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MARKETING LATIN ALTERNATIVE MUSIC THROUGH SOCIAL NETWORKING SITES

A Thesis

Presented to

The Faculty of the School of Journalism and Mass Communications

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Science

by

Vanessa Ursala García

December 2010

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The Designated Thesis Committee Approves the Thesis Titled

MARKETING LATIN ALTERNATIVE MUSIC THROUGH
SOCIAL NETWORKING SITES

by

Vanessa Ursala García

APPROVED FOR THE SCHOOL OF JOURNALISM AND MASS

COMMUNICATIONS

SAN JOSÉ STATE UNIVERSITY

December 2010

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ABSTRACT

MARKETING LATIN ALTERNATIVE MUSIC
THROUGH SOCIAL NETWORKING SITES

by Vanessa Ursala García

This thesis examined the marketing strategies for Latin alternative music used on MySpace, Facebook, and *Al Borde* (On the Edge). This study found that the understanding of the target demographic was important for implementing successful marketing strategies to niche audiences. Marketing Latin alternative music has not been successful at a mainstream level; therefore, marketers have targeted niche communities on social networking sites. The most dominant strategy used involved the status update feature on Facebook. It allowed musicians and marketers to communicate information and media to a large network of individuals across the country. Three other major strategies included event invitations, blogs, and the use of various types of digital media. They were also communicated through the status updates on Facebook. Finally, this thesis examined the transmission of culture, and it was found that culture was transmitted through the shared attitudes, beliefs, values, languages, and activities between the artists and the audience.

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Chapter 1 Introduction

The emergence of new media technologies, such as social networking sites, has allowed audiences to connect with music in a revolutionary way. Social networking sites have given individuals the ability to receive instant communication from their favorite artists, friends, and family. This has allowed audiences to maintain social relationships in ways never before imagined. Social networking sites have created a plethora of niche communities on the Internet. Young urban Latinos have recently carved a Latin alternative music niche on social networking sites. The development of the digital music industry has allowed individuals to create and share music instantly from any corner of the globe. As a result, social networking sites have been used as a marketing tool for marginalized music genres. Across the U.S. these music scenes have been supported and cultivated not by mainstream media, but by the niche communities within social networking sites, and the underlying relationships of its networks.

Latin Alternative music has been a difficult genre to market in the U.S. It encompasses several genres of music, blending alternative rock, reggae, ska, cumbia, afro-cuban rhythms, salsa, hip-hop, new wave, punk, and traditional Latin folk genres. However, the majority of Latin alternative music includes Spanish language rock. Its audience lives on both sides of the U.S./Latin American border and has various acculturation and assimilation levels. Many U.S. Latinos possess a hybrid identity, which includes characteristics of Latino and American cultures. Therefore, the average U.S. Latino does not fit into a single identification or marketing category.

In the past two decades the music industry has changed dramatically. The digitalization of music has diminished the album sales on which the music industry has once depended. In recent years an artist's success has relied upon a combination of ticket sales, Internet hits, radio airplay, product endorsements, and hit singles. Therefore, the popularity of an artist may not directly relate to the number of records they have sold in the U.S. or abroad. For example, while many Latin alternative artists may have a larger following in Latin America, their U.S. supporters remain strong even in smaller numbers. Many fans throughout the U.S. exist in high concentration, and remain loyal followers. While many Grammy Award winning artists in this genre have sold more records in Latin America than in the U.S., their success is not determined by their amount of record sales. The first Latino rock star, Ritchie Valens, whose seven month career included the Spanish rock hit "La Bamba," was inducted into the Rock and Roll Hall of Fame in 2001. He has been an inspiration for young Latino rockers since the late 1950's.

Although Spanish language rock music has been popular among U.S. Latinos for decades, music marketers have not known how to successfully promote this genre to its audience. Social networking sites have recently allowed artists and promoters to market this music to niche communities rather than the mainstream. A complex relationship between the artist and listener, crossing cultures and genres, is only beginning to be examined.

Purpose of the Study

The purpose of this study is to examine the marketing strategies implemented on social networking sites that target bilingual and bicultural Latin alternative music listeners. The theoretical foundation of the uses and gratifications framework was applied to this study of music marketing though online social media. The study also examined uses of social capital, the Latino market, and the Latin alternative music genre. In addition, because much of the existing literature on the Latin music industry has included the understanding of Latino identity in its marketing practices, this study will take a secondary examination of the transmission of culture through social networking sites.

To understand the uses and gratifications of social media music marketing, a triangulation study was conducted using two research methods. Qualitative interviews were conducted among twenty individuals, including musicians, marketers, and listeners of Latin alternative music. A content analysis of ten artist profiles and marketing strategies on MySpace, Facebook, and Al Borde was done. Al Borde is a website dedicated to marketing Latin alternative music to U.S. Latinos.

This thesis will begin with the theoretical literature of the uses and gratifications theory, in addition to how it has been applied to social networking sites. In addition, the literature will discuss an overview of social networking sites and social capital. Corporate music marketing strategies implemented in social networking sites

will be discussed, followed by the advances of the digital music industry and music culture.

Chapter 2 will include literature regarding the Latino market, the Latin music industry, and the challenges of marketing Latin rock music in the U.S. Although this study aims to examine the marketing strategies of Latin alternative music social networking sites, an understanding of the complexities of the Latin music industry must be understood from a marketing and ethnomusical perspective. Much of the literature on the Latin music industry places a strong emphasis on understanding the multifaceted musical hybridity of Latin music in order to gain a strong perspective of its past, current, and future marketing strategies.

Chapter 3 will include a description of the research methods conducted in this study. Chapter 4 will discuss the results of the data collected. The information collected in the interviews and content analysis will be triangulated against each other to determine what the dominant marketing strategies were on the social networking sites examined. Finally, Chapter 5 will include a discussion of the data collected, recommendations for future research, and the limitations of this study.

Chapter 2 Review of the Literature

An examination of the theoretical framework of the uses and gratifications theory is important to understand the function of social networking sites as it relates to Latin alternative music marketing on social networking sites. The literature regarding social networking sites will be explored, followed by an overview of past studies that investigated music marketing through social networking sites. The literature discussing U.S. Latino demographics will be introduced, followed by existing literature pertaining to the Latin music industry.

Uses and Gratifications Theory

The uses and gratifications theory seeks to explain how, why, when, and in what manner audiences use mass media (Fortunado, 2005). This theory focuses on the wants and needs of audience members and examines how they take an active role to seek media and interpret its content (Fortunado, 2005). This theory focuses on media use by audience members, rather than examining the effects of media use by audiences (Fortunado, 2005; Katz, Blumer, & Gurevitch, 1974). The uses and gratifications approach suggests that audience members hold an active role in choosing media that fits their needs and gratifications (Katz et. al., 1974). The uses and gratifications approach "represents an attempt to explain something of the way in which individuals use communications, among other resources in the environment, to satisfy their needs, and to achieve their goals" (Katz et al., 1974, p. 21). Individuals choose certain media for various reasons based on their expectations and desires (Fortunado, 2005). Participation

in mass media use is also derived by varied social and psychological factors (Katz et al., 1974). These factors include the use of media as social engagement, such as individuals spending time with friends and family while going to the movies (Katz et al., 1974). Therefore, the process of media selection is concerned with:

> (1) the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement in other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones. (Katz et al., 1974 p. 510)

According to McLeod and Becker (1981), audiences are active participants whose media use is goal directed because it fulfills various needs. If asked, individuals can explain their reasoning for media use (McLeod & Becker, 1981). Fortunado (2005) explained that audience gratifications lie in "media content, exposure, and the social context in which exposure takes place" (p. 27). Accordingly, the uses and gratifications approach examines what individuals do with the media they decide to use. Therefore, audience members act as active participants to satisfy their needs, attitudes, and beliefs (Fortunado, 2005).

According to Fortunado (2005), this creates interdependent relationships between the audience and the mass media because the mass media holds resources which are desired by the audience. Furthermore, audiences use the media to satisfy their need for information, entertainment, and social relationships (Fortunado, 2005). Additionally, Katz et al. (1974) stated that the uses and gratifications theory creates a challenge for media producers to create content sought by audience members.

Urista, Dong, and Day (2009) adopted the psychological perspective of the uses and gratifications approach from Katz et. al. (1974). They explained that individuals use the mass media to fulfill their wants and needs (Katz et al.,1974; Urista et al., 2009). Urista et al. (2009) explained that media use is determined by an individual's need and motivation to communicate, their psychological and social environment, the mass media, useful alternatives of media use, communication behavior, and the effects of that behavior.

The uses and gratifications of social networking sites. The emergence of new media technologies has given rise to the application of the uses and gratifications theory and social networking sites. According to Urista et al. (2009) "members use social networking sites to experience selective, efficient, and immediate contact with others for their (mediated) interpersonal communication satisfaction and as an ongoing way to seek the approval and support of other people" (p. 226).

In a study conducted by Raacke and Bonds-Raacke (2008) of college age students who were users of MySpace and Facebook, the researchers found that a significant number of students used these sites daily for various social needs. This use included keeping up with old and current friends, posting and viewing pictures, making new friends, seeking out old friends, learning about events, posting social functions, and feeling socially connected (Raacke & Bonds-Raacke, 2008). They found an equal number of men and women partook in social networking activities, which held true for most other ethnic groups (Raacke & Bonds-Raacke, 2008). The researchers also found

that the use of social networking sites had a direct impact on individuals' state of social well being. (Raack & Bonds-Raacke, 2008).

In a similar study conducted by Urista et al. (2009), the researchers found that young adults used social networking sites to satisfy their wants and needs. Because individuals have a desire to maintain and develop relationships, users enjoyed the popularity and convenience of sending messages and finding answers to various social questions (Urista et al., 2009). Furthermore, Kayahara and Wellman (2007) claimed that the examination of the web through the uses and gratifications perspective has allowed the researchers to examine the characteristics of the media and the user. This includes the social, environmental, and skill level factors of the individual (Kayahara & Wellman, 2007).

With the rise of new media technologies, this theory has recently been applied to the use of social networking sites. Researchers have found that audience members use social networking sites to satisfy various social wants and needs, which are gratified by active participation (Karahara & Wellman, 2007; Raacke & Bonds-Raacke, 2008; Urista et. al., 2009). These wants, needs, and gratifiers include audience members' state of social well being, the need to connect with existing friends, to seek out old and new friends, to post and look at pictures, and to become informed on events and post social functions (Karahara & Wellman, 2008; Raacke & Bonds-Raacke, 2008; Urista, Dong, & Day, 2008).

Raacke and Bonds-Raacke (2008) stated that online communication creates relationship building, which improves communication between users, and consistently records male and female generational differences in online communication. Moreover, Raacke and Bonds-Raacke (2008) declared that further research needs to go into the areas of social networking sites in regards to the use among college students, characteristics of the typical user, as well as the personal and social needs obtained from the use of these sites.

Web 2.0

The term *Web 2.0* emerged in 2004, and while there is no agreement of its definition, it has been loosely defined as an upgraded form of the Internet (Beer, 2009). Through web 2.0, individuals have had the capability to communicate with one another and contribute content to the web in a collaborative process (Beer, 2009). This content has been shared in a virtual community where users could comment on each other's contributions, such as pictures, blogs, personal web pages, or music (Beer, 2009). Web 2.0 is not tied to desktops; it is also accessible through mobile devices and can be accessed from almost anywhere at any time. According to Beer (2009), there are four types of web 2.0 applications: wikis, folksonomies, mashups, and social networking sites.

Social networking sites. Boyd and Ellison (2008) defined social networking sites as:

> Web-based services that allow individuals to (1) construct a public or semi-public profile with a bounded system, (2) articulate a list of other

> users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. (p. 211).

Raacke and Bonds-Raaacke (2008) described social networking sites as "virtual places that cater to a specific population in which people of similar interests gather to communicate, share, and discuss ideas" (p. 169). Beer (2008) described social networking sites as places that have allowed individuals to create online profiles that contain information about themselves with pictures, blogs, descriptions, biographical information, preferences, lists of friends, and interests. Through social networking sites, individuals have had the ability to socialize with their own local friends in the real world and network with new or didtant ones virtually (Beer, 2008). However, research suggests that social networking sites, such as Facebook, are primarily used to maintain offline relationships and connections rather than meeting new people (Ellison, Steinfeld, & Lempe, 2007). Social networking sites have allowed individuals to keep in touch, arrange plans to meet for an event, or discuss topics (Beer, 2008). Social networking sites are community networks that rely on electronic and face-to-face interaction and facilitate physical presence and group interaction (Cerulo, 1997).

Although social networking sites have recently increased in popularity, their presence on the web initially appeared in 1997 (Boyd & Ellison, 2008). The first recognizable website was SixDegrees.com, which allowed users to create profiles, list friends, and view friends' lists (Boyd & Ellison, 2008). The main feature of the website was to allow individuals to connect and send messages to one another (Boyd & Ellison,

2008). However, users on the site did not have a large network of friends online, which eventually lead to the site's demise (Boyd & Ellison, 2008).

Most social networking sites allow individuals to stay in touch with pre-established networks, while others allow strangers to meet based on their interests (Boyd & Ellison, 2008). The types of social networking sites that exist vary and can serve various niche communities based on their political views, common language, sex, religion, and nationality (Boyd and Ellison, 2008). In addition, sites vary with the type of applications included, such as blogging, photo and video sharing, mobile connectivity, and instant messaging (Boyd & Ellison, 2008). While most of these features are standard on many social networking sites, they were virtually non-existent in the early years (Boyd & Ellison, 2008).

Boyd and Ellison (2008) identified the communicated social network as a fundamental element in social networking sites and asserted that user profiles are the foundation of social networking sites. When individuals join a social networking site, they are asked to identify people that they are associated with using terms like *friends*, *contacts,* and *fans* (Boyd & Ellison, 2008). A fan is a one-directional tie that has confirmed friendship and is often used by musicians (Beer, 2008; Boyd & Ellison, 2008). Individuals can leave public messages, called *comments,* on an individual's page or send private messages much like e-mail (Boyd & Ellison, 2008).

MySpace. Launched in 2004, MySpace was created in Santa Monica as an attempt to compete with Friendster, Xanga, and AsianAvenue (Boyd, 2006; Boyd &

Ellison, 2008). Indie rock bands were among the first users to switch from Friendster to MySpace and encouraged other users to join the site (Boyd & Ellison, 2008).

Bands from Los Angeles created profiles, and local promoters utilized MySpace to advertise VIP passes to trendy clubs (Boyd & Ellison, 2008). In addition, the relationship between the bands and their fans allowed MySpace to expand beyond the transitioned Friendster users (Boyd, 2006; Boyd & Ellison, 2008). Boyd and Ellison (2006, 2008) went on to explain that "the bands-and-fans dynamic was mutually beneficial: Bands wanted to be able to contact fans, while fans desired attention from their favorite bands and use Friend connections to signal identity and affiliation" (Boyd & Ellison, 2008, p. 217).

MySpace set itself apart from other social networking sites by continuing to add personalization features based on user demand (Boyd, 2006). This allowed individuals to input HTML code into their pages to create personalized layouts (Boyd, 2006). In 2004, MySpace grew larger with its fledging teenage demographic, who was attracted to the personal connection with bands or recruited by family members (Boyd & Ellison, 2008). As a response to this growth, MySpace altered its policies and allowed minors to join the site (Boyd & Ellison, 2008). Three separate populations formed on the social networking sites: "musicians/artists, teenagers, and the post-college urban social crowd" (Boyd & Ellison, 2008, p. 217).

Facebook. Launched in 2004, Facebook was created exclusively for Harvard University students (Cassidy, 2006; Ellison et al., 2007). The site gradually supported

users from other colleges (Boyd & Ellison, 2008). In 2005, it accepted high school students and, in 2006, opened its membership to the general public (Urista et al., 2009).

By 2007 Facebook had over 21 million users and generated 1.6 billion page views per day (Ellison et al., 2007). In 2006, Facebook was used in over 2,000 colleges in the U.S. and was the seventh most popular website on the Internet.

The interface has included walls, blogs, bulletins, profiles, and photo albums (Beer, 2009; Boyd & Ellison, 2008; Urista et. al, 2009). Comments are posted on a user's wall by friends and are viewable on the user's network (Beer, 2009; Boyd & Ellison, 2008; Urista et al., 2009). The blog section has allowed individuals to post their thoughts and feelings and to communicate information to a wide assortment of individuals (Boyd & Ellison, 2008; Beer, 2009; Urista, Dong, and Day, 2009).

Al Borde. Al Borde is a site that has targeted U.S. Latinos between the ages of 18 and 35 who listen to Latin alternative music (Al Borde, 2009). It originally began as a magazine, and has claimed to be the leading Spanish language media outlet for the past 10 years in the U.S. (Al Borde, 2009). The site has attempted to break down stereotypes of the average Latino:

> Not every Latino shaves his head, wears baggy jeans, or likes to dance salsa and reggaeton. Step into any high school or college campus across the United States and you'll find that much of today's Latin youth does not fit neatly into any one category. Our consumers are heavily influenced by the "alternative" lifestyle, they equally embrace an eclectic mix of styles and genres. (Al Borde Media Kit, 2009, p. 7)

Al Borde has stated that its site is committed to promote quality content that is a reflection of the Latin alternative, indie, and urban lifestyle (Al Borde, 2009). Al Borde (2009) has claimed to offer live events, web, digital media, and mobile connectivity to U.S. Latinos. The site contains a calendar of events, which has included a schedule of touring bands in U.S (Al Borde, 2009). In addition, Al Borde contains a list of radio stations around the country that play Latin alternative music (Al Borde, 2009). Furthermore, Al Borde has allowed users to create online profiles to communicate with individuals of similar interests.

Social capital. Bourdieu (1985) defined social capital as "the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of a mutual acquaintance or recognition" (p. 249). Portes (1998) stressed the importance of Bourdieu's definition and stated that individuals receive certain benefits through their participation in a group. Social networks must be tactically manufactured toward the relationship of established groups in order to receive benefits that the group may have to offer (Portes, 1998). The types of benefits that individuals may acquire include economic resources, increased cultural capital, and increased institutionalized capital, such as access to organizations that grant certain credentials (Portes, 1998).

Furthermore, the role of social networks in ethnic businesses and niches are important (Portes, 1998). For example, members within enclaves can acquire access to

employment through social networking (Portes, 1998). These enclaves teach individuals job skills, help secure employment, and oversee their skills (Portes, 1998).

Sargent (2009) focused on three types of social capital used by musicians in their endeavors to reach larger audiences: Local social capital, maintained social capital, and subcultural social capital. Many small scale music organizations have used the Internet to connect with larger networks of support. (Sargent, 2009). Internet technologies have allowed local music scenes to aquire social capital by networking with friends in distant locations and within niche music scenes across geographic locations (Sargent, 2009).

Local social capital. Internet communication technologies have been used to promote the local music scene with the belief that an audience out there would become aware of their music (Sargent, 2009). LB, a songwriter and performer interviewed by Sargent (2009), illustrated how his efforts in creating promotional media material for C-Fest.org were geared toward the promotion of the local music scene (2009). The mission statement for the festival's MySpace page stated:

> My primary goals are to help our talented area bands network, and provide them with the best tools to help them promote themselves and future incarnations of this event...Through the combined strength of Charlottesville's own bands, [sound] engineers, photographers, and videographers we will solidify and shed light on the entirety of one of the best music scenes on the east coast - bar none. (Sargent, 2009, p. 475)

In Sargent's interview (2009), LB believed Charlottesville's music scene rivaled that of New York City in quality. The artist promoted their festival in hopes of gaining national recognition for their local music scene (Sargent, 2009). Photographers and

videographers used digital media to document and market the event, which exclusively featured Charlottesville artists (Sargent, 2009). The result of their efforts increased the awareness of the music scene and invigorated a network of musicians, supporters, and promoters (Sargent, 2009).

Maintained social capital. Maintained social capital is a recently developed form of capital created by social networking sites (Ellison et al., 2007). It has allowed users to maintain loose ties with members of their network in cities throughout the country (Ellison et al., 2007). Artists interviewed in Sargent's (2009) study maintained contact with artists in New York, Atlanta, Washington D.C, Baltimore, and Philadelphia. Artists maintained their social capital by communicating through the Internet and sharing digital media with other artists in hopes of securing performances and assemble audiences (Sargent, 2009). Artists created MySpace profiles and posted music reviews, local press clips, and show announcements (Sargent, 2009). This gave Charlottesville artists exposure and presence over the Internet and linked themselves to other cities (Sargent, 2009).

Subcultural social capital. Artists who lacked a relationship in their local music scene because their genre was marginalized, ignored, on unknown cultivated subcultural social capital (Sargent, 2009). Artists used this form of capital to promote themselves to a specific music scene over geographic distances (Sargent, 2009).

Social Networking Sites and Music Marketing

According to Beer (2008), the online profile has become the commodity of web 2.0 because users have engaged in the production and consumption of online profiles (Beer, 2008). Social networking sites and web 2.0 applications are not completely free and unlimited social products (Beer, 2009). They contain specific infrastructures, restrictions, and self-governing powers (Beer, 2009).

In 2008 Beer conducted a content analysis of the musician Jarvis Cocker on MySpace. He applied the uses and gratifications theory to his study to understand the relationship between the musician and the fans (Beer, 2008). Building on emerging sociological theory, Beer (2008) adopted the method used by Lash and Lurry (2007), which follows the object of study to develop a sociology of it. Beer's (2008) purpose of this approach is to "investigate...how it is that the objects of the global cultural industry may come to act as life-forms, give faces to animate the markets of the global culture industry" (Lash & Lury, 2007, p. 19).

According to Beer (2008) these objects have a life that can be tracked to understand the relationship between culture and capitalism in the present day. Objects of contemporary culture were tracked as they move and transform through the media (Lash & Lurry, 2007). Beer (2008) described Jarvis Cocker as a product of global culture industries that animates global markets, and can be followed through web applications. Beer (2008) treated his article of web applications and user-generated content as an archive of massive data that sociological analysis can be drawn from.

The changes to digital music reproduction and distribution technologies have tested the music industry ("From major," 2008; Montgomery, 2007). The strides of emerging technologies have allowed individuals to create and distribute music from any corner of the world regardless of social status (Sargent, 2009). Nonetheless, this phenomenon is only beginning to be studied empirically (Sargent, 2009). Sargent's study (2009) was built upon past research that had examined the role of emerging technologies and how it had affected the organization of cultural production (Beer 2008; Hargittai & Walejko 2008; Jones 2002; Perrow 1986; Peterson & Berger, 1975).

Sargent's 2009 ethnographic analysis of an American college town in Charlottesville demonstrated how local musicians used social networking sites to increase their existing social networks of support in their aspiration to reach larger audiences. Sargent (2009) interviewed 60 musicians and demonstrated how they cultivated audiences through their use of online social media. Musicians were able to create a fan base by gathering social capital that was exchanged on and off-line (2009). The musicians interviewed included hip hop artists who once had a fan base from their social ties at a local college (Sargent, 2009). Their social capital dwindled when their friends moved away after graduation (Sargent, 2009). Sargent (2009) claimed that their fall in local social capital was twofold: their lack of local social capital, which aids in the production of a music scene, and the strong reputation Charlottesville holds for its well fortified roots-rock, punk, and metal scene.

As a result, venue and mainstream press support did not exist in Charlottesville for hip hop artists (Sargent, 2009). In contrast, Charlottesville hip hop artists have maintained strong support in other cities such as New York, Atlanta, and Washington D.C. through their use of online social media (Sargent, 2009). For example, Stack Boy hip hop artists acquired hundreds of thousands of plays on their MySpace pages, but experienced difficulties in acquiring local support, obtaining access to local venues, press, and university audiences (Sargent, 2009). Chytist, another Charlottesville hip hop artist, had not been featured in the local media, nor did he perform at local venues, yet his MySpace page contained over 2,000,000 plays (Sargent, 2009). Despite their obstacles for gaining recognition by locals, they strived for national recognition of hip hop in Charlottesville, rather than moving to other cities with an established scene and better opportunity (Sargent, 2009).

According to Sargent (2009), digital music file sharing and social networking sites "have created a grassroots diffusion of music production (Sargent, 2009, p. 475). This has allowed musicians and audiences to build music scenes in places that lacked access to music institutions and establish scenes that had previously been ignored or unknown (Sargent, 2009).

Social networking sites, music, and corporations. In 2008, MySpace Music launched a joint venture with major music labels that would include advertising, sponsorship, paid song downloads, ringtones, concert ticket, and merchandise sales (Klassen, 2008). McDonald's, State Farm, and Toyota were among the first advertisers to

sponsor the deal (Klassen, 2008). The music industry hoped to bolster its declining revenue by partnering with MySpace and take advantage of its 35 million music fans (Klassen, 2008). This would include free digital downloads, limited time entire album downloads, and customizable playlists (Klassen, 2008). Advertisers who sponsored artists also benefited by the exposure they gained from the music fan market (Chmielewski, 2009). Since its launch in September 2008, the number of visitors increased almost 200% (Chmielewski, 2009).

In 2005 MySpace was purchased by Rupert Murdoch for $580 million because he viewed it as an excellent content distribution tool (Klassen, 2005). MySpace then focused itself to increase the music experience that they could offer, which included teaming with record companies, advertisers, and corporations (Klassen, 2005). This included the creation of web episodes of Fox's *Family Guy* because it was a favored show among MySpace users (Klassen, 2005).

In 2009, MySpace planed to buy the Internet music service iLike, estimated at $19 million, which has allowed users to recommend songs to other users and is also a favored application on Facebook (Chmielewski, 2009). With iLike, users can post playlists, concerts they plan to attend, discover new music, and are referred to an online store (Chmielewski, 2009).

Digital music industry. The digitalization of music has opened a new door for consumers to gain access to music, whether they download an album on iTunes or pirate it off the Internet. This shift has offered many musicians a new marketing tool through

the use of social networking sites, and has captured a larger audience with the potential of obtaining fans globally (Beer, 2009; Sargent, 2009). Through social networking sites, artists have had the ability to top charts before their albums hit the stores (Beer, 2009). Chart regulations are now including virtual sales (Beer, 2009). Individuals have been able to use applications such as YouTube, MySpace, and Wikipedia to gain access to information such as personal histories and concert clips (Beer, 2009). The process of obtaining information about a particular artist is much easier than it has been in the past (Beer, 2008).

Changes in music culture. In recent years there have been significant changes to the music industry (Beer, 2008, 2009; Sargent, 2009). The consequences of this shift have included the death of the CD, the rise of music pirating through digital file sharing, the reorganization of the music industry, and the democratization of music distribution toward decentralized models (Beer, 2008). In this digitalized age a far greater number of aspiring musicians can take the virtual stage (Beer, 2008). Despite the stability of CD album sales, there is a shift toward digital music consumption (Beer, 2008).

Music albums no longer need to be in a physical format to be included in chart sales; album downloads are counted in chart position as well (Beer, 2008). For example, in the UK the band Koopa entered the top 40 without having a record contract (Beer, 2008). Illustrations such as this have caused the music industry to become at odds with pushing the mainstream on to society when the Internet offers a plethora of alternative music choices.

Web 2.0 has aided in the shift of music culture as people socialize with pop stars' social networking sites, such as Myspace and Facebook (Beer, 2008, 2009). Music performers with online profiles have become part of the flow of social networking sites by updating their profiles, adding friends, and posting music (Beer, 2008, 2009; Sargent, 2009). This has allowed the audience to communicate directly with the performer (Beer, 2008). In many cases, record companies have maintained popstar profiles as a form reorganizing the music industry (Beer, 2008; Leyshon, Webb, Fench, Thrift, & Crew, 2005).

Performers have gotten closer to their audiences through social networking sites. The change in music culture has lead individuals to become online friends with popular musicians (Beer, 2008). It has also given friendship a broader definition, as over 60,000 people are friends with Jarvis Cocker (Beer, 2008).

Jarvis Cocker's MySpace has been described as a gathering place for individuals who share common interests, tastes, and preferences (Beer, 2008). His page has brought individuals together to make new connections (Beer, 2008). As web 2.0 applications have continued to move into the mainstream, operating these web applications have become important to distribute and consume music (Beer, 2008, 2009; Sargent, 2009).

According to Beer (2008), there has been a reconfiguration between the relationship of the audience and the performer that should become included into the agenda of cultural studies and sociology. Online friendships may have no relevance in

the proximity to pop stars, but the motivated connections are in the live performances, record signings, and recordings that the artist could benefit from (Beer, 2008).

Beer (2008) suggested the next step may be to compare important moments in music history with the academic studies of musical movements in order to understand how web 2.0 has changed the relationship between pop stars and audiences in music culture (Frith & Goodwin, 1990). Beer (2008) suggested that the difference with web 2.0 is that the shift in music culture is not analogous to any genre, style, scene, or artists; it is a platform where music movements can be made.

According to Beer (2008):

> Web 2.0 has the potential to reconfigure the cultural relations along any of theses axis. Any genre, any scene, any performer can use Web 2.0 applications to reconfigure relations with audiences. And, in fact, this is already happening. We only have to browse through the profiles of the many performers already on MySpace to see that this is the case. (p. 233-234)

Web 2.0 has challenged and disturbed the relationship and organization of music culture, including the remoteness of popstars, the practices and products of the music industry, and the manner in which music movements function (Beer, 2008). This disruption had required cultural sociology to "refresh established visions and theories of youth and music culture" (Beer, 2008, p. 234).

Further empirical detail are needed to indicate the role that music culture plays in bringing together and forging connections on web 2.0 (Beer, 2008). This can be done by following artist profiles over longer periods of time, or follow users to see how pops stars fit into web 2.0 practices (Beer, 2008). An understanding of culture in the context of web

2.0 could be better understood by applying cultural sociology to the relationship of online social networks (Beer, 2009).

Niche marketing. Emerging media technologies have given corporations an opportunity to take advantage of the various social groups created by social networking sites (York, 2009). The popularity of social media have allowed large corporations to market through niches rather than traditional models of marketing (York, 2009). Originally, corporate businesses had created products for mass appeal and national distribution (York, 2009). Advertisers have spent massive amounts of money promoting products in hopes of reaching a broad market (York, 2009). York (2009) asserted that "this age of personalized web pages, super-sophisticated direct marketing and social-media tools allow like-minded consumers to share and promote products, that traditional model is evolving at major marketers like General Mills" (p. 3). Large enterprises have created niche products rather than products for mass appeal, in hopes that a niche market will consume the product (York, 2009).

The Latino Market

Latinos are among the fastest growing minorities in the U.S. (Palumbo & Teich, 2005; U.S. Census Bureau, 2009). This has included a large number of individuals of Spanish speaking origin with various ethnicities and cultural traditions (Palumbo & Teich, 2005; U.S. Census Bureau, 2009). The United States includes various generations of Latinos; some of whom have newly emigrated, and others who have long standing roots in the U.S. (Palumbo & Teich, 2005; U.S. Census Bureau, 2009). Many Latinos

who live in the U.S. have adopted American culture, customs, and traditions, while maintaining their own cultural heritage (Palumbo & Teich, 2005).

Demographics. There has been long debate as to who Latinos are in terms of race, ethnicity, culture, and country of origin (Guadalupe, 1992; Palumbo & Teich, 2005; Thomas, 2006; Weaver, 2006). There has not been a consensus for what term Latinos use to identify themselves. In addition to *Latino*, self identifying terms include *Hispanic* and *Chicano* (U.S. Census Bureau, 2009). In 2000, the U.S. Census Bureau (2009) included 28 countries of origin when describing Latinos. Groups may self identify with one term and reject another (Guadalupe, 1992). The terms Hispanic and Latino are not a race, but comprise a mixture of Latin Americans from various countries and cultural heritages.

The common variable among these groups is the shared Spanish language (U.S. Census Bureau, 2009). In 1850 all individuals born in a Spanish speaking country were identified as Hispanic (U.S. Census Bureau, 2009). In 1950 anyone with a Spanish surname was identified as Hispanic (U.S. Census Bureau, 2009). Currently, the U.S. Census (2009) does not count Hispanic as a race, but an ethnicity in which an individual can be of any race. For the purpose of clarity, the term *Latino* will be used throughout.

According to the U.S. Census Bureau, it is estimated that by 2050 Latinos will encompass 24% of the population and are one of the fastest growing populations in the U.S. (Palumbo & Teich, 2005). However, figures may be higher than given estimates, due to the number of undocumented immigrants, which is estimated to be between five to ten million (Paumbo & Teich, 2005). In addition, a report conducted by Lynn Franco

(2004) predicted that the U.S. Latino population will increase faster than any other group in the U.S. By 2010 it is estimated that this population will have increased to 47 million, and by 2050 to 102 million (U.S. Census Bureau, 2009). Additionally, by 2010 Latino households will possess $670 billion in personal income (Palumbo & Teich, 2005).

The Census Bureau (2009) reported that 42.7 million Latinos live in the U.S., and by 2020 that number will reach 60 million. According to Andres (2008), the purchasing power of Hispanics rose to $1 trillion in 2008, with the top markets in Los Angeles, New York, Miami, Chicago, and Houston.

Consumer goods marketers have taken notice of the rising demographics and have recognized Latinos as a profitable group and invested more ad funds to target this market (Palumbo & Teich, 2005). However, costs of ad funding have been disproportionately low in comparison to population levels even though Latino households tend to be younger than the average U.S. population (Palumbo & Teich, 2005). The growing population of Latinos has given rise to their hybridity and acculturation levels of U.S. mainstream (Hernández, 2010; Palumbo & Teich, 2005).

Hybridity and Latino identity. Although Latinos have lived in the United States for many years and many are bilingual, all have not become fully assimilated into American culture (Rossman, 1994). A hybrid market has been produced out of attitudes that are not completely Latino or American, but an amalgamation of both (Rossman, 1994). The patterns of acculturation and assimilation vary between different groups of Latinos (Rossman, 1994). For example, Cuban Americans have achieved considerable

economic and political success, often a market for assimilation into mainstream U.S. society, yet many do not feel completely absorbed into American culture (Rossman, 1994). Therefore, the generational level or immigrant status of Latinos does not predict their level of acculturation (Rossman, 1994). Hernández (2010) expressed that many U.S. Latinos have a transnational identity that had blended racial and cultural characteristics. However, the cultural blending of Latinos in the United States has been unrecognized because their identities "have so often defied the neatly bounded categories characterizing the United States' bipolar racial imaginary" (Hernández, 2010, p. 3).

A study conducted by the Association of Hispanic Advertising Agencies concluded that the Latino identity is "complex, multifaceted and perhaps as fragmented as the general market" (Leisse, 2007, p. A5). Therefore, Latino identity is not restricted to language or level of acculturation (Leisse, 2007). It is an elaborate collection of interconnected values, interpersonal orientation, spirituality, and gender perceptions that change through time and are affected by various environmental factors (Leisse, 2007).

Research has suggested that many Latinos have acculturated into American society and simultaneously maintained their cultural and ethnic heritage (Birman, 1998; Palumbo & Teich, 2005; Penazola, 1994; Weaver, 2004). Penazola (1994) concluded that an individual's consumption pattern is multifaceted and included elements of both U.S. and Mexican culture, which is an accurate representation of complex cultural dynamics, marketing strategies, and individuality.

The racial hybridity of Latinos has been reflected in the musical hybridity of their listening practices (Hernández, 2003, 2010). Music is often referred to as a universal connection in which language holds no boundaries between artists and listener (Hernández, 2010). A significant amount of American rock music as been adopted and incorporated by many Latino artists (Aguilar & McCabe, 2009; Hernández, 2003, 2010). Musical influences have ranged from rock, jazz, salsa, cumbia, vallenato, and various Latin American folk sounds (Aguilar & McCabe, 2009; Hernández, 2003, 2010). Spanish rock in Latin America has been among the most popular genres of music for young audiences (Aguilar & McCabe, 2009; Hernández, 2003). Latinos in the U.S. have maintained their culture by continuing to listen to Spanish language music from both sides of the border (Aguilar & McCabe, 2009; Hernández, 2003, 2010).

Latin Music Industry

One of the most critical factors that has determined the commercial success of Latino popular music in the United States has been its placement in an industry that has continued to position its musicians and audiences within clearly defined racial and ethnic categories (Hernández, 2003, 2010). The cultural biases of recording companies have affected the structure of the music industry (Negus, 1994). Recording companies have divided their artists, staff, genres, and resources into clearly defined sociocultural identity labels (Negus, 1994). These labels have included the black, Latin, domestic, and international music divisions (Negus, 1994). However, the musical hybridity of Latin music, with its mixture of genres and languages, does not fit into any of the clearly

defined divisions that the music industry has placed on Latino popular music (Hernández, 2010).

The rise of immigration during the twentieth century attracted recording companies to market and produce music that would appeal to recently arrived Latino communities in the U.S. (Hernández, 2010). During the mid-1930's recording companies, such as Bluebird (a subdivision of RCA) and Decca, sought out music that attracted the Mexican working class in the Southwest and Texas (Hernández, 2010). This included popular accordion artists Narciso Martínez and Santiago Jímenez (Hernández, 2010). These recordings allowed migrant workers to hear music recorded by Mexican Americans on jukeboxes in bars and restaurants in their local neighborhoods (Hernández, 2010). Musicians were sought out with the aid of Latinos who were familiar with the ethnic musical practices of the community (Hernández, 2010). Although recording ethnic music was moderately profitable on a local level, recording companies were more attracted to the mainstream lucrative draw of the urban, middle, and upper-class Latin American cosmopolitan musical practices because it was accepted by non-Latino audiences (Hernández, 2010). This included much of the tropical music from Latin American and the Caribbean (Hernández, 2010).

In the 1940's cosmopolitan Latin music out of New York City gained popularity when Hollywood created musicals with Latin American themes for U.S. mainstream audiences (Hernández, 2010). This included musical styles from Mexico, Cuba, Brazil, and Argentina (Hernández, 2010). In the 1940's and early 1950's the popularity of the

mambo and cha-cha inspired many Puerto Ricans from East Harlem, also known as *El Barrio,* to perform at many Jewish-owned venues including the Palladium Ballroom (Hernández, 2010; Loza, 1999).

Two of the most successful Jewish-owned Latin record companies were created by Sidney Siegal, founder of Seeco Records, in 1944, and George Goldner, founder of Tico Records, in 1948 (Hernández, 2010; Loza, 1999). Tico Records went on to sign salsa legend Tito Puente, who has been called the "king" of Latin music (Hernández, 2010; Loza, 1999). Puente has been recognized as "the most influential artist in the development of Latin American music in the United States during the twentieth century" (Loza, 1999, p. xv).

During the 1950's and 1960's, during the emergence of rock 'n' roll and R&B, many young Mexican Americans from California became influenced by The Beatles and James Brown (Reyes & Waldman, 1998). Latinos have participated in the mainstream rock 'n' roll scene since the 1950's (Hernández, 2003). Many Mexican American musicians (also known as *Chicanos)* performing rock 'n' roll benefited from the location of Los Angeles and its proximity to mainstream U.S. popular music (Hernández, 2010). One of the most popular musicians to come from southern California was Ritchie Valens, whose popularity catapulted the Del-Fi record label (Hernández, 2010; Macías, 2003; Reyes & Waldman, 1998).

One of the main marketing challenges for Mexican American acts performing rock 'n' roll during the 1950's and 1960's was race (Hernández, 2010; Reyes &

Waldman, 1998). Many musical critics, observers, and participants had insisted that rock 'n' roll was a creation of whites, and R&B was a creation of African Americans (Reyes & Waldman, 1998). Mainstream audiences could not accept rock 'n' roll performers who were not white (Hernández, 2010; Reyes & Waldman, 1998). As a result, Mexican American rock 'n' roll musicians altered their ethnic image in order to fit into the mainstream American status quo (Reyes & Waldman, 1998). Bob Keane, who signed Ritchie Valens to Del-Fi explained:

> 'I knew that if he kept the name Valenzuela...nobody would play the record.' In his view, record executives and disc jockeys did not recognize the existence of an independent Mexican-American community whose culture was similar, but far from identical, to that of the Mexican people. And no executive believed he could sell a million mariachi records in North America. (Reyes & Waldman, 1998, p. 39)

Latino musicians were rarely recognized as Latino outside of their communities and had to pass as white or African American (Hernández, 2003; Reyes & Waldman, 1998). Chicanos were more willing to alter their ethnic identities than Puerto Ricans on the East Coast (Hernández, 2003). This allowed Chicano musicians to occasionally appear in the mainstream rock scene (Hernández, 2003). Other Chicano acts who maintained an ambiguous racial identity included Cannibal and the Headhunters, best known for their hit "Land of a 1,000 Dances," and were often mistaken as Hawaiian (Reyes & Waldman, 1998). Question Marc and the Mysterians, Sam the Sham and the Pharoes, Thee Midniters, and The Premiers altered their dress to resemble the white rock 'n' roll and African American R&B groups of the 1960's (Hernández, 2003).

However, the height of the civil rights movement caused many Chicano rock bands to embrace their ethnic identities, yet continued to welcome mainstream styles of music (Aguilar & McCabe, 2009; Hernández, 2010). In the late 1960's and early 1970's, Latino musicians, inspired by cultural nationalism, adopted ethnic band names such as *Tierra, Malo,* and *El Chicano* and changed their dress to reflect their ethnic identity (Aguilar & McCabe, 2009; Hernández, 2010; Reyes & Waldman, 1998). One of the most notable acts to emerge from this era was Carlos Santana, with his hit "Oye Como Va!" (Hernández, 2003, 2010). In 1970 he adapted the Caribbean salsa song from Tito Puente's 1963 version and catapulted the rock version to number thirteen on *Billboard's* Top 100 chart (Hernández, 2010).

In the 1970's and 1980's, rock music created by Latinos, often called *Chicano rock*, began to emerge (Hernández, 2010). In addition, rock music created in Latin America began to take shape, but has largely been ignored by mainstream U.S. audiences (Hernández, 2003, 2010). Hernández (2003) argued that "in spite of the many contributions by Chicano/as to rock, however, most of the existing histories of rock have underplayed or ignored their contributions" (p. 15).

It was not until the "Latin music boom" of the late 1990's that music created by Latinos began to appear on the U.S. mainstream market (Cepeda, 2010; Hernández, 2003, 2010).

> The growing presence of Latin(o) popular music in U.S. society has recently been in the forefront of popular culture. The mainstream popularity and visibility of Ricky Martin, Jennifer López, Marc Anthony, and Grammies awarded to Carlos Santana; the Latin Music Grammy Awards; television documentaries on Latino/a

> singers and music; and coverage on Latino/a singers in VH1 and MTV programming, all reveal a growing national and international market for Latin(o) popular music. (Aparicio & Jáquez, 2003, p. 1)

When immigration from Latin America to the United States rose in the 1980's and 1990's, the music industry began to realize the demographic and cultural shifts that took place in the United States and decided to capitalize on the emerging demands of its Latino audience (Cepeda, 2010; Hernández, 2010). In a marketing study conducted by the Recording Industry Association of America, the researchers concluded that Latinos consumed hip-hop, R&B, and pop in addition to Latin music (Hernández, 2010).

Latinos who created music in the U.S. lacked proper marketing because the recording companies who represented them did not understand the cultural distinction between Latinos from Latin America and Latinos from the U.S. (Negus, 1999). Since Latino musicians did not receive successful marketing strategies, musicians became marginalized in the mainstream media, especially if their music was in English (Hernández, 2010).

The Miami music industry became the link between Latin American and U.S. Latino artists (Cepeda, 2010; Hernández, 2010). It had become an epicenter for the Latin music industry because of its diverse transnational Cuban and Columbian populations (Cepeda, 2010; Hernández, 2010). Ricky Martin's performance at the 1999 Grammy "is often depicted as the 'beginning' of the current Latin(o) music boom" (Cepeda, p. 46, 2010). Gloria and Emilio Estefan played a crucial role in catapulting Ricky Martin's crossover appeal to U.S. mainstream audiences (Cepeda, 2010). This success was

possible through the Estefan's experience as musicians who had gained crossover appeal. Furthermore, the mainstream success of pop artists Jennifer Lopez, Marc Anthony, Christina Aguilera, and Shakira opened the doors for Latin alternative music to become noticeable on the mainstream level (Cepeda, 2010; Hernández, 2010).

The music industry has been dependent on infrastructural support, such as access to radio, performance venues, distribution outlets, and press coverage owned by non-Latinos (Hernández, 2010). Latino owned and operated music endeavors did not take place until Latino communities gained the economic strength to support media, performance venues, and record stores that served Spanish speaking customers (Hernández, 2010).

Latin alternative music. Latin rock music has been popular among Latinos for decades (Aguilar & McCabe, 2009). The term *Latin alternative* was created by record executives in the late 1990's to market a form of music that included a variety of genres such as indie rock, punk, ska, hip-hop, electronia, funk, cumbia, salsa, reggae, vallenato, and traditional Latin folk sounds (Aguilar & McCabe, 2009; Al Borde, 2009; Kotarba, Fackler, & Nowotny, 2009). Al Borde described their definition of Latin alternative music as "rock en español, latin alternative, indie, punk, ska, hip-hop, hard rock, straight out rock, intellectual rap, electronica, electro-funk, [and] maybe pop-rock" (Al Borde Media Kit, 2009, p.2).

Latin alternative music is a representation of the way that globalization has affected Latino culture (Kotarba et. al., 2009). Since this music has included a variety of

genres and languages, marketing it to the mainstream U.S. media has proven difficult, despite the long list of Grammy Award winning artists (Al Borde, 2009; Ben-Yehuda, 2007; Cobo, 2001, 2006; Hernández, 2003).

In 2001 Artista Records and BMG U.S. announced a new marketing strategy for the English and Spanish music markets (Cobo, 2001). Genres included dance, world music, and Latin alternative artists with the possibility of crossover (Cobo, 2001). They planned to promote artists who did not fit into the traditional marketplace and had not sold well in the U.S., although many have received Grammy Awards and nominations (Cobo, 2001). This campaign promoted the Columbian band Aterciopelados to mainstream and Latinos audiences (Cepeda, 2010; Cobo, 2001). Later that year Aterciopelados became the first Spanish language act to appear in *Billboard's* alternative music chart, and were named "one of the ten best bands on planet Earth" (Cepeda, 2010, p. 108) by *Time* magazine. However, when Aterciopelado's musical sales began to dwindle, Arista records ceased its promotional involvement for the band (Cepeda, 2010).

In 2006, the Latin Alternative Music Conference discussed solutions for marketing Latin alternative music to "assimilated, bilingual, or English-speaking Latinos" (Cobo, 2006, p.9). They claimed the language used to market to Latinos was not as important as the method to draw them in a culturally connected approach (Cobo, 2006). As a result, music labels have approached alternative media such as MTV Tr3s, mun2, LATV, alternative press, and social networking sites to market this niche audience (Ben-Yehuda, 2007).

The Latin Alternative Music Conference has been in existence since 2000 (“LAMC,” 2009). They have described their organization as:

> The only major conference geared towards the marketing of Spanish-language alternative music - the voice of today's Latinos. This four-day event providing networking opportunities with the genre's leading artists, label executives, journalists, managers, retailers and programmers, is the most extensive gathering of Latinos in entertainment to be offered by a music conference to date. “(LAMC,” 2009, para. 2)

Each year the conference has focused on new marketing strategies in retail, print media, advertising, technology, music, and film as a means of overcoming marketing obstacles (“LAMC,” 2009.).

As a means of overcoming marketing barriers, Al Borde launched an interactive format on its website on February 2009 (“Al Borde,” 2009). The website has included immediate access to entertainment, interviews, lifestyle news, free music downloads, concert dates, and increased fan interactivity through user profiles (“Al Borde,” 2009). Sponsors have included Toyota, RedBull, Pepsi, Jack Daniel's, Monster Energy Drink, Best Buy, AT&T, Verizon, and Wells Fargo (“Al Borde,” 2009). The site has included a combination of social networking, mobile applications, and entertainment news in view of the fact that “the major television networks, radio stations and websites rarely cover the lifestyle of truly ‘alternative’ trend-setters, we figured we would speak on their behalf!” (“About Al Borde,” 2009, para. 1).

Overview

The literature has indicated that Latin rock music has been popular among U.S. Latinos since the 1950's, although their contributions have been ignored by mainstream media (Hernández, 2010). As the population of Latinos in the U.S. has increased, the music industry has taken notice of their demands for Latin alternative music (Cepeda, 2010; Hernández, 2010).

The Latin music boom of the late 1990's increased the visibility for Latino pop artists and has opened the doors for Latin alternative musicians to gain mainstream visibility (Hernández, 2010). However, the music industry has lacked successful marketing strategies because they have failed to understand the complex cultural dynamics of Latino hybrid identity (Hernández, 2003, 2010). In recent years music organizations have used emerging Internet technologies to market their music ("Al Borde," 2009; Klassen, 2008; "LAMC," 2009; Sargent, 2009).

Marginalized music genres have used social networking sites to market their music to niche audiences ("Al Borde," 2009; "LAMC," 2009; Sargent, 2009). The artists who use social networking sites have cultivated social capital to grow their audience base (Sargent, 2009). They have marketed their music to other artists and individuals throughout the country who share similar musical tastes (Sargent, 2009). This behavior has been applied to the uses and gratifications theory (Raacke & Bonds-Raacke, 2008; Urista et. al., 2009). Researchers have concluded that individuals use social networking sites to gratify their wants and needs (Karahara & Wellman, 2007; Raacke & Bonds-

Raacke, 2008; Urista et. al., 2009).

Recently, the music industry has used social networking sites to market Latin alternative music ("Al Borde," 2009; "LAMC," 2009). Although a small amount of academic literature has begun to surface in regards to marketing music though social networking sites, studies have not been found relating this to Latin alternative music marketing. In addition, academic literature on the Latin music industry has not appeared until the 1980's (Hernández, 2003). Therefore, marketing practices of Latin alternative music and its application to emerging technologies and marketing strategies must be studied.

Research questions. By examining the music marketing practices of MySpace, Facebook, and Al Borde for Latin alternative music, this study will seek to answer the following questions:

RQ1: How does MySpace, Facebook, and Al Borde market Latin Alternative Music?

RQ2: How do promoters and sponsors use social networking sites to market Latin Alternative Music to a bilingual/bicultural audience?

RQ3: How is culture transmitted through social networking sites?

Chapter 3 Method

The purpose of this study was to examine the marketing strategies of Latin alternative music on social networking sites. Because the Latino culture was an aspect of the marketing strategies, a secondary examination of the exchange of culture was also studied. In order to understand various aspects of marketing strategies, a triangulation study was conducted. The study consisted of qualitative interviews with twenty participants, a content analysis of ten artist profiles on MySpace and Facebook, and a separate content analysis of Al Borde. The participants in the interviews consisted of musicians, music marketers, and users of social networking sites. The interviews were conducted in order to understand the marketing strategies used by musicians and music marketers. Users of social networking sites were interviewed to understand their use of social networking sites as it pertained to Latin alternative music.

Triangulation

The triangulation method applies multiple research procedures and sources of data when studying a given phenomenon (Baxter & Babbie, 2004). It allows the researcher to compare data gathered from various methods, researchers, and participants (Baxter & Babbie, 2004). Triangulation may compare experiences and observations from several informants, participant observations from different researchers, as well as multiple theories (Baxter & Babbie, 2004). In addition, Baxter and Babbie (2004) suggested that the use of triangulation has established credibility in the researcher's study. Albrecht and

Ropp (1982) stated that the use of triangulation may remove weaknesses from one method with the strengths of another.

Albrecht and Ropp (1982) asserted that triangulation allows researchers to employ both quantitative and qualitative research methods, which has allowed researchers to better understand how network patterns are performed and preserved between members of an organization. They argued that the combination of quantitative and qualitative methods "provides breadth and depth in examining relational processes and may also enable an assessment of convergent validation" (Albrecht & Ropp, 1982, p. 162).

Qualitative Interviewing

The purpose for conducting interviews in this this study was to understand how marketers and musicians used social networking sites to market music Latin alternative music, and how music listeners used social networking sites to discover new music. The researcher seeks to gain an understanding of their thoughts and feelings on the use of this tool, in addition to how it has connected individuals to the Latin alternative music genre. In addition, the researcher seeks to gain insight on the implemented marketing strategies, obstacles, and successes of marketing Latin alternative music on social networking sites.

Participants. The participants in this study consisted of twenty individuals. These participants included five unsigned musicians, five music marketers for Latin alternative music, and ten users of social networking sites. All five marketers were

Latino, contacted via e-mail, and followed up with a phone interview. The unsigned musicians were recruited from the Monterey and San Francisco Bay Areas, and were well known among their local music scene. Musicians were contacted via MySpace, Facebook, and in person for their involvement in the study.

Two of the music marketers consisted of individuals from Al Borde. One individual included its co-founder, and the other was their chief marketing manager. Both individuals were from the Los Angeles area and were interviewed over the phone.

Another marketing participant was the founder and owner/president of Nacional Records, which is a major label for Latin alternative music. Three of the ten artists in the content analysis portion of this study were signed with Nacional Records. The label also includes several Grammy Award winning artists from the United States and Latin America. This interview was conducted over the phone from New York City.

The other marketing participants included a writer and a magazine owner from *Live En Vivo* (Live Live), a bilingual music magazine from Monterey. It has covered the local music scene in the Monterey Bay, and occasionally Los Angeles, and San Francisco. *Live En Vivo* has included articles in both Spanish and English. The magazine has covered several genres of music, including Latin alternative, hip-hop, folk, metal, reggae, and rock. In addition, the magazine has included major and unsigned artists in their features.

The user participants in this study consisted of ten individuals who listened to Latin alternative music. The participants consisted of five females and five males. Eight

individuals were from the Monterey Bay Area, and two were from the Oakland area. All ten individuals were Latino, ages 18-35 years old. All of the participants were individuals who were already known to the researcher and were contacted via phone for their participation in the study.

IRB approval. A proposal to the Institutional Review Board, as well as an informed consent form, was submitted to SJSU to ensure the rights and interests of the involved participants. Interviews were conducted upon approval of the IRB. The approval of the IRB is conducted to minimize the risks of human participants and to ensure any ethical dilemmas are not experienced by them (Baxter & Babbie, 2004).

Interview protocol. A semi-structured protocol of the interview process was implemented, which included a list of preexisting open-ended questions for the participants. The order of the questions varied between participants in an effort to probe and maximize in-depth discussions (Baxter & Babbie, 2004). Additional questions were asked to participants depending on the various answers given.

The researcher communicated the purpose of the study, any ethical issues that may be involved, information regarding the informed consent form, and a brief format of the interview structure (Baxter & Babbie, 2004).

Informants were asked questions regarding their use of social networking sites as it pertained to their music listening habits. Additional questions regarded the discovery of new music on social networking sites and in general. Marketers were asked what their strategies were for marketing Latin alternative music, as well as their use of social

networking sites as a marketing tool. Musicians were asked similar questions regarding their application of social networking sites and their marketing strategies.

All of the interviews were conducted over the phone, with the exception of one, which was conducted in person. Interviews were recorded with a digital voice recorder and later transcribed by the researcher. Before each interview began, the participants were informed of their recording.

Content Analysis

The content analysis portion of this study was conducted to examine the music marketing practices on MySpace, Facebook, and Al Borde. The ten artists were randomly selected from the top rock en español artists section of Al Borde. The ten artists included Los Fabulosos Cadillacs, Manu Chao, Café Tacuba, Héroes del Silencio, Molotov, Julieta Venegas, Monte Negro, Ozomatli, Belanova, and Volumen Cero. Artist profiles on MySpace and Facebook were coded for marketing strategies, which included the use of blogs, event invitations, pictures, playlists, videos, as well as various updated information and digital media uses. Because Al Borde did not contain artist profiles, a separate analysis was conducted which examined its use of social networking sites and marketing strategies.

The sample. Ten artist profiles from MySpace and Facebook were analyzed for their marketing strategies. Due to the complicated nature of the structure of social networking sites, the unit of analysis was the section of the artist's profile. Sections of an artist's profile were given a number, preserved as a .pdf document, and coded. These

sections varied, and consisted of pictures, blogs, notes, discussions, boxes, music, video, discography, and iLike sections.

The period of the study included information posted in 2009. Content from 2008 and earlier was not analyzed because it was not perceived as a current marketing strategy. Furthermore, discussions, blogs, and comments posted by fans were not analyzed in the study because it was not a marketing strategy used by the webmaster or profile administrator.

Measures. Seventy variables were used in the analysis of marketing strategies from MySpace and Facebook. Thirty variables were used in the analysis of marketing strategies for Al Borde. Because of the changing nature of Internet websites, each page of the site was saved as a .pdf document. The page was assigned a number and coded for the section it appeared and the marketing strategy used.

The marketing strategies on MySpace, Facebook, and Al Borde that were examined included the use of blogs, event invitations, the iLike application, music listening capabilities, press releases and articles, tour dates, and music downloadability. Links that pointed to an artist's Facebook, MySpace, webpage, Twitter, ticket link, and venue were also coded as a marketing strategy. Information that pertained to an upcoming event, album release, special promotion, and invitations were measured.

In addition to marketing strategies, basic information regarding language use (English or Spanish), number of fans, page views, and biographical information was coded. The use of media in video, audio, and photographs were measured as well. Video

postings including artist interviews, music videos, and other information used to market the artist were analyzed. Photographs that included promotional pictures, concert photos, and behind the scenes images were measured. The variable for audio media measured the use of a playlist on an artist's page, and number of songs in a playlist, and full album listening capability was analyzed as well.

Analysis. The researcher was the primary coder. To establish intercoder reliability, the researcher trained a second coder. The second coder was given a sample consisting of 10% of the web content analyzed in the study, which resulted in 119 profile sections. Scott's pi was used to determine intercoder reliability. The formula used is as follows:

$$\text{pi} = \frac{\text{\% observed agreement - \% expected agreement}}{\text{1 - \% expected agreement}}$$

All of the variables measured contained a perfect Scott's pi of 1, resulting in an acceptable level of intercoder reliability. In addition, a chi-square analysis was used to test for statistical differences. The statistical program used for this study was SPSS.

Chapter 4 Results

The objective of this study was to determine the marketing strategies of Latin alternative music on MySpace, Facebook, and Al Borde. Interviews of twenty participants were conducted for the research of this study. Participants included ten listeners of Latin alternative music, five marketers, and five musicians. Interviews were conducted to examine the marketing practices of local musicians and Latin alternative music marketers. Additionally, interviews were conducted on listeners to examine their listening practices on social networking sites. The listener interviews were conducted to examine if their practices correlated with the marketing strategies of the local musicians and music marketers.

In addition to the interviews, a content analysis of the marketing strategies of ten artist profiles was conducted on MySpace and Facebook. A content analysis of marketing strategies using social networking sites was also conducted on Al Borde. The time frame of the study for the content analysis was 2009. The study examined specific strategies used on social networking sites to inform the public on an artist's music.

These strategies included the use of videos, pictures, blogs, event invitations/ notifications, and status updates. Each section of the profile was coded as an individual unit. In total, 215 sections of the MySpace profiles were coded, and 652 sections of the Facebook profiles were coded. The marketing strategies coded for Al Borde included the use of social media, videos, articles, and events. Al Borde included 316 units of analysis. Each article or video counted as one unit even though they may have been on one page.

By examining the marketing strategies of MySpace, Facebook, Al Borde, and conducting interviews, an understanding of the marketing strategies for Latin alternative music surfaced.

Analysis of Interviews

This section will discuss the responses from the interview participants. This included ten listeners, five promoters/marketers of Latin alternative music, and five musicians. The age of the participants varied between 18 - 40 years old. All were Latino except for one individual, who was Caucasian.

The listeners were asked what types of social networking sites they used, and if they applied them to listen to music or discover new artists. The researcher also asked how they discovered new music in general, and what other sites they used to listen to music. The promoters were asked what marketing strategies they implemented on social networking sites to market their artists, what sites they used, and any other marketing strategies they implemented, in addition to their target audience. Musicians were asked similar questions as the marketers.

Five listening themes were apparent in the interviews. All ten participants indicated that they discovered new music through friends and word of mouth. Seven participants indicated that they used the iLike application on Facebook to discover and listen to new music. Another seven also indicated they used Pandora Internet radio, four used MySpace, and three used the radio to listen to music online.

Musicians. Five local musicians from the Monterey Bay and San Francisco Bay areas were interviewed for this study. All of the musicians used social networking sites for their marketing. They stated that they used a variety of marketing strategies to gain an online presence and increase their audience base. Of the sites used the most, musicians indicated that they primarily used MySpace for their marketing initially. However, because of its dwindling use, they stated that they have found more marketing success on Facebook. The musicians stated that the use of social networking for their marketing purposes was the most successful marketing tool they have used to book shows, gain audience attendance, and introduce their music to new audiences.

Marketing strategies. The musicians interviewed in the study revealed an assortment of marketing strategies. The accumulation of fans for their pages appeared to be an important element of social networking sites. The musicians expressed the importance of a strong fan base attached to their profiles. According to the musicians, the number of fans an artist has on their page increases the chances of audience growth, the popularity of the musician, the potential for album sales, the increased visibility of concert dates, the likelihood of venues and promoters being introduced to the music, and the prospect for networking with other artists and promoters.

The chances of an individual continually visiting an artist's page is dependent upon the frequency of their postings. The musicians interviewed expressed that when marketing their music they often posted blogs, flyers, pictures, videos, bulletins, tour dates, and event invitations. Postings such as these automatically appeared to their

network and informed individuals of news and information, upcoming events, new albums, free downloads, new pictures, and videos. Artists stressed the importance of keeping their profile updated and continually posting new information in order to maintain an active presence on their network.

Artists interviewed also expressed several items they posted on their profiles for their marketing strategies. Musicians included links to their website, Facebook, MySpace, Twitter, YouTube, Reverbnation, iTunes, and CD Baby pages. They also indicated posting widgets containing music players and Twitter updates.

MySpace. The use of MySpace was strong among the musicians. They indicated that the profiles on MySpace were user friendly because the initial page contained a list of shows, a music player, and could include a purchase link to iTunes, Amazon, or CD Baby. Musicians asserted that their MySpace profiles were best at attracting booking agents, venues, and other musicians. They also expressed that MySpace is the first site they use to look up other artists and listen to their music. MySpace was preferred over Facebook and YouTube when looking up other artists and venues. The musicians stated that they initially used MySpace as their primary marketing tool and received much success in its use. However, the growing popularity of Facebook and the diminishing use of MySpace has lead musicians to favor Facebook over MySpace for their marketing strategies.

MySpace was initially popular as a marketing took because many of it first users were musicians who attracted fans to their pages. Therefore, a large number of users

were younger audiences that included high school and college students. MySpace did not have restrictions on joining like Facebook did in its early years. As a result, MySpace had far more users than Facebook, who had only allowed users from certain universities to join. They eventually allowed membership to high school students, and then the general public. Because MySpace had such a large number of high school and college age users on its network, it became a popular marketing tool

Facebook. The sophistication of Facebook's news feed over the information stream on MySpace has attracted musicians to use Facebook for their marketing strategies much more than in the past. Artists expressed some confusion when initially marketing on Facebook because of the different sections on the profile, and the location of the music player. However, they indicated that they are increasing its use because of its mass communications capabilities. When artists post something on their profile, it shows up in the newsfeed of their entire network. This includes event dates, pictures, blogs, and status updates that include a plethora of information and media. This had allowed the artist to maintain a much more sophisticated online presence than MySpace, which contains a limited newsfeed component.

Of the communications capabilities on social networking sites, musicians expressed the use of mass messaging as an important marketing strategy. They indicated the use of the event invitation component on Facebook to send mass invitations to their network. The invitations include a flyer, location of the venue, time, other artists performing at the event, and any other pertinent information. It has also allowed the

invitee to indicate if they will attend. A list is displayed of confirmed guests and is viewable to the artist and the public. This has allowed individuals to view who will attend the event. One musician stated that a Facebook invitation sent out displayed thirty-nine confirmed guests and forty individuals who replied maybe, which resulted in over two hundred audience members at the actual event.

Furthermore, the musicians stated that they preferred to use Facebook because many of their fans had switched to MySpace. Because the mass messaging capabilities were minimal on MySpace, the musicians felt they could reach a larger audience through Facebook. In addition, the musicians indicated that many of the fans on their pages were an older demographic of 21 and older, whereas the fans on MySpace were younger and less likely to attend events because of age or economic power.

Benefits. The musicians stressed the importance of using social networking sites for their marketing strategies. They described it as their most used marketing tool. They indicated that social networking sites have allowed them to connect with other musicians they may want to perform with, and exposed them to venues, booking agents, the media, and other individuals who can assist with their marketing. They also indicated that individuals can automatically listen to and purchase their music without attending a show. Additionally, they asserted that the use of event invitations and an online presence has increased their audience attendance and fan base.

Marketers. Five individuals who market Latin alternative music were interviewed for this study. They consisted of writers, marketing managers, a magazine

owner, and the president of a major music label that has represented Latin alternative artists. They indicated the use of social networking sites as a powerful tool for marketing musicians. Organizations that promote Latin alternative music, such as magazines and record labels, have used social networking sites to market their artists to a target demographic in lieu of mainstream marketing. They indicated that mainstream media, such as Telemundo or Univision, do not represent all generations of Latinos, and may not include enough audience members who listen to Latin alternative music. Marketers stated that the changing demographics of Latinos has lead them to seek alternative methods of marketing.

The marketers expressed that they implemented niche marketing strategies to promote Latin alternative music. Their target demographic is bilingual Latinos 18-34 years of age, who share an American experience, and listen to music that reflects their Latino heritage. A participant from Al Borde indicated that they have concentrated on the 21-34 demographic due to sponsorships with liquor companies. Promoters have marketed their artists to music magazines, websites, venues, blogs, and other online outlets that support Latin alternative music. They indicated that artists have been marketed to Latin alternative music sites such as Remezcla, Al Borde, Rockero, and the Latin Alternative Music Conference. According the marketers, these organizations have their own community of users. All of the marketers interviewed have a MySpace or Facebook account, which they have used to collect fans and post artist information on other sites that support the genre. Postings includes event dates, tour dates, free concerts, free mp3

downloads, press articles, and interviews. One informant explained that once they began marketing to their niche demographic of young alternative lifestyle Latinos, the marketing techniques are similar to those of other genres.

Social media is instantaneous. "When you have an artist being able to impact sales or fill up a venue based on a Twitter post more so than an article or visiting the 6 o'clock Univision news, that says a lot," explained one participant. Rather than mailing out a press kit with CD's and information, marketers instantly send music digitally, linking the artist's profile. They indicated the use of online social media as a highly cost effective tool, which has saved expenses on postage, CD's, and advertisements. Marketers and promoters have the ability of sending MySpace or Facebook links of an artist to other promoters around the world.

When discovering new bands, marketers indicated that they often visit an artist's MySpace page. Marketers prefer to receive an e-mailed link of an artist's MySpace or Facebook page, rather than a physical press kit. In addition to listening to an artist's music, they evaluate the number of fans, the number of plays, the number of songs posted on a playlist, and the online activity of the artist. According to the marketers, the activity of the artist often reflects their success and popularity, while artists with minimal online activity often indicate a weaker fan base.

While the marketers interviewed stated that they often used MySpace to look up artists, they stated that because the site has been declining in traffic, they are using Facebook much more in their online marketing strategies. Although MySpace has been a

strong leader in music promotion, many users have been switching to Facebook. As a result, it has become the leading platform for their marketing according to the participants interviewed in this study.

Several participants indicated that Facebook is favored over MySpace because many of its users have outgrown the type of social environment cultivated on MySpace. They expressed that Facebook has surpassed MySpace in sophistication because it has an older demographic of 27 and 34 years of age. Marketers also indicated that Facebook contained a stronger communication capability than MySpace. According to the marketers, Facebook has a quality social environment, which is attractive for the purposes of creating online presence.

One participant indicated that many users on MySpace use the service to appear romantically available, often posting provocative pictures and surveys, which ask questions such as "Do you think I'm sexy?" The participant also described Facebook as "a more grown up social networking site."

Listeners. Ten music listener participants were interviewed for this study. All informants were Latino, ranging between 18 and 34 years of age. All participants indicated that they include Latin alternative in their musical repertoire and had an account on MySpace or Facebook.

When asked how participants discovered new music, they all stated word of mouth. They indicated that they discovered new music through friends, which often

occurred when new songs were played. Four respondents stated that they look up an artist on MySpace after discovering them through word of mouth.

They indicated that rather than viewing the artist's profile, they looked up artist's on the music section of MySpace. The music section is separate from an artists profile and contains listing of an artist's albums. Users can listen to complete albums, if available, and purchase music. Additionally, MySpace contains a chart section that lists the most popular artists by genre. Participants reported that they also used the charts to look for new music.

Seven participants said that they often discovered new music through the iLike application on Facebook. The iLike application has allowed users to create playlists of songs by various artists, and has allowed individuals to instantly purchase songs, albums, and ringtones. The application has also displayed new artists similar to those in an individual's playlist and has occasionally offered free mp3's by new artists. In addition, it contains a list of local concerts from artists they like and has allowed users to post their attendance of concerts.

Furthermore, iLike has displayed chart information from Billboard, which has listed the most popular songs added to Facebook, iTunes, and Windows Media Player. It has also included the fastest spreading songs on Facebook, the fasted spreading songs by unsigned artists, and the most dedicated songs on Facebook.

Because iLike is an application, it must be added by an individual to use it. All members of Facebook do not contain the iLike application to their profile, but have the

ability to chose if they would like to add it. In slight contrast, artists may or may not post a link to their iLike application on their profile. Similarly, some artists may have music on their iLike page but do not use the application.

Seven respondents indicated that they discovered new music on Pandora Internet radio. The site has given users the ability to create customized station based on similar songs of their choosing. Because the station included artists of a similar genre in its music rotation, artists often show up in the playlist who are not known to the user. Songs can also be deleted from a station and users can adjust the station to their liking. Users can easily post songs or stations on their Facebook page, Tweet about a song they've listened to, and e-mail a song or station to a friend. Additionally, Pandora has also offered stations by genre, and recently included mobile phone listening capability.

Furthermore, three respondents indicated that they discovered new artists while listening to the radio. They stated that they listened to both mainstream radio, such as Spanish rock stations like La Kalle in San Francisco, and local radio from independent stations such as KPFA in Berkeley, and KDHC in Salinas.

Content Analysis

This section will primarily discuss the qualitative analysis of the dominant marketing strategies found on MySpace, Facebook, and Al Borde. The time frame of the study was 2009. Ten artist profiles from MySpace and Facebook were coded for their marketing strategies. This resulted in 216 MySpace web pages, 653 Facebook pages, and 316 Al Borde pages analyzed.

Although seventy variables were used in the analysis of MySpace and Facebook, this study only concentrated on the four main marketing strategies dominant in the sites: status updates, event invitations, blogs, and the use of digital media. Content that did not include dates, but were clear marketing strategies set up within the site's interface, were coded for their use as well.

A separate content analysis of Al Borde was also conducted. The content analyzed included press articles, event information, language, and the site's use of social media. This resulted in 316 web pages analyzed. Although thirty variables were used in the analysis of this study, those most dominant are only discussed.

Status updates. Status updates appeared as the dominant marketing strategy on Facebook, appearing in 41.8% of the overall study. MySpace did not contain a status update feature comparable to Facebook at the time of this study. It did contain a type of update feature that could be viewed as individuals log on to their page, but the capabilities are minimal. Status updates appeared to be the dominant feature used on Facebook for communicating information across a large network of individuals. Updates have allowed profile users to post information on their page, which is also displayed in the newsfeed of their network. Since the updates are a continual feed of information, posted chronologically, they may not been seen by all members of the network. As a result, multiple posts of the same information appeared in the status updates.

Artists can post sections of their profile that they would like users to view. This included event invitations, blogs, pictures, and text of upcoming events, and other

miscellaneous information. A list of content included in the status updates are found in Table 1. The majority of status updates included the notification of upcoming events, pictures, event invitations, artist news and informational posts, album releases notifications, and press articles.

Table 1

Status Updates in Facebook

Content	Facebook (n = 363)
Status Updates	**55.6%**
Upcoming Events	15.6
Photographs	14.2
Event Invitations	10.3
News & Information	10.1
Blogs	8.7
Album Release	6.7
Articles	6.1
Videos	5.5
Direct Ticket Links	4.9
Flyers	4.4
YouTube	4.3
Miscellaneous	9.2

Note. Miscellaneous includes artist website, interviews, Twitter links, tv appearance, ticket and album promotions, tour dates, award votes, radio promos, tour dates, film screenings, album download links, merchandise promotions, charity events, and free mp3's. Variables that were less than 3% were not included in this table.

The notification of upcoming events appeared in 15.6% of the status updates and included information on concert dates, the location of events, direct ticket links, and

flyers. The postings did not contain complete tour schedules, but stated where the artist would be performing. For example, several postings from Ozomatli stated, "don't miss Ozo tomorrow night at The House of Blues!"

Photographs appeared throughout 14.2% of the status updates. They were displayed in flyers, photo albums, articles, invitations, and blogs. The content of the photos contained concert and promotional images of the artist or band.

A variety of information was posted in the news and information updates (10.1%). This included briefs of the artist's geographic location, and special projects, such as albums or tours they were working on at the moment. Articles written about the artist appeared in 6.1% of the status updates and were already displayed in the notes section of the profile. These articles consisted of information regarding album releases, concert reviews, interviews, and cultural or community events.

Other posts included videos, some of which incorporated links to YouTube. Nine updates (2.5%) included a link to the artist's website and contained 8 Twitter links (2.1%). Other information included television features, merchandise postings, special promotions on albums and concert tickets, tour schedules, radio appearances, album download links, film screenings, charity events, and free mp3 downloads.

Event invitations and notification. The variable that measured the use of an event notification was visible in 168 (25.7%) Facebook invitations and 34 (15.7%) MySpace calendars. The Facebook invitations have allowed artists to send invitations to individuals in their network. The majority of the events appeared in the status updates, as

well as the events section. Users have the availability to post an RSVP for the event. User profiles were then displayed on the invitation and categorized by attendance. Comments were also posted in the invitation by individuals wishing to express their interest on the event. In addition, this section also included 25 pictures (15.2%), 14 flyers (8.1%), and 11 ticket links (6.1%).

The invitation feature on Facebook differed from the calendar notification on MySpace, which appeared to be very minimal in its networking capabilities. On MySpace, notifications were posted under the playlist or blog of the artist's initial page. It displayed a chronological list of shows the artist would play. Users have the option to add the event to their MySpace calendar. The events included a text web address rather than a clickable link on MySpace. In addition, its calendars did not contain any features comparable to those found on Facebook. This section included 2 photographs (.5%), zero flyers, and 2 text web addresses to a ticket link (6%).

Blogs. The results found 99 blogs posted on MySpace (45.8%), and 155 on Facebook (23.7%). MySpace blogs were centrally located in the blog section of the profile, on the initial page. Those found on Facebook were located in various sections of the profile, including the notes, boxes, and bulletins section. Table 2 indicates that the majority of the content of the blogs included artist news and updates, upcoming events, album releases, press articles, flyers, posts on various cultural and social issues, and videos.

Table 2

Blogs on MySpace and Facebook

Content	MySpace (n = 99)	Facebook (n = 155)
Blogs	**45.8**	**23.7**
News and Updates	38.9%	24.2%
Upcoming Events	12.0	12.7
Album Release	11.1	13.7
Articles	4.2	12.9
Flyers	12.0	13.7
Culture/Social Issues	9.8	7.9
Videos	5.9	5.5
Miscellaneous	6.1	9.4

Note. Miscellaneous includes links to YouTube, the artist's websites, tour dates, album download links, and special promotions.

Information regarding artist news and updates was the dominant theme of the blogs analyzed. The majority of this information consisted of upcoming events from the artist, such as concert dates, venue locations, and special appearances. In addition, the blogs also contained information on special awards, recognitions, or anniversaries the artists might be having. Other posts contained information regarding cancelled tour dates and rescheduling.

The blogs revealed various information regarding an artist's online and offline activity. This information included news and updates about artists, what projects they're working on, their latest travels, band notes reflecting on a festival, tour, or performance, upcoming releases, shows, and special events. One example included several blogs from

a member of Café Tacuba, as he painted his curiosities on the Rock and Roll Hall of Fame during a visit to Ohio.

Some postings reached out directly to their audience and encouraged members to post information on other sites regarding the artist. For example, Ozomatli included blogs that encouraged their fans to thank the *Today Show* for their appearance. They indicated that it would demonstrate to the network executives how appreciative their audience was for their appearance, in hopes of booking future events.

Album release information often included the drop date of the album, its price, a picture, flyer, and was occasionally accompanied with a download link. Many of the artists posted multiple blogs announcing their new album. This information was also displayed in the press articles posted.

The articles appeared from various parts of the world. However, a significant number of sources did not appear in the study frequently enough; therefore the sources were not coded. The most common sources appeared to come from niche sites around the world such as *BBC Mundo*, *Rollingstone Argentina*, *Terra Magazine*, *NPR Music*, *El Universol*, *MTVTr3s*, *Mun2*, *LA Weekly*, *NY Remezcla*, and *The New York Post*. These articles delved deeper into album releases and descriptions of the music. This included the process of the album creation, stylistic make up, and musical inspiration. They also included artist interviews regarding a tour, project, concert reviews, and other information.

In addition, the use of language was also analyzed in this study because it has been an important component of multicultural marketing. Table 3 shows that English was the dominant language used on Facebook in 63.4% of the overall content. Interestingly, Spanish was the dominant language used on MySpace, which appeared in 56.5% on the content analyzed.

Table 3

Language use on MySpace and Facebook

Language	MySpace (n = 99)	Facebook (n = 155)
English	31.5%	63.4%
Spanish	56.5	33.4
French	0	0.6
English & Spanish	12.0	2.6

The majority of MySpace blogs were written in Spanish. Language use of the blogs were consistent with the language used throughout MySpace and Facebook. Table 4 shows that the majority of MySpace blogs were written in Spanish (56.5%), and the majority of Facebook blogs were written in English (63.4%). French appeared in .6% of the Facebook blogs, which were used by Manu Chao. In addition, a small portion of the blogs were written in both English and Spanish.

Table 4

Language of Blogs on MySpace and Facebook

Language	MySpace (n = 216)	Facebook (n = 653)
English	39.4%	56.1%
Spanish	53.5	40.6
French	0	0.7
English and Spanish	7.1	2.6

Because this study took a secondary examination of the transmission of culture through social media, the articles and postings that appeared on the blogs were coded for cultural, social, and political issues that appeared throughout the text.

The majority of this content was posted by Manu Chao, a Franco-Spanish musician, and Ozomatli, a bilingual band from Los Angeles. Most of the blogs posted by Manu Chao included articles regarding benefit shows for socially marginalized indigenous people of Latin America. One example included a post for the cancellation of a benefit show by the artist, which followed harassment by the Mexican government. In addition, one of the postings included a video from CNN where Manu Chao discussed his musical inspiration and the choice to record in a psychiatric hospital.

A majority of the socio-cultural postings from Manu Chao included information on his latest album release, *Viva La Colifata.* The album was recorded over a five year period with patients at a Buenos Aires psychiatric hospital and has used media as a form

of therapy. The blogs that addressed the album included a link where individuals could download and pay by donation, with the proceeds going to the hospital. According to the posts, the album was created to promote the hospital, raise donations, and alleviate the social stigma of mental illness.

Many of the blogs posted by Ozomatli contained information regarding their position as cultural ambassadors for the U.S. State Department. Many of their duties for the U.S. State Department included a series of concerts, outreach programs, and music workshops for orphaned and disabled youth in Vietnam, Myanmar, and Russia. Other postings included articles of the Hispanic Caucus Gala attended by President Barak Obama and First Lady Michelle Obama, where Ozomatli provided musical entertainment. Remaining postings included information regarding a socially conscious Grammy Museum event, and a band member's feature on CNN's *Latino in America.*

Media use. Variables that measured media use were coded in this study. While most of these variables did not appear as frequently as the other marketing strategies, their use was nonetheless measured. The following results of media use discuss the dominant variables found in the study. This included pictures, playlists, and videos. While some of these features were placed in several sections of the profiles, others were limited to one or two profile sections.

Table 5 shows the dominant media content on the profiles. This includes pictures, ticket links, flyers, videos, artist webpages, playlists, YouTube links, music downloads, the iLike application, Twitter links or widgets, and event links.

Table 5

Media use on MySpace and Facebook

Content	MySpace (n = 216)	Facebook (n = 653)
Media Use	**63.4%**	**87%**
Pictures	29.4	34.5
Ticket Link	9.3	11.8
Flyer	6.5	11.7
Videos	19.9	9.2
Artist Webpage Link	6.0	7.7
Playlist	13.4	6.3
YouTube Links	5.6	4.6
Music Downloads	4.7	3.8
iLike Application	1.9	3.7
Twitter Link/Widget	1.9	3.5
Event Link	1.4	3.2

Photographs were displayed in 34.5% of the overall content on Facebook, and 29.4% on MySpace. The majority included promotional pictures, such as album covers, portraits, and group shots. In addition, many artists contained back stage photos of their tours, concerts, music video production, and worldly travels. A small number of photos included pictures with fans, and pictures posted by fans.

The majority of the videos posted included music videos and concert footage, followed by a small amount of interviews, and other miscellaneous footage. MySpace contained an extensive amount of videos in comparison to Facebook. In contrast, videos can be displayed in numerous sections of Facebook's profiles, while MySpace only contained the ability to display videos in two sections of the profiles.

Playlists were displayed throughout all ten of the artist profiles on MySpace. The player on the initial page of the profile contained a list of songs which the user can play. Additionally, entire albums appeared in the music section of MySpace. This feature allowed the user to stream entire albums posted in that section. The majority of profiles contained links to iTunes and Amazon to download.

Eight artists on Facebook displayed playlists throughout the sections of the profiles; therefore, a playlist would appear multiple times to a user navigating the profile. However, the playlists often contained a significantly fewer number of songs than MySpace.

Songs were also displayed through the iLike application on MySpace and Facebook. While many artists may have an iLike account, only profiles that contained a link to their iLike page, or displayed the player, were measured in this study. Four of the ten artist profiles exhibited the iLike application on MySpace, and in five of the ten artist profiles on Facebook. This study found iLike to be significantly more interactive than the profile playlists on MySpace and Facebook and found increased discovery of new artists by users of this feature.

Al Borde Results

Al Borde has featured Latin alternative music and media in the U.S. Much of the content on the site has offered information regarding film, fashion, music, and culture. A separate content analysis of Al Borde was conducted because the site differed greatly from MySpace and Facebook. This analysis focused on music marketing through social

media. Therefore, the results will only contain information relevant to the use of social media and music marketing on Al Borde. In addition, 316 webpages were analyzed in this study.

The use of English and Spanish throughout the website was analyzed. Table 6 shows that English was the dominant language throughout Al Borde, which occurred in 51.6% of the overall content. However, the majority of the artist articles were in Spanish, which was found in 65.6% of the content examined.

Table 6

Language use on Al Borde

Language	Al Borde (n = 316)
English	51.6%
Spanish	47.8
English and Spanish	0.6

Table 7 shows the two major marketing strategies found on Al Borde to be artist articles and the concert calendar. Other strategies included videos, events, and radio station information. The content of the articles included album reviews, upcoming album releases, interviews, music festivals, and various music news and information.

Table 7

Major Marketing Strategies on Al Borde

Content	Al Borde (n = 316)
Artist Articles	52.5%
Concert Calendar	35.4
Videos	7.6
Al Borde Events	2.5
Radio	2.0

The second major marketing strategy found on Al Borde was the concert calendar. This section contained a list of artists playing throughout the country, and included a display of the United States map. California, Texas, and Illinois were highlighted in the majority of the concerts posted. This included the San Francisco Bay Area, Los Angeles, Orange County, the Inland Empire, Ventura, San Diego, Tijuana, Houston, and Chicago. Texas included Houston, and Illinois included Chicago.

Social networking sites were displayed throughout the content of the artist articles and concert calendars. Table 8 shows the dominant social networking sites linked to the content throughout Al Borde. Many of the articles displayed a link to an artist's online profile. MySpace was displayed throughout 32.9% of the content examined. *Share* has allowed users to immediately share the content they are viewing on other social networking sites. A display of icons representing social networking sites was attached to many of the artist's articles. A user could click on an icon, such as Facebook for

example, and share that article with the user's network. *Digg* was displayed in 7.3% of the content examined. It is a social news website that allows users to vote on stories they like. Stories that display a significant number of votes are displayed on the website.

Table 8

Social networking sites linked on Al Borde

Social networking site	Al Borde (n = 316)
MySpace	32.9%
Share	12.7
Digg	7.3
Facebook	1.3
Twitter	1.3
No Social Networking Site Linked	44.5

Research Questions

An analysis was conducted to determine the marketing strategies for Latin alternative music on MySpace, Facebook, and Al Borde. It was found that the most dominant strategies included status updates, event invitations, blogs, and media use. Status updates were predominantly used throughout Facebook. Through these tools, artists were able to post a plethora of information regarding their music, tours, album releases, videos, and any other projects they were working on. Al Borde featured links to Social Networking Sites throughout their artist articles and concert calendars.

The results showed that there was a significant difference between the marketing strategies used on MySpace and Facebook, although much of the content was similar. Musicians interviewed in this study indicated that they have switched the focus of their marketing practices from MySpace to Facebook because of the many communication technologies applied to the site. The marketers and musicians indicated that a lot of their marketing success has come from social networking sites. They indicated that the level of activity on their page increased their opportunities to work with other artists and book shows.

The marketers and musicians stated that they often posted blogs, flyers, pictures, videos, bulletins, tour dates, and event invitations. This allowed them to maintain an active presence online, and increased their chances of visibility. They indicated that they used social networking sites to market to their target demographic. The marketers stressed the importance of understanding their target demographic in order to implement successful marketing strategies.

Because the Latino demographic was included in this study, the transmission of culture through social networking sites was given a secondary examination. According to Morrison and Wilson (2002), culture is "the set of learned behaviors, beliefs, values, and attitudes characteristic of a social group" (p. 262). This definition also includes shared ideas and activities (Leslie & Evans, 2002). Therefore, the languages, music genre, and socio-cultural articles posted on the artist profiles are evidence of culture being transmitted through social networking sites. In addition, many of the participants

interviewed in this study indicated that they sought to acquire social capital from individuals who shared similar musical tastes to market their music. The artist profiles examined in this study consisted of Latin alternative musicians from the U.S. and Latin America. The language spoken on the sites included a mixture of English and Spanish. A common set of beliefs, values, attitudes, and activities have been transmitted through social networking sites to the 18 to 35 Latino demographic.

Research question 1. How does MySpace, Facebook, and Al Borde market Latin alternative Music?

The three social networking sites analyzed in this study used a variety of techniques to market Latin Alternative music. Status updates were the major marketing strategy found in the analysis of this study, followed by event invitations/notifications, blogs, and the use of various types of media. Although the use of digital media, such as videos, playlists, pictures, and links, appeared in 87% of the Facebook pages analyzed, this study found status updates to be used as a vehicle to display various types of media and announcements across a large network of users. Therefore, it was found to be the most dominant marketing strategy used.

Status updates. The use of status updates was found in 55.6% of the Facebook pages analyzed. MySpace did not contain a status update feature similar to Facebook during the time of this study. The type of information that appeared in the updates of the ten artist profiles included event invitations, announcements, blogs, pictures, text of upcoming events, contests, videos, flyers, and articles. The updates

served as a constant feed of information to the user network. Much of this information was placed in other sections of the profiles, but were additionally posted in the status updates. For example, many of the updates contained event invitations. Although the profiles have a specific section for these invitations, they are fed to the network through the status updates. Therefore, users may not be aware of events, or any other type of information, unless they specifically visit the artist profile. Often, artists posted identical information in their status updates at different time intervals.

The most common type of status update appeared to be the notification of upcoming events, which appeared in 102 status updates (28.1%). These postings included information on concert dates and locations. Additional information included direct ticket links, blogs, flyers, photos, event invitations, articles, album reviews, videos, news and information, and Twitter links.

Blogs. MySpace displayed more blogs than Facebook, and was displayed in 45.8% of the content analyzed. Blogs appeared in 23.7% of the overall Facebook content. Many of the blogs displayed on MySpace and Facebook contained identical content. In addition, the study found more blogs on MySpace to be written in Spanish than on Facebook.

Event Invitations and Notifications. Facebook displayed a feature that allowed users to send event invitations to individuals. These displayed the time and location of the event. They also included flyers, tickets links, and other pertinent information. Although these were contained within a section of the profile for event

invitations, they constantly appeared in the status updates of the profiles as well. This allowed the artists to display events to their entire network. MySpace did not contain an event invitation feature at the time of this study. However, a small portion of the profiles displayed a calendar of events. These allowed users to add the event to their personal MySpace calendars. In addition, the only content displayed on these calendars was a text web address.

Media Use. Photographs appeared to be the most dominant form of non-textual media used on MySpace and Facebook. The content included promotional photos such as portraits, album covers, and group photos. The remaining content included photos of concerts, tours, music video shoots, and other miscellaneous pictures.

MySpace displayed far more music than Facebook. All ten of the profiles analyzed on MySpace contained a music player that included an entire album, or a long playlist. The playlists were usually accompanied by a download link to either iTunes or Amazon. In contrast, only eight of the ten profiles on Facebook displayed a playlist that contained no more than three songs. Few of these playlists included a download link to the artist's music. Other forms of media used on MySpace and Facebook included music videos, ticket links, YouTube links, the iLike application, as well as Twitter widgets and links.

A chi-square analysis was used to determine the difference between the major marketing strategies used by MySpace and Facebook. They were grouped into four categories: Digital media use, status updates, event notifications, and blogs. Table 9

shows the results of the chi-square test. The difference between MySpace and Facebook was highly significant at $p = .0001$. This data suggests that the marketing strategies used on MySpace and Facebook are significantly different, although much of the same content has appeared on both sites.

Table 9

Chi-Square analysis for major marketing strategies on MySpace and Facebook

Marketing Strategy	MySpace (n = 216)	Facebook (n = 653)	X^2
Digital Media Use	63.4%	87%	58.830%
Status Updates	0	55.6	206.213
Event Invitations/ Notifications	15.7	25.7	9.073
Blogs	45.8	23.7	38.312

X^2 (869,1) = 38.312, p = .0001

Al Borde. The dominant marketing strategy found on Al Borde was the display of artist articles and the concert calendar. The articles included album reviews, album releases, interviews, music festivals, and other miscellaneous news and information. Of the articles analyzed in this study, 65.7% of them were written in Spanish. The majority of the articles contained a link to the artist's MySpace page. The remaining forms of social media linked to these articles were Share, Digg, Facebook, and Twitter. These

were also displayed on the concert calendar, with the exception of Facebook and Twitter. This calendar displayed performances by Latin alternative artists in Los Angeles, Ventura, Orange County, the Inland Empire, San Francisco Bay, Tijuana, Houston, and Chicago.

Research question 2. How do promoters and sponsors use social networking sites to market Latin alternative music to a bilingual/bicultural audience?

Promoters and sponsors have used a variety of methods to market Latin alternative music through social networking sites. Three marketing strategies were identified in the analysis of this study: Understanding their target demographic, acquiring social capital, and keeping the artist profile active, were the three main marketing strategies used among the marketers and musicians interviewed in this study.

Understanding the Target Demographic. Participants interviewed in this study stated that understanding the target demographic was the most important aspect of marketing any type of music to an audience. It serves as a foundation upon which marketing strategies will be implemented in future campaigns. Often times demographics change. Therefore, marketers must understand that the Latino demographic is also constantly changing and has many different sub-cultures within the entire Latino culture. According to the marketers, these sub-cultures are sometimes determined by a particular geographic location, level of acculturation, and generation.

For example, marketing Latin alternative music on *Univision* or *Telemundo* may not be quite successful because the audience tuned in to those networks is generally older

in age, doesn't listen to the music, and those networks do not contain programming attractive to the target listener.

Marketing Latin alternative music on a mainstream level will only hit a very small portion of listeners. The marketers stated that although many Latin alternative musicians are world renowned Grammy Award winning artists, mainstream marketing is not a successful strategy for this genre. They asserted that mainstream marketing has failed in the past because there has been an assumption that any marketing in Spanish will target all audiences, which hasn't always been successful. These failures were also determined by the lack of understanding of the many audiences within the Latino demographic in the U.S.

The typical demographic for listeners of Latin alternative music are Latinos between the ages of 18 and 35. These individuals are bilingual in English and Spanish and a have a certain level of acculturation that reflects their experiences as Americans and Latinos living in the U.S. In addition, these individuals are categorized as living an alternative lifestyle, meaning that they are not the stereotypical Latino and have included various forms of rock, Spanish language music, and non-mainstream hip-hop into their listening categories.

Once this particular demographic is understood, marketing can be targeted toward a niche demographic. According to the participants, niche marketing is more successful that mainstream marketing because the niche contains a highly concentrated number of individuals in the target demographic. This has allowed promoters and sponsors to target

their marketing to specific online communities, such as magazines and blogs, that promote Latin alternative music. In addition, electronic press kits or artist profiles can be sent to labels, music festivals, radio stations, venues, booking agents, the media, and any other organizations that support the music.

Furthermore, online social networking has sped up the process of discovering new music and sending information to organizations. Music can be sent instantly through e-mail all around the world. Record labels no longer need to send out demos to other companies, nor do the artists; they simply need to keep their profile updated.

Acquiring social capital. All of the musicians interviewed in this study stated that one of the most important aspects of their online success depended on their social capital and networking capabilities. Many musicians stated that they spend much time adding new fans to their profiles. More fans on their page increases the exposure they have to individuals who could potentially buy their albums or attend a show. Some musicians had indicated using automatic friend finders, a program used to automatically add new fans to their pages. Artists also stated that increasing their network often leads to networking with individuals offline who wanted to help with their promotions. Some of these individuals included other artists, writers, booking agents, venues, and graphic designers. Therefore, growing their social capital increased their chances of creating offline relationships in support of their music. Some of the marketers interviewed in this study also indicated that they observed the number, and type, of fans on an artist's page.

They indicated that a large and active fan base was an attractive quality for artists to maintain if they wanted to seek the attention of record labels and other media.

Maintaining an active profile. All of the musicians interviewed in this study indicated that maintaining an active profile was a very important marketing strategy for their music. They asserted that keeping their profile updated was a constant task they maintained in order to appear appealing to their audience. The musicians and marketers indicated that profiles with very little activity did not appear as active musicians and would appear less attractive to possible fans and networking opportunities. Maintaining the activity on their page allowed their fans to constantly visit their profile for new music, pictures, video, or events.

Much of the activity on the artist's profile pages consisted of various types of media displayed on their page. The music player has allowed users to listen to an artist's music without having to buy his/her album or attend a show. Most of the artists stated that they used iTunes and CD Baby to sell their music through their profile. The marketers asserted that having a long list of music on an artist's page was an attractive feature, often indicating that the artist is in constant creation.

Other types of media used to market the artists through their online profile included posting pictures and videos. Promotional pictures, photos of concerts, concert footage, and other types of miscellaneous videos were posted on the artist profiles. These allowed their fans to see what projects the artist has been working on. In addition, musicians indicated that they also posted links to their MySpace, Facebook,

Reverbnation, and Twitter profiles. Other links pointed to YouTube videos, various widgets as music players, Twitter synchs, and their website.

Event invitations. Many musicians interviewed in this study expressed that the use of event invitations and other mass messaging communication capabilities on Facebook were an essential component of their marketing strategy. They stated that the event invitations allowed them to invite all of the members of their network to upcoming shows they were performing at. The event invitations allow the artist to insert a flyer, ticket or venue link, and any other necessary information. The event invitations on Facebook have allowed users to RSVP for events. The event page contains a list of users that displays the status of their attendance. Therefore, users can see who will be attending the event in advance.

One musician indicated that when invitations are sent out, often times more people show who did not RSVP. The musician stated that an invitation sent out indicated that thirty-nine individuals planned on attending the event, and over two hundred audience members actually showed up.

Importance of social networking sites. All of the musicians and marketers interviewed in this study indicated that the use of social networking sites was a very powerful tool to market Latin alternative music. They indicated that it was often their primary means of marketing and relied heavily on the network they acquired to introduce music to audiences. The participants stressed that marketing through social networking sites was a key factor to their successful marketing practices and indicated

that without it, their exposure to audiences would be much weaker. They stated that because most of their listeners are constantly online, they needed to maintain a presence that would keep listeners informed on new events and music.

The participants also stated that while they had initially targeted their marketing on MySpace, they have recently switched their practices to Facebook. The primary reason for this is that much of their core audience has abandoned MySpace for Facebook. According to the participants, the target demographic on Facebook is generally older and much more mature, having the ability to attend shows and purchase music. Another reason is that there are many more features on Facebook than MySpace that can be used to market music. Musicians and marketers can send mass messages, page suggestions, event invitations, and applications such as iLike, or a music store. A combination of the instant exposure to a niche demographic and the ever evolving new media technologies of social networking sites have become attractive and successful marketing strategies for Latin alternative music.

Research question 3. How is culture exchanged and/or maintained through social networking sites?

Culture was exchanged in a variety of ways through the use of social networking sites. Culture is a set of shared beliefs, attitudes, values, and activities. Much of the content examined on MySpace, Facebook, and Al Borde was an exchange of beliefs, musical tastes, attitudes, and activities that are shared by the 18 to 35 U.S. Latino

demographic. Culture was transmitted through the language, music, socio-cultural articles, and acquisition of social capital.

Language. English and Spanish were used throughout the sites examined. Spanish appeared more than English on Facebook. In contrast, English was more visible on Facebook. Table 10 shows that the use of English and Spanish was nearly half on all three sites. This serves as evidence of marketing to a bilingual audience.

Table 10

Language used on MySpace, Facebook, and Al Borde

Language	MySpace (n = 216)	Facebook (n = 653)	Al Borde (n = 316)
English	31.5%	63.4%	51.6%
Spanish	56.5	33.4	47.8
French	0	0.6	0
English and Spanish	12.0	2.6	0.6

Blogs. Several of the blogs analyzed in this study contained articles regarding various cultural, social, and political issues. This variable appeared in 9.8% of the MySpace blogs and 7.9% of the Facebook blogs. Most of these blogs were posted by Manu Chao and Ozomatli. Many of the blogs posted by Manu Chao included articles discussing benefit shows for socially marginalized indigenous people of Latin America. One posting in particular included information written by Manu Chao about the

cancellation of a benefit show due to the harassment, and possible arrest, by the Mexican government for his outspoken criticism on the treatment of indigenous people from the Mexican government.

Other blogs included articles that discussed the release of an album titled *Viva la Colifata.* The album was recorded at a Buenos Aires psychiatric hospital, which uses media as a form of therapy for its patients. The hospital runs a radio station by its patients called *Radio La Colifata*, or "radio crazy," a name chosen by its patients. All proceeds of the album go to support the hospital. According to Chao, the album was also created to break the social stigma of mental illness.

The blogs posted by Ozomatli discussed many of their ventures as cultural ambassadors for the U.S. State Department. Many of their duties included a tour of Vietnam, Myanmar, and Russia, where they held several concerts and workshops for orphaned and disabled youth. In addition, other blogs posted by Ozomatli contained information regarding various political and cultural events attended by the band. For example, a number of blogs included articles regarding the Hispanic Caucus Gala attended by President Barak Obama and First Lady Michelle Obama. Other blogs contained articles and press releases regarding several Grammy Museum events relating to socially conscious music. In addition, several other articles were posted that announced Ozomatli's feature on CNN's *Latino in America* series.

Postings such as these allowed fans to become informed on world events, as well as social and cultural issues important to the artist. Articles, such as the human rights for

indigenous Mexicans, cultural ambassadors, and the *Latino in America* posts are issues that relate to the Latino community. Therefore, these shared beliefs, attitudes, and values are transmitted from the artist to the audience.

Niche communities. Because the artist profiles did not target the U.S. mainstream, much of the content targeted a particular niche audience. The acquisition of social capital has allowed musicians online to cultivate fans with similar interests and cultural backgrounds. The communities found in the analysis of MySpace, Facebook, and Al Borde exhibited a highly saturated niche of Latinos across the nation with similar tastes in music, ethnicities, culture, interests, and languages. These online communities gathered and disseminated information offline as well.

Furthermore, Al Borde has marketed only Latin alternative music to a vary targeted audience. This audience shares similar tastes in music. As a result messages regarding artist information, such as articles featuring music reviews and the concert calendar, have been communicated to the audience for their off line activities. Therefore, these pieces of shared interests and activities, also known as culture, have been communicated over vast distances using social networking sites.

Chapter 5 Conclusion

The uses and gratifications theory has been applied to previous research on social networking sites (Karahara & Wellman, 2007; Raacke & Bonds-Raacke, 2008; Urista, et.al, 2008). According to Kayahara and Wellman (2007), the examination of the web through the uses and gratifications perspective has allowed researchers to analyze the characteristics of the media and its users. Social media has recently been used to market marginalized genres of music (Sargent, 2009). Therefore, it is important to conduct research on the marketing strategies for Latin alternative music through social networking sites.

This thesis consisted of interviews with twenty participants, which included musicians, marketers, and listeners of Latin alternative music. In addition, a content analysis of MySpace, Facebook, and Al Borde was conducted to examine the marketing strategies on the sites. A secondary analysis examined the transmission of culture through social networking sites. The time frame of the content analysis was 2009.

Discussion

The analysis in this study found several components on MySpace, Facebook, and Al Borde that allowed marketers and musicians to promote Latin alternative music. The use of status updates and event invitations were found to be the most used marketing strategy on Facebook. The status updates served as an important messaging system because it allowed the artist to communicate information via media to a large network of individuals. This study found that maintaining an active profile with blogs, music

players, widgets, pictures, video, and links websites, YouTube, Twitter, and Reverbnation pages were an important marketing strategy. According to the participants interviewed, an active profile increased an artist's viability to potential audiences, marketers, and venues.

The mass messaging capabilities on MySpace and especially Facebook allowed musicians and marketers to promote their music to a network of listeners. This had cut down marketing costs significantly, which further increased the appeal for the use of social networking as a marketing tool. MySpace, Facebook, and Al Borde contained capabilities that allowed users on multiple social networking sites to receive updates and information about the artists. Therefore, an artist or marketer could link multiple sites of an artist profile, giving the artist a complete online presence without users having to search multiple sites for artist information.

The use of networking sites by musicians and marketers has allowed them to instantly update media on their pages, informing thousands of users instantly. The musicians and marketers stated that promoting music through social networking sites was one of their most critical marketing tools. The marketers' understanding of the target demographic was essential in creating successful marketing strategies. This allowed promoters to conduct niche marketing efforts rather than large scale mainstream campaigns, because it was more effective at targeting the greatest number of listeners.

Musicians and marketers have relied on the acquisition of social capital to support their genre and grow a fan base. Without a social network online, marketing efforts are

useless. A larger network contributes to greater exposure of music. This can lead to opportunities in which other individuals in the network may be able to assist the artist with other marketing efforts. These individuals include the press, booking agents, venues owners, other musicians, and marketers. Social networking sites have become a meeting place for other artists and marketers to network and create offline relationships for mutual benefit.

These offline relationships can be seen to result from event invitations sent throughout Facebook. While the artist profile serves as a portal for audiences to receive information, the event invitations are an online marketing effort to take the artist's network offline and into the real world. This has created a symbiosis between the artist and the audience, wherein the audience has expected the artist to keep the artist's network updated on events. The artist has relied on the audience to visit their profiles, buy their music, and attend live events. This relationship is support by the uses-and-gratifications theory. Musicians and marketers use networking sites to meet their needs for a larger audience, while audience members use networking sites to gratify their interaction with the artists online and to become updated on current events.

Social networking sites have become useful for Latin alternative music because it has been a marginalized genre. Although Latinos have made contributions to rock 'n' roll since the 1950's, their efforts have been ignored by mainstream media (Hernández, 2010). Marketing Latin alternative through networking sites has become complimentary to mainstream marketing techniques. Although all of the artists examined in this study

have appeared on the mainstream media at one time or another, marketers have stressed that Latin alternative is not suitable for mainstream marketing.

Latino groups benefit from networking sites because they have made direct connections with their audiences. They have informed them on concerts, events, and album releases. What makes social networking particularly useful to Latin alternative artists, in contrast to mainstream rock, is that they are far more persistent at sending event invitations and notifications on album releases. This is because mainstream rock has been marketed on a much larger scale than Latin alternative. These artists have maintained a level of intimacy with their audiences because they have a much smaller fan base than mainstream music. In addition, their marketing techniques are more grass roots oriented than mainstream artists. It appears as though Latin alternative music has lingered between the mainstream and the underground.

The transmission of culture is a direct result of the acquisition of social capital and the maintenance of the niche communities. Quite often, individuals of similar cultures are attracted to one another. Therefore, when artists and niche sites such as Al Borde post information on their sites, this information is transmitted to the culture, or audience, it was created for.

Culture was transmitted through the content posted on the artist pages of MySpace, Facebook, and Al Borde. All three sites exhibited the use of both English and Spanish. The content on the pages, such as music, videos, blogs, and event invitations were targeted toward the U.S. Latino demographic between the ages of 18-35. In

particular, this demographic included the non-stereotypical Latino, who includes rock, non-mainstream hip-hop, and indie fashion into their lifestyle. The stereotypical Latino has been described by Al Borde as the head shaven, hip-hop listening, Spanish speaking, thug archetype.

Contributions to the Literature

The major contribution of this study to the existing mass communication research was that it provided examples of music marketing strategies through social networking sites. This study built upon previous research on marketing music through social networking sites and marketing practices of the Latin music industry. It also contributed to the literature regarding the uses and gratifications theory applied to marketing music on networking sites. Furthermore, it increased the communications literature regarding the types of new media technologies used to implement marketing strategies online. Additionally, it contributed to the existing sociological research regarding the importance of social capital and it has been applied to networking sites.

The increasing popularity of new media technologies has expanded the application of the uses and gratifications theory to social networking sites. From the uses and gratifications perspective, musicians and marketers use social networking sites to increase and maintain their fan base. Previous studies suggested that participants who benefitted from marketing on networking sites increased their use of it dramatically (Sargent, 2009). The findings in this study were consistent with previous research suggesting that networking sites have been used to satisfy social needs, which are

gratified though active online participation (Karahara & Wellman, 2007; Raacke & Bonds-Raacke, 2008; Urista et. al., 2009).

The analysis of marketing strategies on networking sites contributed to research that examined the marketing strategies of Latin music, such as studies from Aparicio and Jáquez (2003), Cepeda (2010), Hernández (2003, 2010), and Reyes and Waldman (1994). Contributions to the field of Latin music studies have included the complexities of race and ethnicity in marketing practices. The music industry's lack of understanding the Latino audience has been the most crucial obstacle for marketing Latino music (Negus, 1994; Hernández, 2010). This study has contributed to the growing literature that has examined the marketing practices for the Latin music industry by Latinos.

According to Hernández (2003, 2010), because literature regarding Latin music began to surface in the 1980's, further academic studies should be conducted on this topic. According to Cepeda (2010), the Latin music industry and its products have become somewhat of an enigma, even to academics whose literature focused on the Latin music industry. This is because academic study has focused on ethnic musical practices, rather than the musical hybridity of rock, pop, and hip-hop that Latinos have incorporated into their music today (Cepeda, 2010).

Limitations of the Study

There were several limitations to this study. The literature regarding music marketing on social networking sites was scarce. Because of this, it was difficult to gather a foundation upon which this study could be built.

Beginning the analysis of this study, it became clear that the comments on MySpace and Facebook could not be coded because of the enormous amount posted on the profiles. More than 30,000 comments were estimated to have been posted on ten of the artist profiles on MySpace 2009 alone. In addition, while some of the comments on MySpace and Facebook contained posts that advertised artists, many of them contained postings from fans with information irrelevant to the study. Therefore, the amount of time to complete this study had to be extended to make up for the time lost coding the MySpace comments.

Further limitations included the search for record sales of the ten artists examined in this study. The researcher had planned to compare record sales of the ten artists examined in the study. However, after exhaustive research, *Billboard* informed the researcher that record sales information is proprietary and may not be released by all artists. The reasoning for this is because some artists may not have sold a substantial amount of records for a given year and do not want the information released to the public. Additionally, requests for record sales must be made to Nielsen Media Research. Requests for this information received no response.

Although the study included twenty participants, the study would have benefitted had a greater number of marketers and musicians been interviewed than the listener participants. Ten listeners, five marketers, and five musicians were interviewed in this study. While the listeners revealed information on their listening habits with Latin alternative music, the study would have revealed more information on its marketing practices.

Directions for Future Research

The lack of literature on this topic suggests that further research in this field is needed. The existing literature on the Latin music industry has only emerged since the 1980's. Because Latinos have a long history of their musical contributions in the U.S., marketing practices must be examined to understand marginalization of Latin music. Furthermore, much of the literature on Latin music has focused on its ethnic practices, and has only begun to examine marketing strategies for Latin alternative music. In addition, research would benefit other marketers and musicians interested in strengthening their marketing practices online. A greater understanding of these practices would be better understood with the expansion of marketers and musicians interviewed in the study.

Furthermore, I would suggest an analysis of Twitter, Reverbnation, Pandora, iLike, and YouTube, often mentioned by the participants in the study, to understand the communication technologies and how they can be applied to marketing strategies. Additionally, to grasp a stronger understanding of the transmission of culture, an

increased amount of literature on culture is suggested. Finally, a multidisciplinary approach must be taken from anthropology, Chicano studies, marketing, and ethnomusicology to fully understand the complex and interconnected relationships that involve marketing Latin alternative music in the U.S.

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