IDENTIDAD MUSICAL, ESTEREOTIPOS Y FAVORITISMO ENDOGRUPAL

RESUMEN

El objetivo principal de esta investigación es conocer el contenido del estereotipo de una identidad musical inducida con fines experimentales a partir de los tres géneros musicales propuestos: Reggaeton, Música Clásica y Rock; y comprobar si la identidad musical inducida y el estereotipo positivo del endogrupo son capaces de activar el favoritismo endogrupal. Se ha utilizado un enfoque cuantitativo con un diseño de encuesta transversal. La muestra del estudio es de 121 participantes, entre 18 y 70 años, 46 son hombres y 75 mujeres. Se ha creado y administrado un cuestionario de forma online recogiendo las respuestas de los participantes acerca de las variables utilizadas en el estudio: identidad musical, favoritismo endogrupal y el contenido, y valoración, de los estereotipos de los géneros musicales planteados. Los análisis han sido realizados con la prueba no paramétrica chi-cuadrado.

Los resultados muestran la preferencia de adjetivos positivos para describir los estereotipos de los géneros musicales (Reggaeton, Música Clásica y Rock). Además, los análisis evidencian que tanto la identidad musical inducida como un estereotipo positivo del endogrupo activan el favoritismo endogrupal, confirmándose las dos hipótesis planteadas. La investigación muestra que la música sí es un factor de categorización que, mediante la expresión de distintos géneros musicales, puede activar favoritismo endogrupal. Asimismo, tener un estereotipo positivo del propio grupo también activa este fenómeno. Sin embargo, en un número más elevado de lo esperado de sujetos que se identifican con el Reggaeton, pero mantienen un estereotipo negativo, no se activa el favoritismo endogrupal. Este hallazgo deja la puerta abierta a seguir indagando en futuros estudios por qué, pese a preferir incorporar la identidad musical Reggaeton a su identidad social, no la valoran positivamente ni la favorecen tanto frente al exogrupo.

Palabras clave: Identidad Social, Identidad Musical, Estereotipo Endogrupal, Favoritismo Endogrupal

ABSTRACT

The main objective of this research is to know the stereotype content of an induced musical identity for experimental purposes from the three proposed musical genres: Reggaeton, Classical Music and Rock; and to test whether the induced musical identity and the positive ingroup stereotype are able to activate ingroup favoritism. A quantitative approach with a cross-sectional survey design was used. The study sample is 121 participants, aged 18 to 70 years, 46 are male and 75 are female. A questionnaire was created and administered online, collecting the participants' responses to the variables used in the study: musical identity, ingroup favoritism and the content and evaluation of the stereotypes of the musical genres considered. The analyses were carried out with the non-parametric chi-square test.

The results show the preference of positive adjectives to describe the stereotypes of the musical genres (Reggaeton, Classical Music and Rock). In addition, the analyses show that both the induced musical identity and a positive stereotype of the ingroup activate ingroup favoritism, confirming the two hypotheses put forward. The research shows that music is a categorization factor that, through the expression of different musical genres, can activate endogroup favoritism. Likewise, having a positive stereotype of one's own group also activates this phenomenon. However, in a higher than expected number of subjects who identify with Reggaeton, but maintain a negative stereotype, endogroup favoritism is not activated. This finding leaves the door open to continue investigating in future studies why, despite preferring to incorporate the Reggaeton musical identity into their social identity, they do not value it positively or favor it as much over the exogroup.

Key words: Social Identity, Musical Identity, Stereotypes, Endogroup Stereotype, Endogroup Favoritism.

MUSICAL IDENTITY, STEREOTYPES AND ENDOGROUP FAVORITISM

INTRODUCTION

Music styles are cultural expressions that strengthen identity (Tekman and Hortaçsu, 2002). Social Identity Theory (SIT) proposes that Social Identity is "the part of an individual's self-concept that derives from knowledge of his or her membership in a social group (categorization) together with the emotional and valuational meaning associated with that membership" (Tajfel, 1981, p. 255). Thus, categorization feeds stereotypes (Mackie, 1973) and causes one to value more positively one's own ingroup members endogroup favoritism. As demonstrated by Tajfel et al. (1971), this phenomenon appears even in experimental categorization. For their part, Zillman and Bhaita (1989) showed that musical preferences affect social evaluations and Good (2016) proved that they are a facilitator of social categorization. Rentfrow and Gosling (2007) identified the stereotyping of 14 musical genres. Therefore, we define Music Identity as a type of social identity that gives rise to stereotypes of different genres and can activate endogroup favoritism.

Objective To know the Content of the stereotypes of the new musical identity (classical music, rock and reggaeton) and check if the induced musical identity and the In-group stereotype influence the activation of In-group favoritism.

Hypothesis

H₁ Induced musical Identity is expected to activate In-group favoritism.

H₂ Positive In-group stereotypy is expected to facilitate In-group favoritism.

METHOD

Participants: 121 adults between 18 and 70 years old (M=35,36, SD of 16,3) 46 males (38%) and 75 females (62%). 44 subjects identify with reggaeton, 24 with classical music and 53 with rock.

Study variables

Musical identity. Identification with the music genre of preference among those proposed: reggaeton, classical music and rock.

Stereotype. Characteristics that describe the three musical identities. Measured with the Checklist of Adjectives of Katz & Braly (1933). The content of the stereotype was obtained from the frequency of differentiation and the definiteness index (Katz & Braly, 1933). It was also assessed whether it was positive, negative or neutral.

Endogroup favoritism. Tendency to favor one's own group over the outgroup. Two measures were used: Test adaptation of the Interethnic Endogroup Bias (IEB) of Rojas, García and Navas (2003), measured on a likert scale (1=very bad to 5=very good) and Adaptation of the Minimum Group Experiment Payoff Matrix of Tajfel et al. (1971), measured through a point-spreading task, where only one choice out of three possible choices favored the ingroup.

Procedure: The questionnaire, created with the Google Forms tool, was distributed online through social networks, forums, etc.

Design: A quantitative approach with a cross-sectional survey design. To test the Hypotheses, the non-parametric Chi-square test (SPSS v. 26 statistical package) was used.

DISCUSSION

The aim of this study was to know the Stereotype content of music genres (classical music, rock and reggaeton) and to test whether induced Musical identity and Endogroup stereotype influence the activation of Endogroup favoritism. The results show that Musical identity and Endogroup stereotype value affect Endogroup favoritism. The 2 hypotheses are confirmed.

The obtained Stereotype content is in line with other studies. Rentfrow and Gosling (2007) define classical music as complex and reflective and rock as a rebellious and intense style. Regarding the favoritism activated by classical and rock identities, they agree with other studies. Tekman and Hortaçsu (2003) found that ingroup stereotypes tend to be positive and to favor one's own group. Bakagiannis and Tarrant (2006) showed that reporting that a group has similar musical preferences to one's own promotes positive relationships. An interesting finding of our study is that reggaeton Identity are the least likely to activate endogroup favoritism. However, stereotypical adjectives are positive. The relationship between self-categorization and stereotypic perception could be further investigated: Why do some subjects identify with reggaeton if they do not value them positively?

RESULTS

Table 1
Content of stereotype.

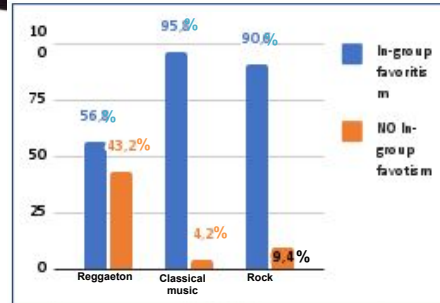| Content	Frequency	Prototypicality (%)
Reggaeton		
Rogue	73	42
Ingenious	35	20
Imaginative	33	19
Sensual	31	18
Classical music		
Intelligent	91	53
Hard-worker	79	46
Sophisticated	76	44
Calm	43	29
Rock		
Noisy	53	31
Impulsive	49	28
Warrior	48	28
Passionate	41	24

Figure 1 Significant differences were found (2 = 21.672, gl = 2, p = ,000) in Favoritism as a function of identity. The Reggaeton identity activates the least favoritism. Classical and Reggaeton both show high In-group favoritism.
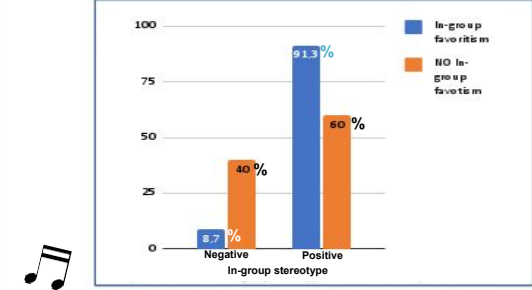

Figure 2. Significant differences (2 = 14.798, gl =1, p = ,000) were found in favoritism as a function of In-group stereotype, . Subjects with negative In-group stereotype activate Favoritism less than expected. Subjects with positive In-group stereotype do not activate endogroup Favoritism.

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