2(*4), 143–164. https://doi.org/10.15603/1982-8756/roc.v2n4p143-164

Baum, J. R., & Locke, E. A. (2004). The relationship of entrepreneurial traits, skill, and motivation to subsequent venture growth. *Journal of Applied Psychology, 89*(4), 587–598. https://doi.org/10.1037/0021-9010.89.4.587

Bennett, D., & Bridgstock, R. (2015). The urgent need for career preview: Student expectations and graduate realities in music and dance. *International Journal of Music Education, 33*(3), 263–277. https://doi.org/10.1177/0255761414558653

Biniari, M. G. (2012). The emotional embeddedness of corporate entrepreneurship: The case of envy. *Entrepreneurship: Theory and Practice, 36*(1), 141–170. https://doi.org/10.1111/j.1540-6520.2010.00437.x

Block & Kremen, 1996???

Bonanno, G. A. (2012). Uses and abuses of the resilience construct: Loss, trauma, and health-related adversities. *Social Science and Medicine, 74*(5), 753–756. https://doi.org/10.1016/j.socscimed.2011.11.022

Bowey, J. L., & Easton, G. (2007). Entrepreneurial social capital unplugged: An activity based analysis. *International Small Business Journal, 25*(3), 273–306. https://doi.org/10.1177/0266242607076528

Bridgstock, R. (2013). Not a dirty word: Arts entrepreneurship and higher education. *Arts and Humanities in Higher Education, 12*(2–3), 122–137. https://doi.org/10.1177/1474022212465725

Brown, R. B. (2000). Contemplating the emotional component of learning: The emotions and feelings involved when undetaking an MBA. *Management Learning, 31*(3), 275–293. https://doi.org/10.1177/1350507600313001.

Byrne, O., & Shepherd, D. A. (2015). Different strokes for different folks: Entrepreneurial narratives of emotion, cognition, and making sense of business failure. *Entrepreneurship Theory and Practice, 39*(2), 375–405. https://doi.org/10.1111/etap.12046

Canopf, L., Appio, J., Bulgacov, Y., & Camargo, D. de. (2018). Prática Docente no Ensino de Administração. *Revista Organizações & Sociedade, 25*(86), 371–391. https://doi.org/10.1590/1984-9250862

Cardon, M. S. (2008). Is passion contagious? The transference of entrepreneurial passion to employees. *Human Resource Management Review, 18*(2), 77–86. https://doi.org/10.1016/j.hrmr.2008.04.001

Cardon, M. S., Wincent, J., Singh, J., & Drnovsek, M. (2009). The nature and experience of entrepreneurial passion. *Academy of Management Review, 34*(3), 511–532. https://doi.org/10.5465/AMR.2009.40633190

Cardon, M. S., Zietsma, C., Saparito, P., Matherne, B. P., & Davis, C. (2005). A tale of passion: New insights into entrepreneurship from a parenthood metaphor. *Journal of Business Venturing, 20*(1), 23–45. https://doi.org/10.1016/j.jbusvent.2004.01.002

Carvalho, A. J. C., & Silva, M. R. da. (2022). Práticas implementadas para formação empreendedora na educação básica. *Revista Pensamento Contemporâneo em Administração, 16*(2), 73–95. https://doi.org/10.12712/rpca.v16i2.55154

Chadwick, I. C., & Raver, J. L. (2018). Psychological resilience and its downstream effects for business survival in nascent entrepreneurship. *Entrepreneurship: Theory and Practice, 44*(2), 233–255. https://doi.org/10.1177/1042258718801597

Chen, D., Newburry, W., & Ho Park, S. (2009). Improving sustainability: An international evolutionary framework. *Journal of International Management 15*(3), 317-327. https://doi.org/10.1016/j.intman.2008.08.003

Cheung, C., & Au, E. (2010). Running a small business by students in a secondary school: Its impact on learning about entrepreneurship. *Journal of Entrepreneurship Education, 13*, 45-63.

Cohen, A. J. (2010). Audiovisual recording. In A. T. I. Mills, G. Durepos, & E. Wiebe (Orgs.), The Sage Encyclopedia of Case Study Research (p. 32–34). Sage.

Cole, M. L., Cox, J. D., & Stavros, J. M. (2018). SOAR as a mediator of the relationship between emotional intelligence and collaboration among professionals working in teams: Implications for entrepreneurial teams. *SAGE Open, 8*(2). https://doi.org/10.1177/2158244018779109

Comunian, R., Faggian, A., & Jewell, S. (2014). Embedding arts and humanities in the creative economy: the role of graduates in the UK. *Environment and Planning C: Government and Policy, 32*(3), 426-450. https://doi.org/10.1068/c11153r

Corner, P. D., Singh, S., & Pavlovich, K. (2017). Entrepreneurial resilience and venture failure. *International Small Business Journal: Researching Entrepreneurship, 35*(6), 687–708. https://doi.org/10.1177/0266242616685604

Creswell, J. W. (2007). *Qualitative inquiry & research design: Chosing among five approaches.* Sage Publications.

D'Andria, A., Gabarret, I., & Vedel, B. (2018). Resilience and effectuation for a successful business takeover. *International Journal of Entrepreneurial Behaviour and Research, 24*(7), 1200–1221. https://doi.org/10.1108/IJEBR-11-2016-0367

Damásio, M. J., & Bicacro, J. (2017). Entrepreneurship education for film and media arts: How can we teach entrepreneurship to students in the creative disciplines? *Industry and Higher Education, 31*(4), 253–266. https://doi.org/10.1177/0950422217713110

Danes, S. M. (2013). Entrepreneurship success: 'the lone ranger' versus 'it takes a village' approach? *Entrepreneurship Research Journal, 3*(3), 277-285. https://doi.org/10.1515/erj-2013-0056

Davidsson, P., & Gordon, S. R. (2016). Much ado about nothing? The surprising persistence of nascent entrepreneurs through macroeconomic crisis. *Entrepreneurship Theory and Practice, 40*(4), 915–941. https://doi.org/10.1111/etap.12152

Davies, R., & Gauti, S. (2013). *Introducing the creative industries: From theory to practice*. Sage Publications.

Doern, R., & Goss, D. (2014). The role of negative emotions in the social processes of entrepreneurship: Power rituals and shame-related appeasement behaviors. *Entrepreneurship Theory and Practice, 38*(4), 863-890. http://dx.doi.org/10.1111/etap.12026

Dornelas, J. C. A. (2015). *Empreendedorismo: Transformando ideias em negócios*. Empreende / LTC.

Dua, Y. S. (2016). Emotional intelligence of entrepreneurs and their decision-making style: Role of vision. *Jindal Journal of Business Research, 4*(1-2), 101–114. https://doi.org/10.1177/2278682116664608

Eikhof, D. R., & Haunschild, A. (2007). For art's sake! Artistic and economic logics in creative production. *Journal of Organizational Behavior, 28*(5), 523–538. https://doi.org/10.1002/job.462

Eisenhardt, K. M., & Sull, D. (2001). Strategy as simple rules. *Harvad Business Review, 79*(1), 106-116. https://hbr.org/2001/01/strategy-as-simple-rules

Eisner, E. W. (1991). *The enlightened eye: Qualitative inquiry and the enhancement ofeducational practice*. Macmillan.

Elfenbein, H. A. (2007). Emotion in organizations: A review and theoretical integration. *The Academy of Management Annals, 1*(1), 315–386. https://doi.org/10.5465/078559812

Elias, S. R. S. T. A., Chiles, T. H., Duncan, C. M., & Vultee, D. M. (2018). The aesthetics of entrepreneurship: How arts entrepreneurs and their customers co-create aesthetic value. *Organization Studies, 39*(2–3), 345–372. https://doi.org/10.1177/0170840617717548

Elmuti, D., Khoury, G., & Omran, O. (2012). Does entrepreneurship education have a role in developing entrepreneurial skills and ventures effectiveness? *Journal of Entrepreneurship Education, 15*, 83–98.

Emerson, R. M., Fretz, R. I., & Shaw, L. (1995). *Writing ethnographic fieldnotes*. The University of Chicago Press. https://doi.org/10.7208/chicago/9780226206851.001.0001.

Essig, L. (2009). Suffusing Entrepreneurship Education throughout the Theatre Curriculum. *Theatre Topics, 19*(2), 125–138. https://doi.org/10.1353/tt.0.0067

Figueiredo, J. L. de, & Jesus, D. S. V. de. (2020). Economia criativa: Oportunidades e gargalos para o seu fortalecimento na cidade do Rio de Janeiro. *Geo UERJ, 36*. https://doi.org/10.12957/geouerj.2020.47276

Fineman, S. (2006). Emotion and Organizing. In S. Clegg, C. Hardy, T. Lawrence, & W. Nord (Orgs.), The SAGE Handbook of Organization Studies (p. 543–564). Sage Publications. https://doi.org/10.4135/9781848608030.n24.

Flick, U. (2009). Introdução à pesquisa qualitativa (3a ed). Artmed.

Fontenele, R. E. S., Brasil, M. V. de O., & Sousa, A. M. R. (2015). Influência da intenção empreendedora de discentes em um Instituto de Ensino Superior. *Revista de Empreendedorismo e Gestão de Pequenas Empresas, 4*(3), 147–176. https://doi.org/10.14211/regepe.v4i3.191

Franco, M., & Sanches, C. (2016). Influence of emotions on decision-making. *International Journal of Business and Social Research, 1*, 40–62. https://doi.org/10.1001/archneurpsyc.1936.02260080114007

Fredrickson, B. L. (2001). The role of positive emotions in positive psychology: The broaden-and-build theory of positive emotions. *American Psychologist, 56*(3), 218–226. https://doi.org/10.1037/0003-066X.56.3.218.

Fredrickson, B. L. (2003). The value of positive emotions: The emerging science of positive psychology is coming to understand why it's good to feel good. *American Scientist*, *91*, 330-335. https://doi.org/10.1511/2003.4.330.

Fredrickson, B. L., Tugade, M. M., Waugh, C. E., & Larkin, G. R. (2003). What good are positive emotions in crisis? A prospective study of resilience and emotions following the terrorist attacks on the United States on September 11th, 2001. *Journal of Personality and Social Psychology, 84*(2), 365–376. https://doi.org/10.1037/0022-3514.84.2.365

Fredrickson, F. B., & Branigan, C. (2005). Positive emotions broaden the scope of attention and thought–action repertoires. *Cognition and Emotion, 19*, 313–332. https://doi.org/10.1080/02699930441000238.

Friedrichs, A. M. (2018). Suggestions for incorporating entrepreneurship education in the classical performance studio author. *Artivate: A Journal of Entrepreneurship in the Arts, 7*(2), 27–43. https://doi.org/10.1177/109442810034002

Gangi, J. (2014). Arts entrepreneurship: an essential sub-system of the artist's meta-praxis. https://doi.org/10.46776/jaer.v1.21

Genet, J. J., & Siemer, M. (2011). Flexible control in processing affective and non-affective material predicts individual differences in trait resilience. *Cognition and Emotion, 25*(2), 380–388. https://doi.org/10.1080/02699931.2010.491647

Gherardi, S. (2019). *Conduct Practice based study* (2nd ed). Edward Elgar Publishing Limited. https://doi.org/10.4337/9781788973564.

Gielnik, M. M., Spitzmuller, M., Schmitt, A., Klemann, D. K., & Frese, M. (2015). "I put in effort, therefore I am passionate": Investigating the path from effort to passion in entrepreneurship. *Academy of Management Journal, 58*(4), 1012–1031. https://doi.org/10.5465/amj.2011.0727

Goss, D. (2005). Entrepreneurship and 'the social': Towards a deference-emotion theory. *Human Relations, 58*(5), 617–636. https://doi.org/10.1177/0018726705055965.

Goss, D. (2008). Enterprise ritual: A theory of entrepreneurial emotion and exchange. *British Journal of Management, 19*(2), 120–137. https://doi.org/10.1111/j.1467-8551.2006.00518.x

Gross, J. J. (2007). *Handbook of emotion regulation*. Guilford Press.

Harré, R. (1986). An outline of the social construcionist viewpoint. In R. Harré (Org.), The social construction of emotions (p. 2–14). Basil Blackwell.

Hayward, M., Forster, W. R., Sarasvathy, S. D., & Fredrickson, B. L. (2010). Beyond hubris: How highly confident entrepreneurs rebound to venture again. *Journal of Business Venturing, 25*(6), 569–578. http://dx.doi.org/10.1016/j.jbusvent.2009.03.002

International Federation of the Phonografic Industry (IFPI). (2021). IFPI Global Report. https://www.ifpi.org/ifpi-issues-annual-global-music-report-2021/

Jayasinghe, K., Thomas, D., & Wickramasinghe, D. (2008). Bounded emotionality in entrepreneurship: An alternative framework. *International Journal of Entrepreneurial Behaviour and Research, 14*(4), 242–258. https://doi.org/10.1108/13552550810887408

Jenkins, A. S., Wiklund, J., & Brundin, E. (2014). Individual responses to firm failure: Appraisals, grief, and the influence of prior failure experience. *Journal of Business Venturing, 29*(1), 17–33. https://doi.org/10.1016/j.jbusvent.2012.10.006

Johnson, G., Langley, A., Melin, L., & Whittington, R. (2007). 'Doing research on doing strategy'. In G. Johnson, A. Langley, L. Melin, & R. Whittington. (Orgs.), Strategy As Practice: Research Directions and Resources (p. 52–79). Cambridge University Press. https://doi.org/10.1017/CBO9780511618925.

Jones, S., & Underwood, S. (2017). Understanding students' emotional reactions to entrepreneurship education: A conceptual framework. *Education & Training, 59*(3), 57–58. https://doi.org/10.1108/ET-07-2016-0128

Jones, S., & LeBaron, C. (2002). Research on the relationship between verbal and nonverbal communication. *Journal of Communication, 52*, 499–521. https://doi.org/10.1111/j.1460-2466.2002.tb02559.x

Júnior, D. L. I. A., & Sato, C. Y. (2019). influência da educação empreendedora na identificação de oportunidades de negócios. *Revista de Administração IMED, 9*(2), 3–24. http://dx.doi.org/10.18256/2237-7956.2019.v9i2.3335

Júnior, F. G. de P., Leão, A. L. M. de S., & Mello, S. C. B. de. (2011). Validade e confiabilidade na pesquisa qualitativa em administração. *Revista de ciências da administração, 13*(31), 190–209. https://doi.org/10.5007/2175-8077.2011v13n31p190

Katz, J. A. (2003). The chronology and intellectual trajectory of American entrepreneurship education 1876-1999. *Journal of Business Venturing, 18*(2), 283–300. https://doi.org/10.1016/S0883-9026(02)00098-8

Keller, P., & Kozlinska, I. (2019). Entrepreneurial affect and emotions in entrepreneurship education impact research: A systematic review and research agenda. *Entrepreneurship Education and Pedagogy, 2*(4), 281–307. https://doi.org/10.1177/2515127419860303

Khaire, M. (2017). *Culture and commerce: The value of entrepreneurship in creative industries*. Stanford University Press. https://doi.org/10.11126/stanford/9780804792219.001.0001

Kim, J.-H. (2016). *Underestanding narrative inquiry: The crafting and analysis of stories as research*. Sage Publications. https://doi.org/10.4135/9781071802861.

Kirk, J., & Miller, M. L. (2011). *Reliability and validity in qualitative research*. Thousand Oaks: Sage Publications. https://doi.org/10.4135/9781412985659

Kolb, B. M. (2015). Entrepreneurship for the creative and cultural industries (R. Rentschler (org.)). Routledge. https://doi.org/10.4324/9781315778907.

Kooyman, R., & Jacobs, R. (2015). The entrepreneurial ant re-thinking art management education. In O. Kuhlke, A. Schramme, & R. Kooyman (Orgs.), *Creating cultural capital*: Cultural entrepreneurship in theory, pedagogy and practice. (p. 110–121). Vredenburg: Eburon Academic Publishers.

Krakauer, P. V. de C., Porto, M. C. G., Oliveira, C. S. de M. e, & Almeida, M. I. R. de. (2015). Ensino de empreendedorismo: Utilização do business model generation. *Revista de Administração e Inovação, 12*(1), 07–23. https://doi.org/10.11606/rai.v12i1.100311

Krueger, N. F., & Sussan, F. (2017). Person-level entrepreneurial orientation: Clues to the 'entrepreneurial mindset'? International Journal of Business and Globalisation, 18(3), 382–395. http://doi.org/10.1504/IJBG.2017.083216

Krüger, C., Bürger, R. E., & Minello, I. F. (2019). O papel moderador da educação empreendedora diante da intenção empreendedora. *Economia e Gestão, 19*(52). https://doi.org/10.5752/P.1984-6606.2019v19n52p61-81

Küttim, M., Kallaste, M., Venesaar, U., & Kiis, A. (2014). Entrepreneurship Education at University Level and Students' Entrepreneurial Intentions. *Procedia - Social and Behavioral Sciences, 110*, 658–668. https://doi.org/10.1016/j.sbspro.2013.12.910

LaPorte, R., & Nath, R. (1976). Role of performance goals in prose learning. *Journal of Educational Psychology, 68*(3), 260–264. https://psycnet.apa.org/doi/10.1037/0022-0663.68.3.260

Larty, J., & Hamilton, E. (2011). Structural approaches to narrative analysis in entrepreneurship research: Exemplars from two researchers. *International Small Business Journal, 29*(3), 220–237. https://doi.org/10.1177/0266242611401796

Latham, G., & Locke, E. (1991). Self regulation through goal setting. *Organizational behavior and human decision processes, 50*, 212–247. https://doi.org/10.1016/0749-5978(91)90021-K

Lawrence, T. B., & Phillips, N. (2002) Understanding Cultural Industries. *Journal of Management Inquiry, 11*(4), 430-441. http://dx.doi.org/10.1177/1056492602238852

Lazarus, R. S., & Folkman, S. (1984). Coping and adaptation. In W. D. Gentry (Org.), *The handbook of behavioral medicine* (pp. 282–325). Guilford Press.

Le Breton, D. (2019). *Antropologia das emoções*. Editora Vozes.

Li, J. J., Chen, X. P., Kotha, S., & Fisher, G. (2017). Catching fire and spreading it: A glimpse into displayed entrepreneurial passion in crowdfunding campaigns. Journal of Applied Psychology, 102(7), 1075–1090. https://doi.org/10.1037/apl0000217

Lima, E., Lopes, R. M. A., Nassif, V. M. J., & Silva, D. (2015). Ser seu próprio patrão? Aperfeiçoando-se a educação superior em empreendedorismo. Revista de Administração Contemporânea, 19(4), 419–439. https://doi.org/10.1590/1982-7849rac20151296.

Liu, F., & Maitlis, S. (2013). Emotional Dynamics and Strategizing Processes: A Study of Strategic Conversations in Top Team Meetings. Journal of Management Studies, 51(2). https://doi.org/10.1111/j.1467-6486.2012.01087.x

Locke, E. A., & Latham, G. P. (2002). Building a practically useful theory of goal setting and task motivation. American Psychologist, 57(9), 705–717. https://doi.org/10.1037/0003-066X.57.9.705.

Lupton, D. (1998). The emotional self: a sociocultural exploration. London: Sage Publications. https://doi.org/10.4135/9781446217719.

Marins, S. R., & Davel, E. P. B. (2020). Empreendedorismo cultural e artístico: Veredas da pesquisa acadêmica. Revista Pensamento Contemporâneo em Administração, 14(4), 115–140. https://doi.org/10.12712/rpca.v14i4.46268

Markowska, M., Härtel, C. E. J., Brundin, E., & Roan, A. (2015). A dynamic model of entrepreneurial identification and dis-identification: An emotions perspective. Research on Emotion in Organizations, 11(October), 215–239. https://doi.org/10.1108/S1746-979120150000011009

Martí, I., & Fernández, P. (2015). Entrepreneurship, Togetherness, and Emotions: A Look at (Postcrisis?) Spain. Journal of Management Inquiry, 24(4), 424–428. https://doi.org/10.1177/1056492615579786

Mendes, C. M., & Almeida, C. D. de. (2016). O desenvolvimento da economia criativa no Brasil: Uma perspectiva através da indústria cinematográfica brasileira. Verso e Reverso, 30(75), 196–207. https://doi.org/10.4013/ver.2016.30.75.04.

Menger, P.-M. (2014). The Economics of Creativity: Art and achievement under uncertainty. Cambridge: Harvard University Press. https://doi.org/10.4159/harvard.9780674726451.

Minniti, M., & Bygrave, W. (2001). A dynamic model of entrepreneurial learning. Entrepreneurship Theory & Practice, 25, 5–16. https://doi.org/10.1177/104225870102500301.

Mittelmeier, J., Rienties, B., Zhang, K. Y., & Jindal-Snape, D. (2021). Using diaries in mixed methods design: Lessons from a cross-institutional research project on doctoral students' social transition experiences. In C. X & E. F. Henderson (Orgs.), Exploring diary methods in higher education research: Opportunities, choices and challenges (p. 15–28). Routledge Taylor & Francis Group. https://doi.org/10.4324/9780429326318-3.

Mortan, R., Ripoll, P., Carvalho, C., & Bernal, C. (2014). Effects of emotional intelligence on entrepreneurial intention and self-efficacy. Journal of Work and Organizational Psychology, 30, 97–104. https://doi.org/10.1016/j.rpto.2014.11.004

Neck, H. M., Greene, P. G., & Brush, C. G. (2014). Teaching entrepreneurship: a practice-based approach. Cheltenha: Edward Elgar. https://doi.org/10.4337/9781782540564.

Neck, H. M., Neck, C. P., & Murray, E. L. (2018). Entrepreneurship: The practice mindset. Thousand Oaks: SAGE Publications.

Neto, A. de P. (2020). Escolas de governo como espaços de educação em empreendedorismo no setor público: ENAP, FJP e IMAP. Universidade Federal de Viçosa. https://locus.ufv.br/handle/123456789/27816

Neto, A. de P., Emmendoerfer, M. L., & Corrêa, S. C. H. (2020). Diretrizes de educação em empreendedorismo no setor público: A perspectiva das escolas de governo. Revista contabilidade, gestão e governança, 23(3), 405–423. https://doi.org/10.51341/1984-3925_2020v23n3a7.

Oliveira, P. G. G., Ribeiro, R. A., Cabral, A. C. A., & Santos, S. M. (2016). Economia criativa e o empreendedorismo no Ceará: Um estudo de campo em uma empresa de design. Revista Brasileira de Gestão e Inovação, 3(2). https://doi.org/10.18226/23190639.v3n2.06.

Patzelt, H., & Shepherd, D. A. (2011). Negative emotions of an entrepreneurial career: Self-employment and regulatory coping behaviors. Journal of Business Venturing, 26(2), 226–238. https://doi.org/10.1016/j.jbusvent.2009.08.002

Pekrun, R. (2006). The Control-Value Theory of Achievement Emotions: Assumptions, Collakries and Implications for Educational Research and Practice. Educational Psychology Review, 18, 315–341. https://doi.org/10.1007/s10648-006-9029-9.

Penaluna, A., & Penaluna, K. (2011). The Evidence So Far: Calling for Creative Industries Engagement With Entrepreneurship Education Policy and Development. In C. Henry & A. d. Bruin (Eds.), Entrepreneurship and the creative economy: process, practice and policy. Cheltenham: Edward Elgar. https://doi.org/10.4337/9780857933058.00012.

Phillips, R. J. (2010). Arts entrepreneurship and economic development: Can every city be "Austintatious"? Foundations and Trends in Entrepreneurship, 6(4), 239–313. https://doi.org/10.1561/0300000039

Pittaway, L., & Cope, J. (2007). Simulating entrepreneurial learning: Integrating experiential and collaborative approaches to learning. Management Learning, 38(2), 211–233. https://doi.org/10.1177/1350507607075776

Plummer, K. (2001). Documents of life 2: An invitation to a critical humanism. SAGE Publications Ltd. https://doi.org/10.4135/9781849208888

Pollard, V., & Wilson, E. (2014). The "entrepreneurial mindset" in creative and performing arts higher education in australia. Artivate: A Journal of Entrepreneurship in the Arts, 3(1), 3–22. https://www.jstor.org/stable/10.34053/artivate.3.1.0003

Puni, A., Anlesinya, A., Dzigbordi, P., & Korsorku, A. (2018). Entrepreneurial education, self-efficacy and intentions in Sub-Saharan Africa. African Journal of Economic and Management Studies, 9(4), 492–511. https://doi.org/10.1108/AJEMS-09-2017-0211

Rapisarda, N., & Loots, E. (2021). A closer look into the scope of arts entrepreneurship education: Is there any such thing as the american and european approach? Journal of Arts Entrepreneurship Education, 3(2). http://doi.org/10.46776/jaee.v3.85

Riessman, C. K. (2008). Narrative methods for the human sciences. Sage Publications.

Roundy, P. T. (2014). Doing good by telling stories: Emotion in social entrepreneurship communication. Journal of Small Business Strategy, 24(2), 41–68. https://doi.org/10.5465/ambpp.2014.10318abstract

Russell, J. A. (1980). A circumplex model of affect. Journal of Personality and Social Psychology, 39(6), 1161–1178. https://doi.org/10.1037/h0077714

Russell, J. A., & Barrett, L. F. (1999). Core affect, prototypical emotional episodes, and other things called emotion: Dissecting the elephant. Journal of Personality and Social Psychology, 76(5), 805–819. https://doi.org/10.1037/0022-3514.76.5.805

Salancik, G. R. (1977). Commitment and the control of organizational behavior and belief. In B. M. Staw & G. R. Salancik (Orgs.), New directions in organizational behavior. St. Clair Press.

Salusse, M. A. Y., & Andreassi, T. (2016). O Ensino de Empreendedorismo com Fundamento na Teoria Effectuation/Teaching Entrepreneurship Using Effectuation Theory. Revista de Administração Contemporânea, 20(3), 1,305-327. https://doi.org/10.1590/1982-7849rac2016150025

Scherdin, M., & Zander, I. (2011). Art entrepreneurship: An introduction. In M. Scherdin & I. Zander (Orgs.), Art entrepreneurship. Cheltenham: Edward Elgar. https://doi.org/10.4337/9781849808507.00008

Shepherd, D. A. (2004). Education Entrepreneurship Students About Emotion and Learning From Failure. Academy of Management Learning Education, 3(3), 274–287. https://doi.org/10.5465/amle.2004.14242217

Shepherd, D. A., Covin, J. G., & Kuratko, D. F. (2009). Project failure from corporate entrepreneurship: Managing the grief process. *Journal of Business Venturing, 24*(6), 588–600. https://doi.org/10.1016/j.jbusvent.2008.01.009

Shepherd, D. A., & Patzelt, H. (2018). Entrepreneurial cognition: Exploring the mindset of entrepreneurs. Cham: Palgrave Macmillan. https://doi.org/10.1007/978-3-319-71782-1

Shepherd, D. A., Wiklund, J., & Haynie, J. M. (2009). Moving forward: Balancing the financial and emotional costs of business failure. *Journal of Business Venturing, 24*(2), 134–148. https://doi.org/10.1016/j.jbusvent.2007.10.002

Shott, S. (1979). Emotion and Social Life: A symbolic interactionist analysis. *American Journal of Sociology, 84*(6), 1317–1334. https://doi.org/10.1086/226936

Silva, J. L. da, Emmendoerfer, M. L., & Cunha, N. R. da S. (2020). Análise documental ilustrada em Administração Pública: Uma proposta operacional. *Teoria e prática em Administração, 10*(2), 23–41. https://doi.org/10.21714/2238-104X2020v10i2-51394

Souitaris, V., Zerbinati, S., & Al-Laham, A. (2007). Do entrepreneurship programmes raise entrepreneurial intention of science and engineering students? The effect of learning, inspiration and resources. *Journal of Business Venturing, 22*(4), 566–591. https://doi.org/10.1016/j.jbusvent.2006.05.002

Souza, Â. M. de, & Saraiva, L. A. S. (2010). Práticas e desafios do ensino de empreendedorismo na graduação em uma instituição de ensino superior. *Gestão e regionalidade, 26*(78), 64–77. https://doi.org/10.13037/gr.vol26n78.892

Stamboulis, Y., & Barlas, A. (2014). Entrepreneurship education impact on student attitudes. *International Journal of Management Education, 12*(3), 365–373. https://doi.org/10.1016/j.ijme.2014.07.001

Strasser, R. (2015). Graduate music industry education: A holistic approach to program creation. In O. Kuhlke, A. Schramme, & R. Kooyman (Orgs.), Creating *Cultural Capital: Cultural Entrepreneurship in Theory, Pedagogy and Practice*. (p. 122–131). Eburon Academic Publishers.

Sutcliffe, K. ., & Vogus, T. J. (2003). Organizing for resilience. In K. Cameron, D. Dutton, & R. E. Quinn (Orgs.), *Positive Organizational Scholarship: Foundations of a New Discipline* (p. 94–110).

Svejenova, S., Pedersen, J. S., & Vives, L. (2011). Projects of passion: Lessons For strategy from temporary art. In G. Cattani, S. Ferriani, L. Frederiksen, & F. Täube (Orgs.), *Project-Based Organizing and Strategic Management (Advances in Strategic Management)*, 8, 501–527. Emerald Group Publishing Limited. https://doi.org/10.1108/s0742-3322(2011)0000028024

Symon, G. (2004). Qualitative research diaries. In C. Cassell & G. Symon (Orgs.), *Essential guide to qualitative methods in organizational research*. Sage Publications. https://doi.org/10.4135/9781446280119.n9.

Timmons, J. A. (1999). New venture creation: Entrepreneurship for the 21st century. Irwin McGraw-Hill.

Torres, C. (2009). *A Bíblia do Marketing Digital*. Novatec

Toscher, B. (2020). Blank Canvas: Explorative Behavior and Personal Agency in Arts Entrepreneurship Education. *Artivate: A Journal of Entrepreneurship in the Arts, 9*(2), 19–44. https://doi.org/10.1353/artv.2020.0009

Treffers, T., Klyver, K., Nielsen, M. S., & Uy, M. A. (2019). Feel the commitment: From situational emotional information to venture goal commitment. *International Small Business Journal: Researching Entrepreneurship, 37*(3), 215–240. https://doi.org/10.1177/0266242618813420

Ucbasaran, D., Shepherd, D. A., Lockett, A., & Lyon, S. J. (2013). Life after business failure: The process and consequences of business failure for entrepreneurs. *Journal of Management, 39*(1), 163–202. https://doi.org/10.1177/0149206312457823

Varbanova, L. (2017). *International entrepreneurship in the arts*. Routledge. https://doi.org/10.4324/9781315730448.

Verzat, C., O'Shea, N., & Jore, M. (2017). Teaching proactivity in the entrepreneurial classroom. *Entrepreneurship and Regional Development, 29*(9–10), 975–1013. https://doi.org/10.1080/08985626.2017.1376515

Vigotsky, L. S. A. (2010). *Psicologia Pedagógica*. In Tradução de Paulo Bezerra (3a ed). Martins Fontes.

Von Graevenitz, G., Harhoff, D., & Weber, R. (2010). The effects of entrepreneurship education. *Journal of Economic Behavior & Organization, 76*(1), 90–112. https://doi.org/10.1016/j.jebo.2010.02.015

Vries, H. D., & Shields, M. (2006). Towards a theory of entrepreneurial resilience: A case study analysis of New Zealand SME owner operators. *Applied Research Journal, 5*(1), 33–43.

Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and validation of brief measures of positive and negative affect: The PANAS scales. *Journal of Personality and Social Psychology, 54*(6), 1063–1070. https://doi.org/10.1037/0022-3514.54.6.1063

Waugh, C.E., Fredrickson, B.L., & Taylor, S.F. (2008). Adapting to life's slings and arrows: individual differences in resilience when recovering from an anticipated threat. *Journal of Research in Personality*, *42*(4), 1031–1046. https://doi.org/10.1016/j.jrp.2008.02.005

Welpe, I. M., Spörrle, M., Grichnik, D., Michl, T., & Audretsch, D. B. (2012). Emotions and opportunities: The interplay of opportunity evaluation, fear, joy, and anger as antecedent of entrepreneurial exploitation. *Entrepreneurship: Theory and Practice, 36*(1), 69–96. https://doi.org/10.1111/j.1540-6520.2011.00481.x

White, J. C. (2021). A theory of why arts entrepreneurship matters. *Journal of Arts Entrepreneurship Education, 3*(2), 3–15. https://doi.org/10.46776/jaee.v3.65

Whittington, R., & Vaara, E. (2012). *Strategy-as-practice : Taking social practices seriously*. Academy of Management Annals. https://doi.org/10.5465/19416520.2012.672039

Witkin, R. W. (1974). *The intelligence of feeling*. Heinemann Educational Books.

Wiklund, J., Patzelt, H., & Shepherd, D. A. (2009). Building an integrative model of small business growth. *Small Business Economics, 32,* 351–374. https://doi.org/10.1007/s11187-007-9084-8

Wyszomirski, M., & Chang, W. J. (2015). What is arts entrepreneurship? Tracking the development of its definition. *Artivate: A Journal of Entrepreneurship in the Arts, 4*(2), 11–31. https://doi.org/10.1353/artv.2015.0010

Zaccarelli, L. M., & Godoy, A. S. (2010). Perspectivas do uso de diários nas pesquisas em organizações. *Cadernos Ebape, 8*(3), 550–563. https://doi.org/10.1590/S1679-39512010000300011

Zampetakis, L. A., & Kafetsios, K. (2010). Group entrepreneurial behavior in established organizations: The role of middle manager's emotion regulation and group. In David Ahlstrom (Org.), Emotions and Organizational Dynamism, 6, 33–61. *Elsevier*. https://doi.org/10.1108/S1746-9791(2010)0000006006