

# The popular music industry in Spain: independent record labels in the digital era

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## Abstract

This article introduces the main results of a survey performed on independent record and distribution companies of popular music in Spain. The goal of this research was to obtain a panorama of this sector and to analyze its present tendencies. An online survey was conducted during the first semester of 2011 by researchers of the Journalism and Media Studies Department at Carlos III University of Madrid, with the support of the Spanish Association and Independent Phonographic Union, best known by the acronym UFI. The article emphasizes mainly the different activities and strategies developed by independent record labels and distribution companies. These companies show a very active presence on the new digital networks and platform services. The results of the research are introduced in the following order: a) profile of the companies, b) international presence, c) advertisement and promotional strategies, and d) internet and online services.

### Keywords

Music Industry. Independent Record Companies.  
Internet. Popular Music. Spain.

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## 1 Introduction

The present article discusses the popular music phonographic industry<sup>1</sup> through the analysis of a sector which has considerable relevance in the Spanish cultural production: that of independent companies. It is a sector comprised of many players \_ composers and singers, record companies, distribution companies, promoters, artists' managers, festival representatives other professionals and amateurs who operate in the music market complementing the activities of the main international and local conglomerates (ALBORNOZ; GALLEGO, 2011, p. 87).

In Spain, independent companies today are the largest producers and distributors of phonograms, as they are responsible, along with the artists who self-edit their work, for 80% of the new releases in the market (UFI, 2010). Nevertheless, independent firms have a marginal weight in the local market, since this highly trans-nationalized market is dominated by the major record companies (Sony Music, Universal

Music, Warner-Dro e EMI Music), which generate the highest sales volume of phonograms.<sup>2</sup>

Besides, official statistics about the Spanish phonogram market tend to ignore the participation of independent companies. For example, the data provided annually by the industry's employers' association, Productores de Música de España - Promusicae, are based on the information given by the major companies and ten others: Avispa, Blanco y Negro, Boa, Dial, Discmedi, Divucsa, Emi Music, Harmonia Mundi Ibérica, Naïve e Open. Therefore, they do not take into account the commercial activities of a significant number of record labels and distribution companies \_ it is estimated that there are about one hundred such independent firms in activity \_, which are part of the Spanish music framework. Moreover, the periodical report of the agency in charge of composers' and singers' copyrights, the General Society of Authors and Editors (SGAE - Sociedad General de Autores y Editores), in its chapter dedicated to recorded music, presents only limited general data about independent labels, without pointing out its market share.

In this context, during the first semester of 2011, researchers from the Department of Journalism

and Audiovisual Communication of Carlos III University of Madrid (UC3M) carried out an investigation in order to get to know the status of independent record companies that are active in the music recording and commercialization, asking them about their relationship with the traditional and new media mesh, their contribution to musical diversity and their capacity of becoming a relevant cultural sector at the national and international levels.

## 2 Independent Label Record and Distribution Companies in Spain

The utilization of independent or *indie* to identify a specific industry sector or music genre has been (and still is) a source of confusion and debate, as it is done under different perspectives. On the one hand, the industrial definition has to do with the structure and operation of the music market. It understands that the independent sector in the musical scene is made of companies, usually small-sized, which conduct the production and distribution of phonograms, as well as the promotion of artists, out of the large multinational corporations. On the other hand, according to an aesthetic-political approach, the indie record label represents a counter-cultural concept

<sup>1</sup> As stated by Shuker (2005, p. 214): "Essentially all popular music consists of a hybrid of musical traditions, styles and influences; it is also an economic product to which many of its consumers ascribe an ideological meaning. In the heart of most kinds of popular music there is a fundamental tension between the essential creativity of the act of 'making music' and the commercial nature of the bulk of its production and dissemination".

<sup>2</sup> In 2011, the *majors* market share was 88,22% of the music market on physical support - Universal: 29,06%, Sony: 25,11%, Warner: 18,66% and EMI: 15,39% - and 96,92% of the digital market - Universal: 38,05%, Sony: 25,78%, Warner: 18,07% and EMI: 15,02%- (PROMUSICAE, 2012a and 2012b).

that connects the resulting sound production to a certain institutional and political stance beyond the reach of corporations, in search of sound diversity. In that regard, according to Hesmondhalgh, the *indie* became, during the 1980's, the first music genre whose name had its origin in the form of industrial organization that supported it (HESMONDHALGH, 1999, p. 35-36). Authors like Fonarow (2006) and Kruse (2003), however, resort to the term authenticity and to the industrial/aesthetic confrontation that independent music production exerts against the dominant current or mainstream formed by the large commercial firms and their start system.

In the Spanish industry, the development of independent labels in popular music (as a way to differentiate the product) has occurred in the last three decades. In recent years, independent labels have played a key role in finding new artists and musical tendencies and betting on them. Through their different activities, these labels have complemented the work done by the major companies in a market structure controlled by the latter. As Buquet observes:

The multinational companies themselves regard the work of minor labels as an important part in the machinery of the phonographic industry, one which consists of producing a record by an unknown group outside its reduced circuit, placing it in the market, making profit out of it, selling the group to a multinational and continuing to search for new talents (BUQUET, 2002, p. 73).

In Spain, the independent record companies' industry took its first steps in the 1980's, when the first labels came out which would gain reputation. Discos Radioactivos Organizados (DRO), Grabaciones Accidentales (GASA), Twins, 3 Cipreses, Nuevos Medios e Lollipop were pioneers in the early development of an independent and alternative industry as compared to the one dominated by large national and multinational record companies. The DRO Group (which grouped together the record companies DRO, Twins and GASA) reached such a level of success that it was absorbed by the multinational Warner company in 1993.

In the 1990's a new batch of labels came out which were directly connected to indie music and to the emergence of hip hop, with names such as Acuarela, Elefant, Subterfuge or BOA. To this host of outstanding record companies it is important to add that, even though they were independent from the major companies, they took over the largest market share and competed in specific niches. The highlights among these were: Discmedi (*pop* in Catalan, 3.73% of the market), Harmonia mundi (French multinational company specialized in cult music, although it also distributed jazz, world music and pop-rock; 1.16%), Divucsa (dance music medleys and *maxis*, 1.11%) and Avispa Music (specialized in heavy metal, 1.04%) (SGAE, 2012).

Finally, it is important to highlight the work of distribution companies which bring to the market

a large amount of foreign novelties, granting an important diversity to the market with releases by all kinds of labels, encompassing a wide range of styles. Popstock, Pias, Green Ufos, Karonte, Music As Usual and Discmedi are a few of these distributing companies which, aside from the distribution, are also dedicated to production, in an intermittent way.

In November 2003, about half a hundred production, distribution and promotion companies (there are currently over 60 companies) decided to get together around the Independent Phonographic Union (UFI – Unión Fonográfica Independiente) with the purpose of:

Claiming and improving access possibilities to the market for a market which is traditionally the creative engine of the discographic industry given its capability of reinventing itself and its huge contribution to the musical heritage of our country (UFI, 2012).

In its Statutes, UFI states that anyone working in the phonographic production “in an independent way” may become affiliated to the association, provided that they do not hold a market share of over 5% of the Spanish phonographic industry. The condition of operating “in an independent way” is determined by the compliance with the following conditions: that they are not part of corporate groups whose activities are outside the music industry, that they are not owned in full or in part by the media, and that they are not connected to intellectual property rights’

agencies, except as mere beneficiary members of their services (ALBORNOZ, 2011b).

Given this scenario, the independent companies’ industry which operates in the popular music market in Spain must weigh its importance based on the following questions:

Contribution to musical diversity: betting on music styles, artists or languages, both national and international, not contemplated by the discographic releases of major companies makes players in the independent industry of key importance to the development of a cultural industry that will bet on diversity. Thus, they become key-players, both in the exportation of Spanish culture as well as in the importation of sounds created and produced in other geographical areas.

Release of new artists: betting on new artists who only find an alternative for their creative work through this type of label. It is not only about providing production services (as many artists have their work already self-edited), but about offering different services which range from the promotion in specialized and general media to merchandising management, including contracts to play in concerts and festivals.

Creation of a local industrial fabric: in face of the trans-nationalization of large companies and the concentration process that gradually affects them, the role of micro and small-sized independent companies is fundamental to generate an industry that is anchored in the local sphere.

### 3 Methodology

Taking into account the importance of independent companies in the popular music market in Spain and the lack of studies assessing the reality of this industry, we made the decision of carrying out the research paper entitled *The Situation of Independent Music Industry in Spain, 2011*. The purpose of this paper, which counted on the support of UFI, was to obtain a photographic image of the current situation of independent record and distribution companies.

For that purpose, we elaborated a survey which was conducted between February and May 2011 through SurveyMonkey, a platform specialized in web-based surveys. The survey was sent to 83 companies in the industry (discographic labels, mainly, and a few distributing companies), 60 of which belonged to UFI and 23 not affiliated to the association (APPENDIX A). The research was complemented by a telephone follow-up.

The survey was divided into three sections:

- a) Basic Company Data:
  - Corporate name.
  - Date when activities began.
  - Music styles with which the company works.
  - Participation in associations and management agencies .
  - Number of employees.
  - Annual turnover.
- b) Activities developed:
  - Type of activities and turnover percentages.
  - Artists in catalogue.
  - Publication formats.
  - Publication licenses.

- Presence in international tradeshows.
- Subsidies received.
- c) Means of communication, promotion and digital networks:
  - Investment in advertisement.
  - Promotion mechanisms.
  - Presence in social networks and internet.
  - Presence in online music distribution services .
  - Relationship with digital distribution companies.

### 4 Main Results

Prior to presenting the main results, it is important to make a few comments about the difficulties encountered during the elaboration of this paper. In spite of the institutional support by UFI and of the explanation provided regarding the purpose of this survey, a significant number of firms did not respond to the survey or did so only in part. Thus, we were forced to insist on the importance of answering the survey \_by means of electronic and telephone messages\_ and to keep the online platform open for a longer period of time than we had planned.

Many of the record and distribution companies we contacted are required to declare their annual turnover to the Mercantile Registry (administrative entity whose main purpose is to provide an official account of the legal situation of the registered corporations), but the fact that the survey asked about the firms' economic results (we asked about their turnover for the years 2000, 2005 and 2010) was, undoubtedly, a discouraging element for many companies. Therefore, the

goal of getting to know the economic weight of this sector could not be attained. This unfortunate lack of transparency, in our point of view, goes against knowledge of a sector that is of key importance to the current Spanish music industry.

We have also observed that the majority of independent labels is comprised of micro-companies with little response capacity. These companies count on a very limited number of workers who have to play different roles: from the production of sound recordings to the promotion of artists, going through the organization of live shows. These multi-service micro-companies have, therefore, low reaction capacity to the external request for information. It is, therefore, evident that responding to a research survey aimed at knowing the reality of the independent music sector is not among their daily priorities.

In summary, the online survey was answered in an unequal way by 45 companies, with some answers that were not filled in or could not be used because a sufficient amount of answers was not obtained so as to allow data comparison. However, this did not keep the survey from obtaining valuable data that enabled the knowledge and analysis of the current operation of independent companies in the field of

popular music and their relationship with the media industry and digital networks.

## Profile of Companies

Among the companies surveyed, 27 – the majority – began their activities in Madrid and Barcelona after the year 2000, against only 13 which did so in the period between 1989 and 1999, with a clear boost in the activities in 2010, when five of the labels surveyed were opened.

From the number of employees' point of view, it is important to highlight the fact that these are, in their majority, micro-companies<sup>3</sup>, which currently have between one and three employees (62% of the companies surveyed), between 5 and 6 (23%), between 7 and 10 (11%). At the moment only one music distribution company employs more than 10 workers and, according to this variable, it can be considered a small-sized company.

As a complement, in the intent to elaborate on the profiles of independent labels, we asked about the type of music and styles they worked with, taking into consideration the classification of eleven artistic and music categories defined by UFI for

**3** In the European Union, micro, small and medium-sized companies are defined based on the staff headcount and turnover or yearly balance-sheet total. Medium-sized companies have less than 250 employees and their turnover is lower than 50 million Euros, or their yearly balance-sheet total is lower than 43 million Euros; small companies have less than 50 employees and their turnover or yearly balance-sheet total is lower than 10 million Euros; micro companies have less than 10 employees and their turnover or yearly balance-sheet total is lower than 2 million Euros.

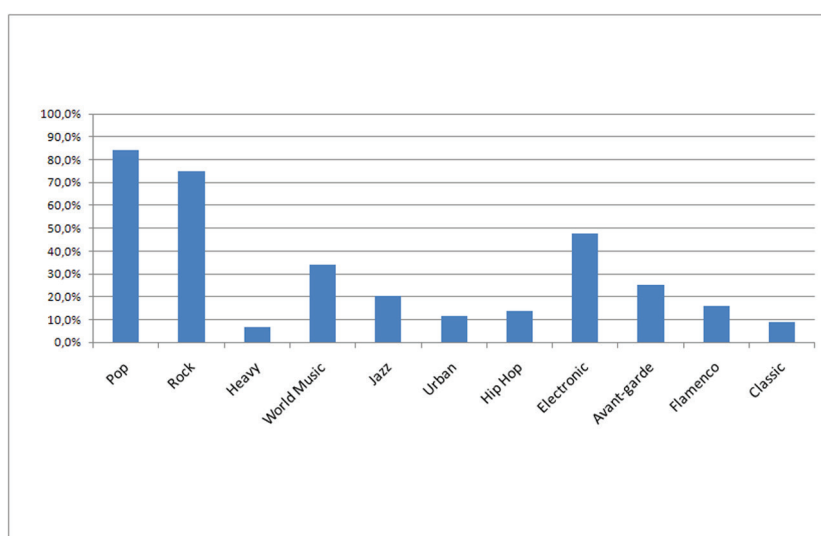


the 3<sup>rd</sup> Edition of Independent Music Awards, 2011. The vast majority of the companies surveyed work with Pop music (more than 80%) and Rock (more than 70%), followed by electronic music (approximately 50%).

Regarding the type of activity undertaken by independent record and distribution companies, it is proven that, aside from phonographic production, conducted by all of the companies surveyed, the majority of them have other distinct activities. Among these are management rights to the commercial exploitation of their artists' work and of others' through an Editorial section (approx. 75%), management of their musicians' careers (approx. 70) and the sale of recorded material to the public through a web store (approx. 60%).

Moreover, in face of the transformation of publication formats and the outbreak of a market of digital files which co-exists with the re-appearance of vinyl records, we asked about which types of formats these independent Spanish labels work with. In that regard, all of the record companies surveyed continue to publish music in compact disk format (CDs) given their high profitability as compared to other formats and, as we will see below, due to the fact that this format is ideal to promote artists and to work together with the journalists in the industry. Likewise, the long play (LP) on vinyl support is a highlight because it is an "old" format which is nowadays being used by over 60% of the record labels, a greater percentage than that of MP3 format recordings (56%).

**Chart 1 - Spain: Music styles of independent labels, 2011**



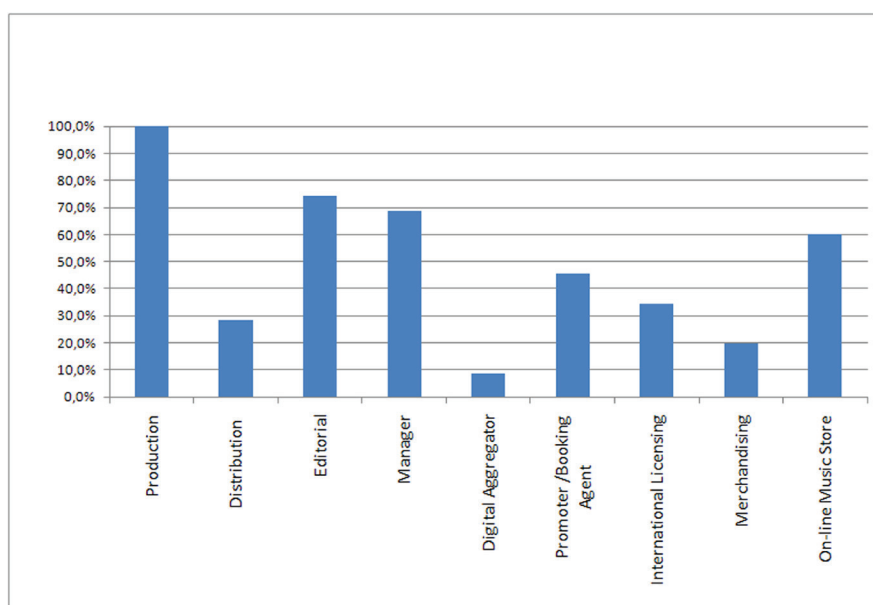
Source: elaborated by the authors.

Aside from asking about the different formats with which they work, we also inquired independent record companies about the type of licenses they use for the circulation of musical work. Even though the great majority continues to bet on copyrights (91% of the 34 answers submitted), six labels (17%) answered that they were using Creative Commons licenses for the publication of music references, which allow non-commercial use of such references (see: <http://es.creativecommons.org/licencia/>). In that regard, the decision to use Creative Commons licenses does not depend solely on the record label company but also on the agreement by both artists and authors to license their creative work this way.

## International Presence

Another question included in the survey was about the capability by independent companies of having presence in foreign markets. So, we asked about the licensing of music work, the exportation and sales of recordings to different countries and the presence of independent companies in international business tradeshows and fairs. Thus, a little more than half of the companies who responded (53% out of a total of 32 answers submitted), declared that they license or distribute their material in different foreign markets. Among these, the most important being, in this order, the European Union member countries \_ especially the United Kingdom, France and Germany \_, the United States of America, Japan and Mexico.

**Chart 2 - Spain:** activities of independent record and distribution companies, 2011



Source: elaborated by the authors



As to the presence of independent companies in international tradeshows and fairs, we must highlight their participation in three main events: *The Marché International du Disque et de l'édition Musicale* \_ Midem, held annually in Cannes, France; The World Music Expo \_ Womex, originally from Berlin, Germany, and which now takes place in different parts of Europe; and the South by West \_ SXSW, in Austin, TX, in the United States. The participation of independent Spanish companies in this type of important international events, in some cases, depends on the financial support of public institutions such as the Spanish Institute of Foreign Trade (ICEX - *Instituto Español de Comercio Exterior*), by means of its program of internationalization of music produced in Spain, the so-called Sounds from Spain (SfS).

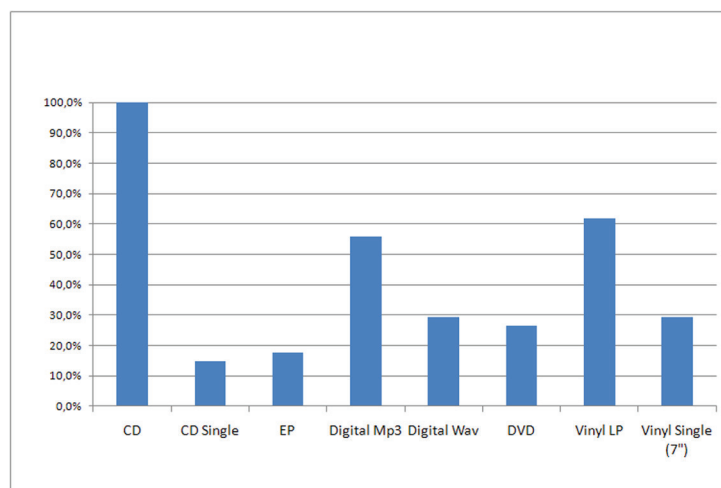
Similarly to other associations or institutions, ICEX is part of a group of supporters of

independent record labels and distribution companies. Approximately 46% (of the 35 answers submitted) of the companies stated that they had obtained some kind of help or subsidy for the production or promotion of their catalogues. Besides ICEX, we can also highlight the support provided by the Ministry of Culture, the Intellectual Property Rights' Management Association (AGEDI - *Asociación de Gestión de Derechos Intelectuales*) and the Ramón Lull Institute, in charge of promoting the Catalan language.

## Promotion and Advertisement

Another aspect included in the study was that of the advertising media and promotion activities of independent companies. One of the surprises revealed was the fact that the billboards continue to be the main

**Chart 3 - Spain:** publication formats of independent record companies, 2011



Source: elaborated by the authors

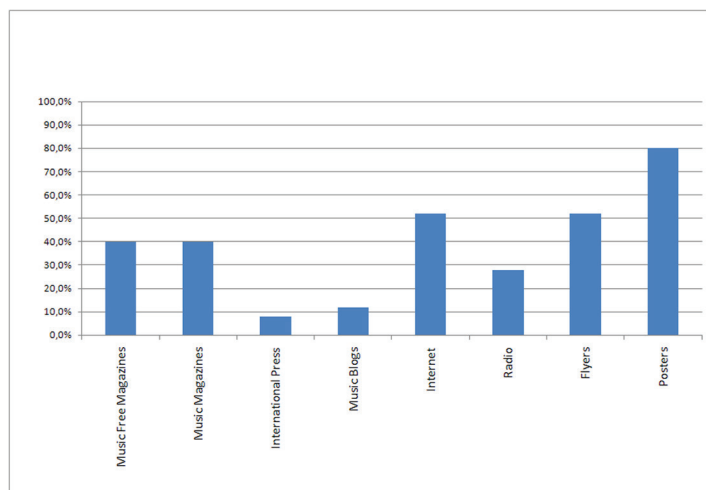
advertising media used by these companies (80% of the 25 answers submitted). In the majority of cases, aside from the money used for that advertising support there are resources that are used for the printing and distribution of flyers in music theaters, stores and clubs, and the inclusion of advertisement on the web (52%, respectively), None of these contact channels with potential consumers imply high investment and they all assure a certain degree of efficacy. The investment by independent labels on advertisement on the international press, in music blogs and on the radiophonic media is, on the other hand, very low.

Regarding promotion activities which complement the advertising investment, it is necessary to highlight that all labels (out of the 33 answers submitted) send CDs to the media, especially radio broadcasters and specialized

magazines. Secondly, they use electronic mailing quite strongly (97%) to keep their potential clients informed about what is new in the in music and they record video clips of their artists' songs (91%). Also the majority of record companies organize free concerts (approx. 64%).

The survey also contained an open question about whether the labels knew how they managed to contact their customers successfully. Sixty-one percent (out of the 31 answers submitted) answered positively. Most of the answers submitted referred to the importance of friends and acquaintances as opinion makers when it comes to music, followed by promotion actions done in concerts, presence in the digital social networks (Facebook, MySpace, YouTube...), references in traditional media and presence on the web.

**Chart 4 - Spain:** Advertisement investment of independent record labels and distribution companies, 2011



Source: elaborated by the authors

## Internet and Online Services

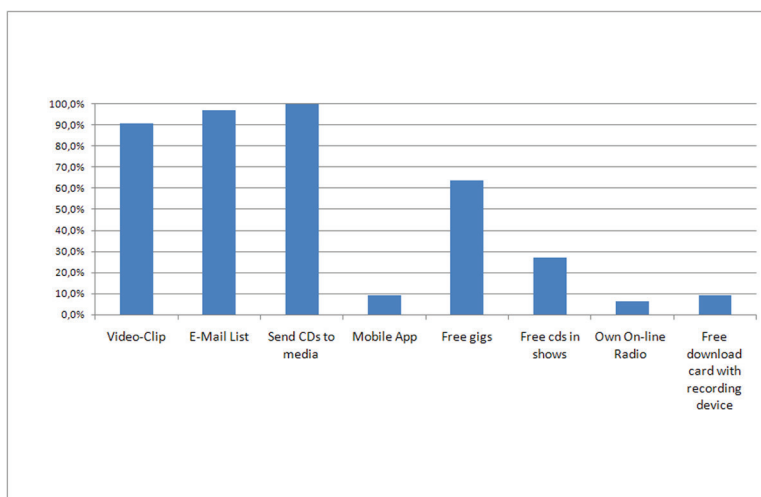
As to the presence of independent labels on the different digital social networks and their repertoires in the music distribution services, it is important to highlight the fact that almost all companies have created their own websites and have a Facebook account (97% and 93%, respectively, out of the 31 answers submitted). This platform, on which third parties can develop applications and do business, has become a key reference for the promotion of artists and music work, and establish a relationship with customers and fans. The importance of this is expressed in the fact that some companies (26%) have their own app in the digital social network.

At a certain distance from Facebook there are the websites Myspace (71%) and Youtube (68%) as the next networks that have the greatest presence among Spanish independent companies. The

former has undergone an overall reduction in its number of users, and went from being a key broadcasting media to assuming a secondary role in the process. Its downfall may be assigned to the emergence of new online music distribution platforms such as Spotify, Bandcamp or SoundCloud. The YouTube video channel and other networks like Vimeo are gaining ever more importance in the broadcasting of video clips or live presentations of different musicians.

On the one hand, Twitter also begins to stand out as a news and information channel. Out of the labels surveyed, 60% (out of the 31 answers submitted) have their own profile. On the other hand, the limited presence of independent companies on the Spanish social network Tuenti (10%) is something that calls our attention. This platform, with approximately 13 million users (February 2012), has a teenage user profile, key for many of the country's independent labels.

**Chart 5 - Spain: promotion activities of independent record labels, 2011**



Source: elaborated by the authors

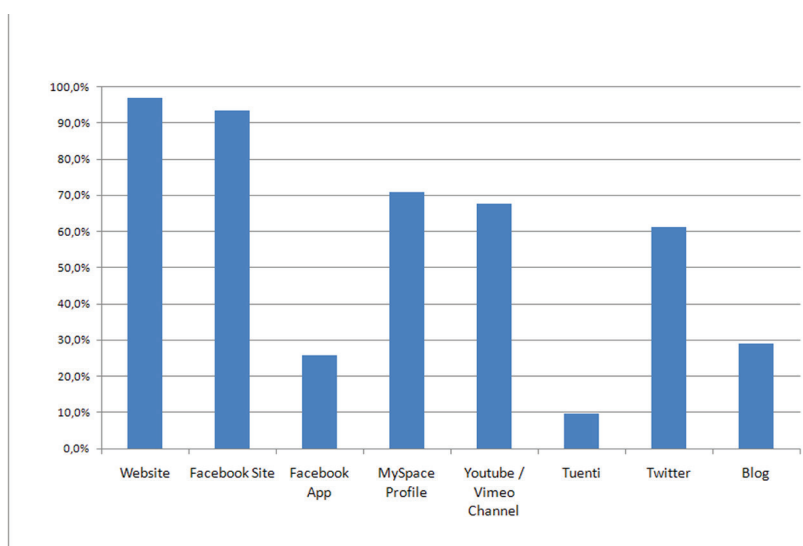
Digital music services are proliferating nowadays, especially in the European context, where it is calculated that there are 465 such online services (MULLIGAN, 2011). For the standpoint of the commercialization models of these new sound distribution services, both national and international, we can define the following typology: a) by means of subscription, in streaming (as in the case of Spotify Premium) or download; b) free-of-charge funded by advertisement (as in the case of astFM, Deezer or Rockola) and c) others, such as paying per download and content download to mobile phones (AMETIC, 2011, p. 49-50).

The current predominance of Spotify, an app for the reproduction of music via streaming, in the Spanish digital music market is of key importance. Almost all independent companies (94% out of the 34 answers submitted) are present on this

platform of Swedish origin. If we look at other music services, the presence of independent record companies alone is greater than 50% in the case of Last.Fm.

The presence of music work in this type of services is mediated by the so-called *agregadores* in Spain, or digital distribution companies, which offer their services to labels and artists so as to make available music catalogues and music work on platforms and online stores, as well as on mobile devices in different markets. Among the digital distribution companies utilized by the independent labels surveyed, the American company The Orchard and the Spanish company Altafonte are the ones that stand out. Almost 80% of the surveyed labels (out of the 34 answers submitted) grant their catalogue marketing rights to a digital distribution company, 47%

**Chart 6 - Spain:** presence of independent record labels on the web and digital networks , 2011



Source: elaborated by the authors

being exclusive rights and 32% being partial rights, whereas only a minority of companies (23%) manages the digital distribution of their catalogue directly.

## 5 Conclusions

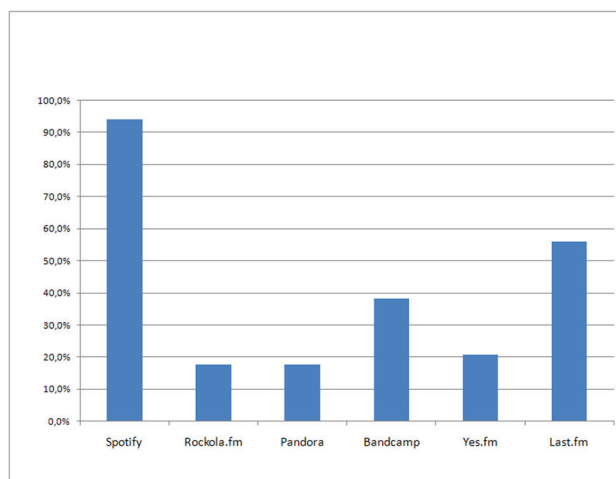
Firstly, as we pointed out in another paper (ALBORNOZ; GALLEGO, 2011), it is important to mention the dull environment in which the independent company industry is inserted, especially those working with Spanish popular music. There is a clear lack of systematic studies to provide an account of the economic weight and the characteristics of an industry comprised of a large number of companies spread throughout the Spanish geography.

Moreover, it would be important to compare the number of new artists they bring into the market, as well as to assess the impact on other cultural

industries with which they are related (motion picture soundtracks, videogames, TV series and advertisement, real presence in radio stations , overall investment on advertisement in the written media, etc.) Finally, although this was one of the specific objectives of this paper, it has not been possible to calculate the impact of each of the activities in this industry based on the its overall turnover due to the limited number of answers submitted on this topic.

The second observation has to do with the distinct and diversified roles played by micro and small-sized companies which comprise this industry. In a confused scenario, characterized by the collapsing analogue market and by a digital market which is facing difficulties in capitalizing on their products and services, these companies not only continue to produce phonograms in different formats (CD, vinyl records, Mp3 files, etc.), but have also dedicated themselves to hiring national

**Chart 7 - Spain:** presence of independent record labels in online services , 2011



Source: elaborated by the authors

artists and bands (and, in some cases, foreign ones as well) and to providing editorial services. The hiring of musicians links these firms to the live music sector and its agents (multinational booking companies, local music promoters, sound technicians, managers of cultural venues etc.), whereas, through the services they provide as editors, they also take care of the commercial exploitation of their artists' work in other cultural industries (cinema, radio, television, advertisement, etc). In summary, the divisions per type of activity which characterized the sector a few years ago have disappeared altogether; nowadays independent label and distribution companies are companies that provide (multiple) musical services.

It is appropriate to write about the diversity of music styles of the so-called popular music which label and phonographic distribution companies work with. Although the majority of labels work with Pop and/or Rock music, few are the firms that specialize in a single genre; on the contrary, there are numerous companies which work with several music styles at the same time. The strategy of counting on stylish and sophisticated catalogues is a response by independent companies to a scenario of fierce competition and tight budgets. Besides, the contribution of independent label and distribution companies to the quality of importers and exporters of music work is of key importance, be it licensing/purchasing licenses, be it distributing material of different origins. The exportation of indigenous music to other

markets has been stronger in recent years with the presence of local independent companies in several international fairs and promotion festivals.

In fourth place, in spite of the remarkable decrease in the sales of music recorded on CDs and the gradual growth of the digital market, which in 2011 accounted for 31% of the total market in Spain, CDs continue to be the format used by all companies which answered the online survey. The tangibility of the CD makes it still be considered an adequate way to promote artists and bands both in the traditional as well as in the new media.

Finally, the survey unveils the combination of different types of advertising and promotion activities carried out by independent companies. Thus, the co-existence of a traditional know-how is evident, one based on street advertisement, flyers and on the submission of material to the specialized media, with a digital scenario which makes available to companies a number of new tools. In that regard, the indies have embraced the possibilities offered through the web not only elaborating their own websites, which include online stores, but also through their active presence on platforms such as Facebook, YouTube, Myspace or Twitter, and through digital distribution companies, in music services such as Spotify and Last.fm.



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ANNEX A – Discographic labels and music distribution companies participating in the research paper  
Situation of the independent music industry in Spain, 2011.

	Label	Location	Web Page
1.	18 Chulos Records	Madrid	18chulos.com
2.	Absolute Beginners	Madrid	absolutebeginners.es
3.	BOA Música	Madrid	boamusica.com
4.	Cigala Music	Madrid	elcigala.com/cigalamusic
5.	Discmedi Blau	Barcelona	discmedi.com
6.	Acuarela Discos	Madrid	acuareladiscos.com
7.	El Genio Equivocado	Barcelona	elgenioequivocado.com
8.	El Volcán Música	Madrid	elvolcanmusica.com
9.	Elefant Records	Madrid	elefant.com
10.	Ernie Producciones	Pontecaldelas (Pontevedra)	ernieproducciones.com
11.	Esmerarte Servicios Artísticos	Vigo	esmerarte.com
12.	Everlasting Records / Pop Stock	Madrid	everlastingrecords.com
13.	Federación de Universos Pop	Madrid	federacionuniversospop.com
14.	Foehn Records	Barcelona	foehnrecords.com
15.	Gaztelupeko Hotsak	Soraluze (Guipúzcoa)	hotsak.com
16.	Globomedia Música	Madrid	globomedia.es/artistas.aspx
17.	Gramaciones Grabofónicas	Madrid	gramacionesgrabofonicas.com
18.	Gran Derby Records	Madrid	granderbyrecords.com
19.	I'm An Artist	Madrid	imanartist.es
20.	Jabalina Música	Madrid	jabalinamusica.com
21.	Kankana Records	Malaga	
22.	La Ecléctica Madrileña	Madrid	laeclcticamadrilena.es
23.	La Huella Sonora	Madrid	lahuellasonora.com
24.	Limbo Starr	Madrid	limbostarr.com
25.	Lola Bourne Management & Music	Madrid	lolabournemusic.com
26.	Lonxa Cultural	A Coruña	lonxacultural.com
27.	Lovemonk	Madrid	lovemonk.net
28.	Mús Records	Burgos	musrecords.com
29.	Mushroom Pillow Music	Madrid	mushroompillow.com
30.	I+D Music	Palma de Mallorca	imasdemusic.com
31.	Naïve Discos España	Barcelona	naive.es
32.	Nesma Music	Madrid	nesma.es
33.	Ojo Música	Galapagar (Madrid)	galileo-mc.com
34.	Origami Records	Madrid	origamirecords.com
35.	Pias Spain	Madrid	pias.com/es
36.	Primeros Pasitos	Palma de Mallorca	primerospasitos.com
37.	Producciones Doradas	Barcelona	produccionedoradas.com
38.	Resistencia	Madrid	resistencia.es
39.	Sones	Barcelona	sones.es
40.	Starsky Records	Madrid	
41.	Wild Punk Records	Granada	wildpunk.com

## **A indústria da música popular na Espanha: as gravadoras independentes na era digital**

### **Resumo**

O artigo apresenta os resultados de uma pesquisa realizada sobre as empresas integrantes do setor independente da música popular na Espanha. Com a finalidade de obter uma fotografia da situação desse setor e analisar suas tendências foi realizada uma enquete *on-line* entre essas empresas durante o primeiro semestre de 2011. A pesquisa foi dirigida por pesquisadores do Departamento de Jornalismo e Comunicação Audiovisual da Universidade Carlos III de Madri, e teve o apoio da associação espanhola União Fonográfica Independente. O artigo enfoca, principalmente, as diversas atividades e estratégias que as gravadoras e distribuidoras independentes desenvolvem, que incluem uma ativa presença nas novas redes e serviços digitais. Os resultados da pesquisa são apresentados na seguinte ordem: a) perfil das empresas, b) presença internacional, c) estratégias de publicidade e promoção, e d) presença na Internet e nos serviços e redes sociais digitais.

### **Palavras-chave**

Indústria musical. Gravadoras independentes. Internet. Música popular. Espanha.

## **La industria de la música popular en España: los sellos independientes en la era digital**

### **Resumen**

El artículo presenta los resultados de un estudio realizado con discográficas y distribuidoras independientes que actúan en el mercado de la música popular en España. Con la finalidad de obtener una suerte de fotografía de la situación de este sector y analizar sus tendencias, se administró una encuesta *online* durante el primer semestre de 2011 a este tipo de empresas. El estudio dirigido por investigadores del Departamento de Periodismo y Comunicación Audiovisual de la Universidad Carlos III de Madrid, contó con el apoyo de la Unión Fonográfica Independente. El artículo incide, principalmente, en las diversas actividades y estrategias que desarrollan los sellos y distribuidoras independientes, las cuales incluyen una activa presencia en las nuevas redes y plataformas digitales. Los resultados de la investigación se presentan en el siguiente orden: a) perfil de las empresas, b) presencia internacional, c) promoción y publicidad, y d) internet y servicios *online*.

### **Palabras clave**

Industria musical. Discográficas independientes. Internet. Música popular. España.

## Expediente

A revista E-Compós é a publicação científica em formato eletrônico da Associação Nacional dos Programas de Pós-Graduação em Comunicação (Compós). Lançada em 2004, tem como principal finalidade difundir a produção acadêmica de pesquisadores da área de Comunicação, inseridos em instituições do Brasil e do exterior.

E-COMPÓS | [www.e-compos.org.br](http://www.e-compos.org.br) | E-ISSN 1808-2599

Revista da Associação Nacional dos Programas de Pós-Graduação em Comunicação. Brasília, v.15, n.2, maio/ago. 2012.  
A identificação das edições, a partir de 2008, passa a ser volume anual com três números.

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