

## **Musical Entrepreneurship in Senegal: Insights from the Hip Hop Community**

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Despite rare contributions from the Global South to the literature on cultural and creative economy, empirical evidences suggest that music economy can play a promising role in the regional integration of West Africa as well as in the expansion of its business and trade dynamics. Furthermore, the growing interest in cultural and creative workers inscribed in the knowledge economy recognises an alternative model of economic behaviour that is characterised by a primal reliance on networks and an affectivity that bonds workers to their practices. Considering Hip Hop as a *transculture* and focusing on *in situ* processes and articulations of a hip hop music economy, this contribution reconsiders normative entrepreneurship from the perspective of the hip hop community in Dakar (Senegal).

In Senegal, hip hop participants have productively constituted themselves into acting social and political subjects while inscribing themselves in a specific socio-cultural frame of meaning, the one of hip hop *transculture*. In the last decade, this hip hop community has also emerged as a new generation of cultural entrepreneurs participating in a dynamic and original way to their music economy. In doing so, these participants have developed an *ethical economy* of music-making. Indeed, their transcultural frame of meaning has shaped the development of specific businesses and trades dynamics in the music field and has informed an original form of entrepreneurship where individual and collective interests merge. As such, hip hop musical entrepreneurs practice through productive and governing processes that are specific to their community: *peer production* and *communal governance*.

Based on a qualitative approach involving both ethnographic methods and formal interviews, this contribution offers an in-depth exploration of the cognitive and pragmatic spaces of hip hop entrepreneurs involved in Dakar's music economy. Grounding entrepreneurship historically, geographically and industry-specifically, it suggests that innovation and creativity are shaped by the contextuality as well as the socially and culturally embedded practices that produce them. This contribution thus argues that hip hop entrepreneurs offer alternative entrepreneurial dynamics that stand on the transcultural imaginary and the peer solidarity of its community, where both textual and material participations converge.