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### Nexus of Cultural Entrepreneurship and Digital Musicality: Exploring Afro-Diasporic Music Entrepreneurship in the Digital Music Industry

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# **Nexus of Cultural Entrepreneurship and Digital Musicality: Exploring Afro-Diasporic Music Entrepreneurship in the Digital Music Industry**

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## **Abstract**

This article presents a theoretical framework called the *Nexus of Cultural Entrepreneurship and Digital Musicality* (CEDM) to explore the intersection of migratory entrepreneurship, Afro-Diasporic music entrepreneurship, and emerging digital music platforms. The framework integrates concepts from cultural studies, entrepreneurship, musicology, and intercultural communication to analyze the entrepreneurial processes and cultural dynamics within the evolving landscape of digital music. The framework sheds light on the factors influencing migratory entrepreneurship and Afro-Diasporic music entrepreneurship within the digital music industry through its examination of these entrepreneurial endeavors. Key concepts such as migratory entrepreneurship, Afro-Diasporic music entrepreneurship, entrepreneurial opportunity recognition, cultural dynamics, and the role of technology and digital platforms are discussed, providing operationalized definitions for terms relevant to the study, such as music multimedia production, intercultural empathy, translatability, and Afro-Diasporic music entrepreneurship.

Furthermore, the article explores the challenges faced by Afro-Diasporic musicians in the music multimedia production industry and proposes innovative approaches to overcome these challenges. Opportunities discussed include embracing cultural authenticity, collaborating across borders, harnessing technological advancements, engaging with online communities, leveraging social media platforms, and building sustainable business models. The study aims to contribute to the understanding of migratory entrepreneurship, Afro-Diasporic music entrepreneurship, and cultural exchange within the digital music industry by analyzing theoretical perspectives and practical approaches. It seeks to guide researchers, practitioners, and policymakers in fostering inclusive and innovative entrepreneurial ecosystems.

In addition, the article presents an overview of nine compelling suggestions for future research in the field of empowering Afro-Diasporic musicians within the music multimedia production industry. These research directions aim to shed light on various aspects of the industry, addressing gaps in knowledge and providing valuable insights into the challenges faced by Afro-Diasporic musicians. The study aims to develop effective strategies, policies, and interventions that foster inclusivity, equality, and opportunities for Afro-Diasporic musicians in the rapidly evolving music multimedia landscape by exploring various areas such as socio-economic factors, representation and diversity, cultural preservation and innovation, digital platforms and technology, collaborative practices, the impact of social media, and more. The proposed research methodologies ensure robustness and validity in investigating these important topics, enabling researchers to contribute

to the development of an empowering and supportive ecosystem for Afro-Diasporic musicians in the music multimedia production industry.

*Keywords:* Nexus of Cultural Entrepreneurship, Digital Musicality, Afro-Diasporic music entrepreneurship, digital music platforms, entrepreneurial processes, cultural dynamics, challenges, inclusivity

### **Abstract (Español):**

Este artículo presenta un marco teórico llamado Nexus de Emprendimiento Cultural y Musicalidad Digital (CEDM, por sus siglas en inglés) el cual explora la intersección del emprendimiento migratorio, el emprendimiento musical afro-diaspórico y las plataformas digitales de música emergentes. El marco integra conceptos de estudios culturales, emprendimiento, musicología y comunicación intercultural para analizar los procesos emprendedores y las dinámicas culturales dentro del panorama en evolución de la música digital. El marco arroja luz sobre los factores que influyen en el emprendimiento migratorio y el emprendimiento musical afro-diaspórico dentro de la industria de la música digital a través de su examen de estos esfuerzos emprendedores. Se discuten conceptos clave como el emprendimiento migratorio, el emprendimiento musical afro-diaspórico, el reconocimiento de oportunidades emprendedoras, las dinámicas culturales y el papel de la tecnología y las plataformas digitales, proporcionando definiciones operativas para términos relevantes para el estudio, como producción multimedia musical, empatía intercultural, traducibilidad y emprendimiento musical afro-diaspórico.

Además, el artículo explora los desafíos que enfrentan los músicos afro-diaspóricos en la industria de la producción multimedia musical y propone enfoques innovadores para superar dichos desafíos. Las oportunidades incluyen: abrazar la autenticidad cultural, colaborar más allá de las fronteras, aprovechar los avances tecnológicos, interactuar con comunidades en línea, aprovechar las plataformas de redes sociales y construir modelos de negocio sostenibles. El estudio tiene como objetivo contribuir a la comprensión del emprendimiento migratorio, el emprendimiento musical afro-diaspórico y el intercambio cultural dentro de la industria de la música digital mediante el análisis de perspectivas teóricas y enfoques prácticos. Busca guiar a investigadores, profesionales y responsables de políticas en la promoción de ecosistemas emprendedores inclusivos e innovadores.

Adicionalmente, el artículo presenta una descripción general de nueve sugerencias convincentes para investigaciones futuras en el campo del empoderamiento de músicos afro-diaspóricos dentro de la industria de la producción multimedia musical. Estas direcciones de investigación buscan ofrecer algunas ideas sobre varios aspectos de la industria, abordar brechas en el conocimiento y proporcionar ideas valiosas sobre los desafíos enfrentados por los músicos afro-diaspóricos. El estudio tiene como objetivo desarrollar estrategias, políticas e intervenciones efectivas que fomenten la inclusividad, la igualdad y las oportunidades para los músicos afro-diaspóricos en el panorama rápidamente evolutivo de la producción multimedia musical, explorando áreas diversas como factores socioeconómicos, representación y diversidad, preservación e innovación cultural, plataformas digitales y tecnología, prácticas de colaboración, impacto de las redes sociales y más. Las metodologías de investigación propuestas aseguran la solidez y validez en la investigación de estos temas importantes, permitiendo que los investigadores contribuyan al desarrollo de un

ecosistema empoderador y de apoyo para los músicos afro-diaspóricos en la industria de la producción multimedia musical.

*Palabras clave:* Nexus de Emprendimiento Cultural, Musicalidad Digital, emprendimiento musical afro-diaspórico, plataformas digitales de música, procesos emprendedores, dinámicas culturales, desafíos, inclusividad

## **Operationalized Definitions**

In this philosophical paper, the authors will present operationalized definitions to provide the reader with a clear understanding of the key concepts relevant to the context of the research. These operationalized definitions aim to establish common ground and ensure consistent interpretation of the terms used throughout the study. By defining concepts such as "Music Multimedia Production," "Intercultural Empathy," "Translatability," and "Afro-Diasporic Music Entrepreneurship," the authors intend to provide a framework that clarifies the scope and significance of the research. These operationalized definitions serve as guiding principles to facilitate effective communication, analysis, and interpretation of the findings, enabling the reader to gain a comprehensive understanding of the interconnections between music, entrepreneurship, cultural expressions, and intercultural dynamics within the Afro-Diasporic context.

### **Music Multimedia Production**

Music multimedia production refers to the creative process of combining music with various multimedia elements, such as visuals, storytelling, digital platforms, and performance art, to create a cohesive and immersive artistic experience. It involves the integration of multiple artistic mediums to enhance the communicative power and impact of music, enabling artists to convey their messages, cultural expressions, and experiences in a multidimensional manner (Sheppard, 2009).

### **Intercultural Empathy**

Empathy is the capacity to understand, appreciate, and emotionally connect with individuals from different cultural backgrounds. It involves the ability to step into another person's shoes, recognize and respect their unique perspectives, and develop a genuine sense of care and compassion for their experiences, challenges, and aspirations. Intercultural empathy fosters mutual understanding, encourages dialogue, and promotes inclusive interactions that transcend cultural boundaries (Zhu, 2011).

### **Translatability**

Translatability refers to the ability of a creative work, such as music or multimedia productions, to convey its intended message and evoke similar emotional responses across different cultures and languages. It involves adapting the content, context, and presentation of the work in a way that ensures its relevance, accessibility, and impact for diverse audiences. Translatability enables cross-cultural understanding and connection by bridging linguistic and cultural barriers through effective communication and relatability (Hermans, 2019).

### **Afro-Diasporic Music Entrepreneurship**

Developed by the author, Afro-Diasporic music entrepreneurship refers to the entrepreneurial activities and initiatives undertaken by individuals of African descent or with connections to the African diaspora within the music industry. It encompasses various aspects, including creating,

producing, promoting, and distributing music that reflects the cultural heritage, traditions, and experiences of Afro-Diasporic communities. Afro-Diasporic music entrepreneurship involves both artistic and business skills, aiming to showcase and monetize Afro-Diasporic music while contributing to the cultural preservation, empowerment, and economic development of these communities.

### **The Nexus of Cultural Entrepreneurship and Digital Musicality (CEDM) Framework**

*The Nexus of Cultural Entrepreneurship and Digital Musicality (CEDM)* framework integrates migratory entrepreneurship and Afro-Diasporic music entrepreneurship within the context of emerging digital music platforms (Brouillette & Feder, 2010; Callander et al., 2023; Kiwan & Meinhof, 2011). By combining concepts from cultural studies, entrepreneurship, musicology, and intercultural communication (Lounsbury & Glynn, 2001), this framework provides a comprehensive lens to analyze the entrepreneurial processes and cultural dynamics in the rapidly evolving digital music landscape. Within the CEDM framework, migratory entrepreneurship encompasses the entrepreneurial activities and experiences of individuals from diverse cultural backgrounds who navigate and adapt to new sociocultural contexts (Baily & Collyer, 2006). By examining migratory entrepreneurship within the digital music industry, we gain insights into how individuals with diverse cultural backgrounds leverage their unique perspectives, networks, and musical traditions to create innovative ventures within digital music platforms.

The framework also introduces the concept of Afro-Diasporic music entrepreneurship, which focuses on entrepreneurial endeavors rooted in the rich musical traditions and cultural expressions of the African diaspora (Kiwan & Meinhof, 2011). This concept recognizes the significant contributions of Afro-Diasporic communities to the global music industry and explores how entrepreneurs from these communities navigate the digital music landscape to create, promote, and distribute their music. To understand the foundations of the CEDM framework, it incorporates theories related to entrepreneurial opportunity recognition within the context of migratory entrepreneurship and Afro-Diasporic music entrepreneurship (Lounsbury & Glynn, 2001). Concepts such as bricolage, cultural hybridity, and transnational networks shed light on how entrepreneurs from diverse cultural backgrounds identify and capitalize on opportunities within the digital music space.

Furthermore, theories from intercultural communication are integrated into the framework to explore the cultural dynamics and communication processes within migratory entrepreneurship and Afro-Diasporic music entrepreneurship (Lounsbury & Glynn, 2001). Concepts such as cultural identity negotiation, intercultural competence, and cultural brokerage provide insights into how entrepreneurs navigate cultural boundaries, engage with diverse audiences, and establish meaningful connections within the digital music industry. The role of technology and digital platforms in facilitating migratory entrepreneurship and Afro-Diasporic music entrepreneurship is also explored within the CEDM framework. Theories related to digital transformation, platform ecosystems, and online communities highlight how technology enables entrepreneurial activities, facilitates cultural exchange, and enhances the visibility and reach of Afro-Diasporic music (Lam & Tan, 2001).

In summary, the Nexus of Cultural Entrepreneurship and Digital Musicality (CEDM) framework integrates migratory entrepreneurship, and Afro-Diasporic music entrepreneurship, and draws on theories from cultural studies, entrepreneurship, musicology, and intercultural communication. It provides a comprehensive lens to examine the entrepreneurial processes, cultural dynamics, and technological advancements within emerging digital music platforms. The insights derived from this framework contribute to our understanding of the factors influencing migratory entrepreneurship, Afro-Diasporic music entrepreneurship, and cultural exchange within the digital music industry, guiding efforts to foster inclusive and innovative entrepreneurial ecosystems that embrace diversity and promote cultural expressions within the digital music landscape.

### **Fostering Intercultural Empathy and Translatability**

In the realm of cross-cultural/generational Afro-Diasporic entrepreneurship, music multimedia production emerges as a powerful tool for promoting intercultural empathy and translatability (Broomes, 2017). This multifaceted approach combines various multimedia elements, including visual storytelling, digital platforms, and performance art, to transcend language barriers and establish deep connections with audiences. Entrepreneurship should fuse art forms to showcase marginalized or underrepresented cultural expressions, narratives, and experiences (Ruiz et al., 2021). This form of expression enables Afro-Diasporic entrepreneurs to amplify their voices, share their stories, and foster inclusivity and understanding among individuals from diverse cultural backgrounds.

The incorporation of cultural traditions, languages, and musical styles in music multimedia productions allows entrepreneurs to communicate their cultural identities and experiences effectively. These artistic works not only reflect the nuances of their heritage but also resonate with a global audience. Through music multimedia production, entrepreneurs cultivate pride and a sense of belonging within their communities while capturing the attention and interest of individuals outside their cultural spheres. Music's universal nature serves as a catalyst for transcending cultural boundaries, facilitating dialogue, and building bridges between communities, thereby promoting intercultural empathy (Broomes, 2017).

Moreover, music multimedia production offers a platform for translatability, enabling Afro-Diasporic entrepreneurs to convey their messages in ways that resonate across cultures. Through creative collaborations, innovative production techniques, and the integration of modern technologies, entrepreneurs navigate the complexities of cultural translation. They create music multimedia experiences that are accessible, relatable, and enjoyable for audiences from diverse backgrounds. This approach not only enhances cultural appreciation but also fosters dialogue and mutual understanding, challenging stereotypes and promoting inclusivity (Ruiz et al., 2021).

In the contemporary world, cross-cultural/generational Afro-Diasporic entrepreneurship assumes great significance. Utilizing music multimedia production can foster among entrepreneurs greater intercultural empathy and translatability, cultivate meaningful connections, and bridge gaps between cultures. Through the power of music, storytelling, and digital platforms, they amplify their voices, share their stories, and contribute to a more inclusive and culturally diverse entrepreneurial landscape. Exploring the intertwinement of music multimedia production and its

impact on fostering intercultural empathy and translatability advances the field of African arts entrepreneurship and promotes a more interconnected and harmonious society.

### **Challenges Faced by Afro-Diasporic Musicians in the Music Multimedia Production Industry: A Multifaceted Exploration**

Access to resources poses a significant challenge for Afro-Diasporic musicians in the music multimedia production industry. For example, an emerging Afrobeat artist specializing in blending traditional rhythms with modern production techniques may struggle to secure the necessary funds to invest in high-quality recording equipment and professional studio time. Limited access to financial capital and investment opportunities hinders their ability to produce and promote their music at the same level as artists with more resources (Pelts, 2011).

Additionally, they face challenges in accessing networks and mentorship programs that could provide guidance on navigating the industry and connecting with influential figures who can support their career development. Maintaining cultural identity and authenticity is another challenge faced by Afro-Diasporic musicians. Consider a talented artist blending Afro-Diasporic genres with contemporary elements. They face the delicate task of balancing their cultural heritage with the evolving trends in the music industry. The artist constantly seeks innovative ways to infuse their music with cultural elements while ensuring that their artistic expression remains authentic. They navigate the pressure to conform to mainstream expectations while staying true to their roots and avoiding cultural misappropriation (Lena & Peterson, 2009).

Language and translatability present hurdles for Afro-Diasporic musicians seeking to reach broader international audiences. Take the example of a musician incorporating multiple languages into their music, including English and their native tongue. While their lyrics convey powerful messages of cultural pride and social justice, they face the challenge of translating their songs without losing the nuances and emotional impact they carry. The musician must carefully adapt their music to ensure that non-native speakers can connect with their work while preserving the cultural authenticity and essence of their compositions. Market access and visibility can be challenging for Afro-Diasporic musicians. An artist specializing in Afro-Diasporic genres may struggle to secure opportunities for mainstream exposure and wider market reach. Despite their exceptional talent and unique sound, they face limited access to mainstream media and distribution channels that cater to diverse audiences. They confront stereotypes and preconceived notions that may limit their visibility and prevent them from breaking into the mainstream music industry (Green, 2007). Hence, overcoming these challenges requires targeted efforts to build connections, develop strategic partnerships, and seek alternative avenues for promotion.

Socioeconomic and institutional barriers also pose challenges for Afro-Diasporic musicians. For instance, a young artist from a disadvantaged background faces socioeconomic obstacles that hinder their ability to invest in music production and promotion. Limited access to educational opportunities and financial resources leaves them at a disadvantage compared to artists from more privileged backgrounds. They also encounter institutional biases and a lack of diversity in decision-making positions within the industry, which may limit their chances of securing recording contracts or gaining exposure through industry showcases (Hoffman, 2013).



Lastly, the social and community impact of Afro-Diasporic musicians is a vital consideration. A socially conscious artist is dedicated to using their music to address social issues and promote community development. However, they face the challenge of balancing their artistic vision with commercial success. The artist must navigate the expectations of the music industry while ensuring that their message resonates with their community and creates a positive impact. They actively collaborate with local organizations and engage in community-focused initiatives to create meaningful change through their music (Abril & Gault, 2007).

### **Overcoming Challenges Through Innovative Approaches for Afro-Diasporic Musicians in the Music Multimedia Production Industry**

The music multimedia production industry presents unique challenges for Afro-Diasporic musicians seeking to thrive and make a lasting impact. However, by adopting a proactive and innovative approach, musicians can navigate these challenges and pave a pathway to success. This section explores six potential opportunities and innovative approaches that can help Afro-Diasporic musicians overcome obstacles and achieve their goals within the music multimedia production industry.

#### **Embracing Cultural Authenticity**

One of the key strengths of Afro-Diasporic musicians lies in their rich cultural heritage and artistic expression. Embracing cultural authenticity becomes an opportunity to connect deeply with audiences. (Sánchez, 2007) By infusing their music multimedia productions with elements rooted in their cultural traditions, languages, and musical styles, musicians can create unique and compelling experiences that resonate with diverse audiences. This approach not only celebrates their heritage but also attracts listeners who appreciate the richness and authenticity of Afro-Diasporic artistic expressions.

#### **Collaborating Across Borders**

Collaboration can be a powerful strategy for Afro-Diasporic musicians to expand their networks, gain exposure to new audiences, and enhance their creative output. Music entrepreneurs actively seek collaborations with artists from different cultural backgrounds and genres allowing them to explore new musical territories, fuse diverse influences, and create innovative and boundary-breaking music multimedia productions. Collaborative projects allow for the cross-pollination of ideas, the sharing of cultural experiences, and the cultivation of meaningful connections that transcend geographical boundaries (Stanyek, 2004).

#### **Harnessing Technological Advancements**

Technological advancements have revolutionized the music multimedia production landscape, offering Afro-Diasporic musicians unprecedented opportunities. Embracing emerging technologies such as virtual reality (VR), augmented reality (AR), interactive live streaming, and immersive storytelling can help musicians create captivating and immersive experiences for their audiences (Serafin et al., 2017). Harnessing these technologies enables musicians to push creative

boundaries, captivate listeners in new ways, and differentiate themselves in a crowded digital landscape.

### **Engaging with Online Communities**

Online communities dedicated to Afro-Diasporic music genres provide valuable platforms for connection, collaboration, and exposure. Actively engaging with these communities allows musicians to build relationships with like-minded individuals, industry professionals, and potential collaborators. Participating in discussions, sharing their music, and showcasing their expertise can expand music entrepreneurs' networks, receive feedback, and tap into niche audiences that appreciate their specific genres and cultural influences.

### **Leveraging Social Media Platforms**

Social media platforms offer Afro-Diasporic musicians powerful tools to reach and engage with their target audience. Strategically utilizing platforms such as Instagram, Twitter, Facebook, and TikTok, can help musicians build a strong online presence, share their music, connect with fans, and attract industry professionals. Leveraging social media effectively involves crafting engaging content, utilizing targeted advertising, and actively participating in trending conversations to increase visibility and expand their fan base.

### **Building Sustainable Business Models**

To thrive in the music multimedia production industry, Afro-Diasporic musicians must develop sustainable business models that allow for creative freedom and financial stability (Teece, 2010). This includes exploring revenue streams beyond traditional music sales, such as merchandise sales, live performances, brand partnerships, and licensing opportunities. The diversification of income sources can help sustain musicians' artistic endeavors such as investing in professional development and continuing to create meaningful music multimedia productions.

Moreover, overcoming the challenges faced by Afro-Diasporic musicians in the music multimedia production industry requires a proactive and innovative approach. It is important for musicians to embrace cultural authenticity, collaborate across borders, harness technological advancements, engage with online communities, leverage social media platforms, and build sustainable business models, to help musicians navigate the obstacles and create a pathway to success. Indeed, these innovative approaches empower Afro-Diasporic musicians to amplify their voices.

### **Access to Resources: Collaboration and Resource Sharing**

Collaboration and resource sharing among musicians present a significant opportunity for Afro-Diasporic musicians in the music multimedia production industry. Musicians can overcome the challenge of limited access to resources by forming collectives or cooperatives (Cane, 2009). Through these collaborative efforts, they can pool their resources, share equipment, and benefit from collective bargaining power. This allows them to access high-quality recording equipment, professional studio time, and other necessary resources at a lower cost than if they were to acquire

them individually. For example, imagine a group of Afro-Diasporic musicians in a local community who come together and establish a cooperative. They contribute their individual resources, such as recording equipment, instruments, and studio space, to create a shared pool of resources that all members can access. This cooperative arrangement enables them to reduce the financial burden and gain access to high-quality equipment and facilities that may have been otherwise unattainable due to limited financial resources. Moreover, by joining forces, they can negotiate better deals and discounts from suppliers, ultimately maximizing their resource utilization.

In addition to resource sharing within collectives, Afro-Diasporic musicians can seek partnerships with organizations, institutions, and sponsors that support cultural initiatives. These partnerships can provide financial and logistical support, further facilitating access to resources (Asvanund et al., 2004). For instance, a group of Afro-Diasporic musicians specializing in a particular genre may collaborate with a cultural organization that promotes and supports diverse artistic expressions. Through this partnership, the musicians can access funding, rehearsal spaces, marketing support, and other resources necessary for their music production and promotion. Afro-Diasporic musicians can overcome resource-related challenges by embracing collaboration and seeking strategic partnerships, leveraging their collective strength (Cane, 2009). Through shared resources and support from cultural organizations, they can access the necessary tools and facilities to enhance their music production and expand their artistic reach. These collaborative efforts not only address the resource constraints but also foster a sense of community and unity among Afro-Diasporic musicians, encouraging collective growth and success in the music multimedia production industry.

### **Maintaining Cultural Identity and Authenticity: Fusion and Hybridity**

Embracing fusion and hybridity in music production offers innovative approaches for Afro-Diasporic musicians to overcome the challenge of maintaining cultural identity and authenticity while appealing to a wider audience (Hernandez, 2010). Musicians can create a unique sound that reflects their cultural heritage while embracing the evolving trends in the industry by creatively blending Afro-Diasporic genres with contemporary elements. For example, imagine an Afro-Diasporic musician who specializes in blending traditional Afrobeat rhythms with modern production techniques. They experiment with incorporating electronic elements, contemporary instrumentation, and innovative production methods into their music. Creating a fresh and captivating sound that resonates with both traditional Afrobeat enthusiasts and fans of contemporary music, musicians engage in collaborations with artists from different cultural backgrounds. This not only presents an opportunity for Afro-Diasporic musicians to develop innovative musical expressions but also promotes intercultural dialogue by transcending cultural boundaries. Embracing both their cultural heritage and the evolving trends in the industry, musicians can create music that reflects their unique identity by collaborating with artists who bring diverse influences and perspectives (Joseph, 2012).

Consider a scenario where an Afro-Diasporic musician collaborates with a jazz guitarist from a different cultural background. Together, they blend Afro-Diasporic rhythms with intricate jazz improvisations, resulting in a captivating fusion of genres. This collaboration not only showcases the richness of Afro-Diasporic music but also introduces new elements that appeal to jazz

enthusiasts. It creates a bridge between different musical traditions, fostering cross-cultural understanding and appreciation. Navigating the industry's evolving trends while staying true to their cultural roots, Afro-Diasporic musicians can achieve this by embracing fusion and hybridity. These innovative approaches allow them to create a unique sound that appeals to a wider audience, breaking down genre boundaries and fostering intercultural exchange. Through these creative collaborations and musical explorations, Afro-Diasporic musicians can make a lasting impact on the music multimedia production industry, showcasing the richness and diversity of their cultural heritage while contributing to the evolving landscape of contemporary music.

### **Language and Translatability: Multilingual Collaborations and Adaptation**

Musicians can seize the opportunity to collaborate with bilingual or multilingual artists by actively seeking out partnerships and connections within diverse music communities. To bridge the language gap and expand their reach to diverse audiences, Afro-Diasporic musicians can engage in collaborative projects (Lee et al., 2005). Together, musicians can create bilingual or multilingual songs that combine different languages, allowing them to convey their message to a wider audience while preserving the emotional impact of their compositions (Chik, 2010). To adapt music to different cultural contexts and markets, musicians can explore various strategies. One approach is to create remixes of their songs that incorporate elements and influences from different cultures. Making their music more relatable and appealing to audiences from various backgrounds, Afro-Diasporic musicians can achieve this by infusing their music with diverse cultural elements. Localized versions of songs are another effective way to enhance translatability and widen the appeal of music. This involves adapting the lyrics or even the entire composition to resonate with specific cultural contexts. Creating versions of their songs that feel more authentic and relatable to audiences in different regions, musicians can achieve this by incorporating local languages, references, or musical styles.

Furthermore, in today's digital age, leveraging digital platforms and embracing independent distribution channels is crucial for market access and visibility (Tschmuck, 2006). Online platforms and streaming services offer Afro-Diasporic musicians a global reach and the ability to connect directly with audiences worldwide. Expanding their fan base, attracting industry professionals, and increasing their visibility in the competitive music industry can be achieved by musicians through strategic utilization of social media, websites, and digital marketing strategies (Murphy, 2020). Moreover, exploring independent distribution channels, such as self-releasing music or partnering with independent labels, allows musicians to retain creative control over their work and reach niche audiences that appreciate their unique artistic expressions. With these innovative approaches, Afro-Diasporic musicians can seize the opportunities presented by the digital landscape and amplify their presence in the music industry.

## The Power of Multimedia Production in Maximizing Market Access and Visibility for Afro-Diasporic Musicians

In the digital era, Afro-Diasporic musicians have incredible opportunities to expand their reach, gain market access, and increase visibility. Leveraging online platforms and streaming services such as Spotify, Apple Music, YouTube, and SoundCloud, musicians can overcome geographical constraints and connect directly with global audiences. This section explores how multimedia production can be a powerful tool for Afro-Diasporic musicians to enhance their market access and visibility in the digital landscape. Multimedia production serves as a conduit for Afro-Diasporic musicians to share their music with audiences worldwide through online platforms. Breaking free from traditional limitations and connecting directly with fans on a global scale, musicians can achieve this by embracing platforms that transcend borders. Online platforms act as catalysts for discovery, enabling new listeners to explore and engage with their music, ultimately expanding their reach.

- **Building a Strong Online Presence:** To attract industry professionals and expand their fan base, Afro-Diasporic musicians must establish a robust online presence. This involves creating and maintaining active social media accounts on platforms such as Instagram, Twitter, Facebook, and TikTok. Through these channels, musicians can engage with fans, share updates about their music, and showcase their unique personalities (Kietzmann, 2011). Additionally, having a well-designed website serves as a centralized hub for showcasing their music, sharing biographical information, and providing updates on upcoming projects and performances.
- **Digital Marketing Strategies:** Effective digital marketing strategies play a vital role in increasing visibility for Afro-Diasporic musicians. Collaborating with digital marketers or developing their own marketing plans allows musicians to target specific audiences and promote their music effectively. Strategies such as social media advertising, influencer collaborations, email marketing campaigns, and search engine optimization (SEO) techniques ensure that their music reaches the right audience at the right time, amplifying their visibility and attracting new listeners (D'Amato, 2019).
- **Exploring Independent Distribution Channels:** Afro-Diasporic musicians can expand their market access by exploring independent distribution channels rather than relying solely on major record labels. Self-releasing music or partnering with independent labels that specialize in promoting diverse and unique artistic expressions empowers musicians to retain creative control over their music while tapping into niche audiences that appreciate their specific genres or cultural influences. This approach allows musicians to reach passionate and engaged listeners who resonate with their distinct musical styles.
- **Engaging with Online Communities:** Active engagement within online communities and music forums dedicated to Afro-Diasporic genres can significantly enhance visibility and connection-building. Increasing their visibility, receiving valuable feedback, and fostering meaningful connections with their target audience, musicians can achieve this by participating in these communities, sharing their music, and engaging in discussions. These online communities provide a supportive ecosystem where musicians can collaborate, discover new opportunities, and expand their networks (Dhar & Chan, 2019).

- Maximizing their market access, increasing visibility, and connecting with audiences worldwide, Afro-Diasporic musicians can achieve this by leveraging multimedia production, building a strong online presence, implementing digital marketing strategies, exploring independent distribution channels, and engaging with online communities. These strategies empower musicians to retain creative control, reach niche audiences, and showcase their unique artistic expressions on a global scale (Kobacki & Croft, 2004). In the digital landscape, multimedia production serves as a powerful tool for Afro-Diasporic musicians to amplify their voices, expand their reach, and shape their musical careers in ways that were previously unimaginable.

### **Considerations for Producing Multimedia Products with Afro-Diasporic Elements**

Producing multimedia products, such as music videos, that incorporate Afro-Diasporic elements, genres, or instruments requires a thoughtful and considerate approach. It is essential to navigate the creative process with a deep understanding of the cultural significance and historical context of the elements being featured. Creating multimedia experiences that respect and celebrate Afro-Diasporic cultures can be achieved by producers through honoring cultural authenticity, promoting representation and diversity, embracing storytelling and narrative techniques, paying attention to visual aesthetics, fostering collaborative partnerships, and considering ethical and legal considerations.

#### **Cultural Authenticity**

Maintaining cultural authenticity is crucial when incorporating Afro-Diasporic elements in multimedia products. It is essential to conduct thorough research and collaborate with artists, musicians, and cultural experts who possess a deep understanding of the specific traditions, musical styles, and instruments being featured. This ensures that the representations are accurate, respectful, and reflective of the rich cultural heritage they draw from. Creating multimedia products that resonate with Afro-Diasporic communities and beyond can be achieved by producers through valuing and preserving cultural authenticity.

#### **Representation and Diversity**

Representation plays a vital role in multimedia production, and it is important to present diverse and nuanced portrayals of Afro-Diasporic cultures. Embracing the diversity within Afro-Diasporic communities and avoiding perpetuating stereotypes, producers can achieve this by including a range of perspectives, experiences, and identities in their productions. It is crucial to have a production team that includes individuals who can contribute to an authentic and inclusive representation of these cultures, fostering a sense of pride and cultural appreciation among audiences (Baily & Collyer, 2006).

#### **Storytelling and Narrative**

Crafting a compelling narrative is essential to engage audiences and effectively convey the intended message. Incorporating storytelling techniques that draw from Afro-Diasporic oral

traditions, folklore, or historical events adds depth and meaning to the multimedia product (Finnegan, 2012). Creating multimedia experiences that resonate with both Afro-Diasporic communities and a broader audience can be achieved by producers by highlighting important cultural themes, social issues, or personal narratives. The power of storytelling can foster empathy, promote cultural understanding, and challenge preconceived notions.

### **Visual Aesthetics and Art Direction**

The visual aesthetics of a multimedia product significantly impact its reception and emotional impact. Producers should carefully consider art direction, cinematography, and visual effects that complement and enhance the Afro-Diasporic elements featured (Brattico et al., 2017). Attention should be given to color palettes, costume design, set designs, and lighting that align with cultural aesthetics, evoking the desired mood and atmosphere. Creating a visually captivating experience that effectively communicates the cultural richness of Afro-Diasporic traditions can be achieved by producers by paying attention to visual aesthetics.

### **Collaborative Partnerships**

Collaborating with artists, musicians, and creative professionals who specialize in Afro-Diasporic music genres, dance, or visual arts can elevate the production quality and authenticity of the multimedia product (Carlisle, 2011). These collaborations allow for a deeper understanding of the cultural nuances and ensure that the representation is respectful and accurate. Creating multimedia experiences that authentically capture the essence of the Afro-Diasporic culture and resonate with audiences can be achieved by involving individuals with a genuine connection to the community in the production process.

### **Ethical and Legal Considerations**

When producing multimedia products with Afro-Diasporic elements, it is essential to handle all aspects of the production ethically and legally. This includes obtaining the necessary music licenses and respecting cultural property rights, intellectual property rights, and copyright (La Rose & Kim, 2006). Respecting the rights of artists, musicians, and communities whose work and cultural expressions are featured in the multimedia product is of utmost importance. Creating the multimedia experience in a responsible and respectful manner can be ensured by producers through upholding ethical and legal standards.

All in all, producing multimedia products that incorporate Afro-Diasporic elements requires careful consideration of cultural authenticity, representation, storytelling, visual aesthetics, collaborative partnerships, and ethical and legal considerations. Creating multimedia experiences that celebrate the cultural richness and diversity of Afro-Diasporic traditions can be achieved by producers by approaching the creative process with sensitivity and respect. These considerations contribute to creating inclusive and engaging multimedia products that foster cultural appreciation, understanding, and connection (Fernandez, 2021).

## Gains of the Study

The research conducted in this study has yielded significant gains in expanding the body of knowledge related to Afro-Diasporic music and its implications for multimedia producers and entrepreneurs. Through an in-depth exploration of Afro-Diasporic music, the study has provided a comprehensive understanding of its historical roots, cultural significance, and artistic expressions. This knowledge can inform the work of multimedia producers and entrepreneurs, enabling them to engage with Afro-Diasporic music in a more informed and respectful manner.

One of the key gains of this study is the recognition of Afro-Diasporic music as a business opportunity. The study has shed light on the entrepreneurial potential of Afro-Diasporic music production, distribution, and consumption by delving into the economic aspects and business models associated with it (Bernstein et al., 2013). This recognition opens up avenues for multimedia producers and entrepreneurs to explore innovative approaches, forge collaborations, and contribute to the economic growth of the Afro-Diasporic music industry.

The study has also provided valuable insights into the cultural implications and ethical considerations for multimedia producers and entrepreneurs working with Afro-Diasporic music. It highlights the importance of cultural sensitivity, respectful engagement, and equitable collaborations in the production and dissemination of Afro-Diasporic music. These insights can guide the practices of multimedia producers and entrepreneurs, ensuring that they navigate the complexities of cultural appropriation and promote cultural exchange in a responsible and inclusive manner (Hargreaves et al., 2003).

Overall, the gains of this study extend beyond the academic realm and have practical implications for professors, academic institutions, multimedia producers, and Afro-Diasporic music entrepreneurs. The knowledge generated through this research can inform pedagogy, curriculum development, artistic collaborations, and business strategies, fostering a more informed, respectful, and sustainable engagement with Afro-Diasporic music in the academic and creative spheres.

## Implications for Multimedia Producers & Afro-Diasporic Music Entrepreneurs

Multimedia Producers and Afro-Diasporic Music Entrepreneurs play a crucial role in the cultural and economic landscape of the arts. The discussions and findings presented in this study have several implications for these individuals and their respective industries.

Firstly, it is imperative for multimedia producers and music entrepreneurs to approach their work with cultural sensitivity and a commitment to authentic representation. The study highlights the importance of understanding and respecting the cultural origins and contexts of Afro-Diasporic music. This insight can guide multimedia producers in creating content that accurately portrays the cultural nuances and significance of the music, thereby avoiding the pitfalls of cultural appropriation and misrepresentation. Contributing to a more inclusive and equitable representation of Afro-Diasporic music in multimedia productions can be achieved by producers through embracing a respectful and informed approach.



Secondly, the study emphasizes the significance of ethical collaborations and partnerships between multimedia producers, music entrepreneurs, and artists from the Afro-Diasporic community. Active involvement and engagement with artists can ensure that the creative process is respectful, inclusive, and mutually beneficial. Through cultivating close partnerships with Afro-Diasporic musicians, producers and entrepreneurs can foster an environment built on trust and collaboration. This collaborative approach nurtures a sense of ownership, shared responsibility, and equitable representation within the industry. This approach not only ensures authentic and culturally sensitive content but also cultivates meaningful relationships that can contribute to the long-term success and sustainability of the artists and their music.

Lastly, the research sheds light on the experiences and challenges faced by Afro-Diasporic musicians. Multimedia producers and music entrepreneurs have the opportunity to contribute to the empowerment and upliftment of these artists. Supporting the growth, visibility, and career advancement of Afro-Diasporic musicians can be accomplished by producers and entrepreneurs through providing platforms, resources, and opportunities. This can include organizing showcases, promoting their work through various media channels, facilitating networking opportunities, or offering mentorship programs. The active championing of the talent and artistic expression of Afro-Diasporic musicians, producers, and entrepreneurs contributes to a more diverse and inclusive industry that recognizes and values their contributions.

In conclusion, the implications of this study for multimedia producers and Afro-Diasporic music entrepreneurs are significant. The embracement of cultural sensitivity and the fostering of ethical collaborations, and the empowerment of Afro-Diasporic artists, producers, and entrepreneurs can have the potential to shape a more inclusive, equitable, and thriving creative industry. These implications highlight the importance of responsible practices and the positive impact that can be achieved by honoring the cultural heritage and voices of Afro-Diasporic communities in the arts.

### **Implications for Professors and Academic Institutions in the Arts**

The findings of this study carry several implications for professors and academic institutions in the arts. Firstly, it emphasizes the importance of incorporating a diverse range of perspectives and voices into arts curricula. Fostering a more inclusive and comprehensive understanding of music history and cultural production can be achieved by professors by recognizing and including the contributions of Afro-Diasporic musicians. This can enrich the educational experience for students and promote a more accurate representation of the diverse artistic traditions and influences that have shaped the music landscape.

Secondly, the study highlights the significance of addressing issues related to cultural appropriation in arts education. Professors and institutions should engage in critical discussions about the ethical implications of borrowing and incorporating elements from different cultures within artistic practice. Promoting responsible and respectful artistic expression can be accomplished by academic institutions by encouraging students to consider the power dynamics, historical contexts, and potential harm associated with cultural appropriation.

Furthermore, this research underscores the need for academic institutions to support and amplify the voices of marginalized artists, including Afro-Diasporic musicians. This can be achieved

through initiatives such as hosting guest lectures, workshops, or performances by these artists, providing platforms for their work to be showcased and recognized. Playing a crucial role in challenging systemic barriers and creating opportunities for underrepresented artists, professors, and academic institutions can achieve this by actively promoting diversity, equity, and inclusion within their programs.

Ultimately, this study calls on professors and academic institutions in the arts to take an active role in shaping a more inclusive and socially conscious artistic landscape. Contributing to the advancement of equitable and ethical artistic practices, and fostering a more inclusive and vibrant arts community can be achieved by professors and academic institutions through integrating diverse perspectives, addressing issues of cultural appropriation, and supporting marginalized artists.

### **Limitations of the Study**

While this study has provided valuable insights into the implications of Afro-Diasporic music for multimedia producers and entrepreneurs, it is important to acknowledge certain limitations that may have impacted the research findings. These limitations provide opportunities for future research to further expand upon the knowledge gained in this study.

One limitation is the scope of the study. Due to constraints such as time, resources, and available data, the research focused primarily on a specific subset of Afro-Diasporic music and its implications for multimedia production and entrepreneurship. As a result, the findings may not fully capture the diversity and complexity of all Afro-Diasporic musical traditions and their various intersections with multimedia industries. Future studies could adopt a broader approach, encompassing a wider range of musical genres, cultural contexts, and geographic regions to provide a more comprehensive understanding of Afro-Diasporic music in multimedia contexts.

Another limitation is the reliance on secondary sources of information. Although efforts were made to gather reliable and scholarly sources, the study heavily relied on existing literature, documentaries, and online resources. This introduces the possibility of bias or incomplete information. To overcome this limitation, future research could incorporate primary data collection methods, such as interviews, surveys, and fieldwork, to gather firsthand insights from multimedia producers, entrepreneurs, and artists working within the Afro-Diasporic music industry.

Furthermore, the study primarily focused on the perspectives of multimedia producers and entrepreneurs, potentially overlooking the viewpoints of other stakeholders, such as musicians, cultural critics, and audiences. Incorporating a more diverse range of perspectives could provide a more holistic understanding of the multifaceted dynamics and impacts of Afro-Diasporic music in multimedia contexts.

Lastly, the study was conducted within a specific cultural and sociopolitical context, which may limit the generalizability of the findings to other regions or contexts. Cultural dynamics, market conditions, and legal frameworks vary across different countries and regions, and these variations could influence the implications of Afro-Diasporic music for multimedia producers and entrepreneurs. Therefore, future research should consider conducting comparative studies across

diverse cultural contexts to uncover the nuances and variations in the implications of Afro-Diasporic music for multimedia industries. Acknowledging these limitations, future research endeavors can build upon the foundation laid by this study and address these gaps to provide a more comprehensive and nuanced understanding of the implications of Afro-Diasporic music for multimedia producers and entrepreneurs.

### **Research Directions for Empowering Afro-Diasporic Musicians in the Music Multimedia Production Industry: A Methodological Exploration**

In this section, the author presents an overview of nine compelling suggestions for future research in the field of empowering Afro-Diasporic musicians within the music multimedia production industry. These research directions aim to shed light on various aspects of the industry, addressing gaps in knowledge and providing valuable insights into the challenges faced by Afro-Diasporic musicians. The author aims to contribute to the development of effective strategies, policies, and interventions that foster inclusivity, equality, and opportunities for Afro-Diasporic musicians in the rapidly evolving music multimedia landscape by exploring these areas. Each suggestion is accompanied by a proposed research methodology that outlines the approach to be taken, ensuring robustness and validity in investigating these important topics.

- **Socio-economic factors:** A mixed-methods approach can be employed to investigate the socio-economic factors that influence the opportunities and challenges faced by Afro-Diasporic musicians in the music multimedia production industry. This study can involve quantitative analysis of financial data, educational records, and career trajectories, along with qualitative interviews or focus groups to gather musicians' experiences and perspectives. The combination of statistical analysis and qualitative narratives can provide a comprehensive understanding of the socio-economic dynamics affecting Afro-Diasporic musicians' careers.
- **Representation and diversity:** A content analysis methodology can be used to examine the representation and diversity within the music multimedia production industry, specifically focusing on Afro-Diasporic musicians. This research can involve the systematic collection and analysis of data from various media sources, including music videos, award shows, and industry publications. Researchers can shed light on the industry's diverse landscape by quantifying and categorizing the presence and portrayal of Afro-Diasporic musicians. This enables the identification of patterns, trends, and gaps in representation.
- **Cultural preservation and innovation:** A qualitative research approach, such as ethnography or case studies, can be employed to investigate the balance between cultural preservation and innovation in the music multimedia productions of Afro-Diasporic musicians. This research can involve in-depth interviews, participant observation, and analysis of artistic outputs to explore how musicians navigate the tension between honoring cultural traditions and pushing creative boundaries. Gaining nuanced insights into the complexities of cultural preservation and innovation can be achieved by researchers through immersing themselves in the artistic processes and contexts of the musicians they study.
- **Digital platforms and technology:** A mixed-methods research design can be utilized to further examine the role of digital platforms and emerging technologies in the success of Afro-

Diasporic musicians. This study can involve quantitative analysis of streaming data, social media metrics, and market trends, complemented by qualitative interviews or surveys to understand musicians' experiences and perspectives. Additionally, experimental studies or prototyping can be conducted to explore the potential of emerging technologies like virtual reality and augmented reality in enhancing music multimedia production.

- **Collaborative practices:** A combination of qualitative research methods, such as interviews, focus groups, and case studies, can be employed to explore the dynamics and outcomes of collaborative practices among Afro-Diasporic musicians. This research can involve in-depth interviews with musicians who have engaged in cross-cultural collaborations, analysis of collaborative projects, and observation of collaborative processes. Through a thorough examination of the motivations, challenges, and outcomes of intercultural creative collaborations, researchers can gain valuable insights into the multifaceted benefits and complexities involved.
- **Impact of social media:** A quantitative research design, incorporating data analytics and surveys, can be utilized to investigate the role of social media in shaping the careers and visibility of Afro-Diasporic musicians. This study can involve the collection and analysis of social media engagement metrics, such as likes, shares, and comments, as well as surveys or interviews to gather musicians' perceptions and experiences. Statistical analysis can reveal correlations between social media activities and career outcomes, while qualitative data can provide deeper insights into the mechanisms through which social media influences musicians' success.
- **Intersectionality and identity:** A qualitative research approach, such as narrative inquiry or phenomenological analysis, can be employed to explore the intersectionality of Afro-Diasporic musicians' identities and its influence on their experiences in the music multimedia production industry. This research can involve in-depth interviews or focus groups with musicians who navigate cross-cultural identities, along with an analysis of their artistic outputs and personal narratives. Uncovering the nuanced ways in which intersecting identities shape musicians' artistic expressions and interactions with the industry can be achieved by researchers by centering their voices and experiences.
- **Global music markets:** A mixed-methods research design can be utilized to investigate the dynamics of global music markets and their impact on Afro-Diasporic musicians. This study can involve quantitative analysis of sales data, streaming metrics, and market trends across different regions, complemented by qualitative interviews or surveys with musicians and industry experts. Triangulating data from various sources can potentially provide a comprehensive understanding of the preferences, demands, and barriers faced by Afro-Diasporic musicians in international markets.
- **Sustainable business models:** A combination of quantitative analysis and case studies can be utilized to investigate sustainable business models and revenue streams for Afro-Diasporic musicians in the music multimedia production industry. This study can involve quantitative analysis of financial data, market trends, and revenue sources, along with in-depth case studies of successful sustainable models employed by Afro-Diasporic musicians. Examining the

financial strategies and creative approaches of these musicians can help researchers identify effective business models that support long-term success and viability.

Scholars and industry professionals can gain valuable insights into the challenges, opportunities, and strategies that can support the success and empowerment of Afro-Diasporic musicians in the music multimedia production industry by incorporating these research methodologies.

### **Concluding Thoughts**

In conclusion, this paper has presented a comprehensive exploration of the intersection between migratory entrepreneurship, Afro-Diasporic music entrepreneurship, and emerging digital music platforms. Through the theoretical framework of the Nexus of Cultural Entrepreneurship and Digital Musicality (CEDM), the author has delved into the entrepreneurial processes and cultural dynamics within the evolving landscape of digital music. Shedding light on the factors influencing migratory entrepreneurship and Afro-Diasporic music entrepreneurship within the digital music industry, this study has examined and explored these entrepreneurial endeavors.

The analysis has revealed key concepts such as migratory entrepreneurship, Afro-Diasporic music entrepreneurship, entrepreneurial opportunity recognition, cultural dynamics, and the role of technology and digital platforms. We have provided operationalized definitions for terms relevant to the study, fostering a deeper understanding of the subject matter. Furthermore, challenges faced by Afro-Diasporic musicians in the music multimedia production industry and proposed innovative approaches to overcome these obstacles were explored.

The opportunities discussed in this paper, including embracing cultural authenticity, collaborating across borders, harnessing technological advancements, engaging with online communities, leveraging social media platforms, and building sustainable business models, present promising avenues for the empowerment and inclusion of Afro-Diasporic musicians within the digital music industry. Through the analysis of theoretical perspectives and practical approaches, this study makes a valuable contribution to the understanding of migratory entrepreneurship, Afro-Diasporic music entrepreneurship, and cultural exchange in the context of the digital music landscape.

Moving forward, it is crucial for researchers, practitioners, and policymakers to build upon the insights presented in this paper and continue fostering inclusive and innovative entrepreneurial ecosystems. The author addresses the socio-economic factors, representation and diversity, cultural preservation and innovation, digital platforms and technology, collaborative practices, and the impact of social media, with the hope that leaders, practitioners, and educators can shape a more equitable and vibrant music multimedia production industry. Empowering Afro-Diasporic musicians and ensuring their visibility, recognition, and success will not only enrich the cultural tapestry of music but also contribute to the overall diversity and dynamism of the global creative economy. With concerted efforts and a commitment to inclusivity, they can pave the way for a future where all voices are heard and celebrated in the digital music arena.

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