



FORRÓ OR SERTANEJO? UNDERSTANDING THE ETHNOCENTRISM OF CONSUMERS FROM THE STATE OF PARAÍBA

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ABSTRACT

This study aims to analyze the existence or the absence of ethnocentrism in consumers from the state of Paraíba (PB), Brazil, given their local musical style. Procedures of an exploratory and descriptive nature, with a quantitative approach. A survey was conducted with a sample comprising 272 respondents. The scale used was the Consumer Ethnocentric Tendencies Scale, adapted to the context studied, on a Likert-type scale with concordance items ranging from 1 to 7. The analyses were performed using SPSS Software, version 22, SmartPLS, version 2.0 M3, and R, version 3.4. It was possible to identify that the preference of people from Paraíba regarding the musical style is the forró to the detriment of the backcountry. However, the most significant frequency of responses regarding the preference for music is MPB (Brazilian Popular Music). It is possible to affirm that Paraíba people value their cultural roots. However, despite valuing forró at Festas Juninas, respondents are favorable to other styles at São João festivities. It implies that, for those who seek to preserve the traditions of local culture, a measure to strengthen ethnocentric behavior would be the creation of campaigns focusing on culture based on traditions and characteristics of June festivities as traditionally held. The application of the CETSCALE to analyze consumer's ethnocentrism of musical style and its test in a particular state in a festive and cultural context of Northeastern Brazil.

Keywords: music consumption, consumer ethnocentrism, CETSCALE.

1 Introdução

Consumer ethnocentrism can be understood as a way to preserve culture, solidarity, cooperation, loyalty, and the survival of a group (ROCHA, 2017), and, in this study, it was adapted from the general concept of ethnocentrism according to Shimp and Sharma (1987). In functional terms, consumer ethnocentrism gives an individual a sense of identity, a sense of belonging. Also, it is about understanding this specific behavior in preference to a particular type of product/service, and the case of this study in a musical style is either acceptable or not for the group to which it belongs.

These questions were raised by several northeastern musicians linked to *forró*, who criticized artists of other musical styles hired for more traditional *Festas Juninas* in Brazil, emphasizing the São João festivities of Campina Grande, PB. Among them, Elba Ramalho, Alcymar Monteiro, and Joquinha Gonzaga stood out, singers who have their origins in northeastern Brazil and are famous for singing the most played musical style in June festivals, *forró*.

In 2017, they started a campaign entitled "Return, My São João", where they criticized the increasing protagonism given to the *sertanejo* style in a context where the predominance was to be *forró*, according to the traditions related to this festivity (FREITAS, 2017). The musical style *forró* gained media attention with the work of Luiz Gonzaga, based on the imaginary of the northeastern Brazilian backlands. Luiz Gonzaga is the most famous *forró* singer and composer in Brazil, who passed away in 1989 and still has several songs among the most listened on the country's main streaming platforms. It is a portal card of values and traditions that bring in its lyrics the social dilemmas and the modernity that reaches that region at the time (VIEIRA, 2000). However, the songs in the musical style called *sertanejo universitário*, predominant in the participants' perception of this study, are characterized by easily assimilated lyrics and simple structures. It originates from *sertanejo*, which appeared in the 1910s as an urban variation, more danceable, different from the *caipira* type of music.

Based on the above, this article seeks answers for the following question: What is the behavior of consumers from Paraíba regarding their musical style and taking into account their ethnocentric values? In this sense, searching for answers to this problem, this research aims to analyze the presence or the absence of ethnocentrism of the

consumer from Paraíba before the local musical style, contributing to the construction of perception of how musical tastes can interfere in the choice of music or artist consumed, as given the tradition of the context investigated, a traditional festival in the northeast region of Brazil. The findings highlight that resistance to the entry of new styles that are different from those consumed there can occur in several regions where such festivals take place and maintain a predominant musical style. The entry of a new style can distort the event in the view of the ethnocentric consumer. The contribution of the findings is also related to ethnocentrism in the local musical culture, affecting a tradition of decades involving activism by local artists and government action.

June festivities have significant economic and social representation in northeastern Brazil. In 2019, it injected R\$ 30 million in the city of Campina Grande, with more than 1.8 million people that visited the city (ROMERO, 2019). The state of Paraíba, with its 223 municipalities, invested more than R\$ 15 million in the June festivals in 2022, according to data from the State Court of Auditors. The cities of Campina Grande, Patos, and Monteiro stood out with investments that exceeded R\$ 6 million, even after the pandemic, when the festivals could be held with proper sanitary safety measures (NUNES; CERQUEIRA, 2022). Therefore, identifying the existence of ethnocentrism can signal strategic paths in organizing the event's program and proposing offers of other cultural products more in line with consumer preferences.

2 Ethnocentrism: concept and evolution

Ethnocentrism is about a world perspective built by individuals from a set of references for their origin group and which guide their behaviors and preferences (ROCHA, 2004; BIZUMIC, 2019). Such references are constituted by traditions, customs, values, rituals, and definitions about existence, with this set of orientations being accepted and shared by the group. Thus, the concept is about a blend of feelings and thoughts referring to their group.

Such feeling becomes a pattern for social inclusion, which blooms and fills each other's ethnocentrism. According to Rocha (2017), ethnocentrism is a world perspective where a group is taken as the center of everything, and all the others are thought of and felt through their values, models, and definitions about what existence is. Thus, it corresponds to an attitude whereby their habits and behaviors are seen as unquestionably superior to others' habits and conduct. This perspective can clarify the variety

of behaviors in purchases and consumption, as this feeling reflects the preference for the consumption of products and services (RUYTER; VAN BIRGELEN; WETZELS, 1998; JIMÉNEZ; MARTÍN, 2010; BERRY, 2013). However, it may have mediators such as nationalism, ethnic positivity within the group, national positivity within the group, and prejudice against foreigners in addition to local and regional traditions (FERNÁNDEZ-FERRÍN; CALVO-TURRIENTES; BANDE; ARTARAZ-MIÑÓN; GALÁN-LADERO, 2018; BIZUMIC, 2019), which are the focus of this study.

According to Shimp and Sharma (1987), the term was introduced by Sumner in the book *Folkways* in 1906, and it had a purely sociological conceptual view. So, it only distinguished those who belonged to the reference group from the ones who did not. Regarding such distinction, what is external to the group must be ignored (JIMÉNEZ; MARTÍN, 2010; EREN, 2013), and everything different from the group tends to be seen in a prejudiced way (YE; ZHANG; YUEN, 2013). Ethnocentrism is strongly related to the aversion to ethnic groups that are foreign to one's own, a kind of devotion and cohesion that generates a feeling of superiority to what is outside (SUMNER, 1911). In this sense, many scientists assumed that the ethnocentrism dimension involves attitudes and behaviors contrary to and in favor of the groups in which it is identified (LEVINE; CAMPBELL, 1972). However, it is a concept that has come to receive a broad spectrum of applications, reaching group differences beyond ethnicity, such as gender (GRANT, 1993).

Bizumic and Duckitt (2012) highlight six dimensions to define ethnocentrism, of which two intragroup and four intergroup dimensions are: (a) Devotion, which reflects an emotional commitment to the group; (b) Group cohesion, which includes attitudes of cooperation and solidarity; (c) Preferences, related to attitudes of trust and liking; (d) Superiority, which reflects the view of feeling superior to external groups; (e) Purity, which brings attitudes of rejection; and finally, (f) Exploitation, which refers to attitudes of prioritizing one's own ethnic group's interests over others.

According to Shimp and Sharma (1987), the ethnocentric consumer understands that the purchase of imported products (or out of that context) is a harmful act, once it might bring negative implications to the domestic economy, rising unemployment rates and acting unpatriotically. Therefore, it is clear that this form of consumption, beyond helpful questions related to consumption, involves beliefs and moral values. Thus, to understand ethnocentrism related to consumption is necessary to know

the desire of belonging, which the act of consuming provides from the moment the individuals themselves feel like a member of the community, there comes a feeling of contempt to what is different or what, within their concept, threatens them somehow.

The discussions certainly got more prosperous, with the proposition of a scale, for Shimp and Sharma (1986), a Consumer Ethnocentric Tendency Scale (CETSCALE), condensed into 17 variable tendencies of consumer's attitude into possible ethnocentric behavior. This is regarded as four factors: barriers to the entrance of external products into the group, attachment to the origin group, incentives to the original group, and acceptance of foreign products.

The authors' intention upon developing this scale was to capture this tendency only in the United States. It was proved in the study made by Netemeyer, Durvasula, and Lichtenstein (1991), which highlights the validity, reliability, stability, and one-dimensionality of CETSCALE in the country. Duvarsula, Andrews, and Netemeyer (1997) found the same characteristics when studying the ethnocentrism of Russian consumers. Another study, by Chaudhry, Akbar, Rehman, Ahmad, and Usman (2011), which states in a study done in Pakistan, the CETSCALE as a well-established extent to measure the consumer's ethnocentrism tendency, as consistent as previous studies, as well as the studies by Jiménez-Guerrero, Gázquez-Abad and Linares-Agüera (2013) about veggie products, due to the production and consumption of products by consumers from Germany and Vuong and Khanh Giao (2020), found that ethnocentrism that has a positive association between the overall perceived brand and the perceived quality of the brand, as well as reduced the purchase intention of Vietnamese consumers.

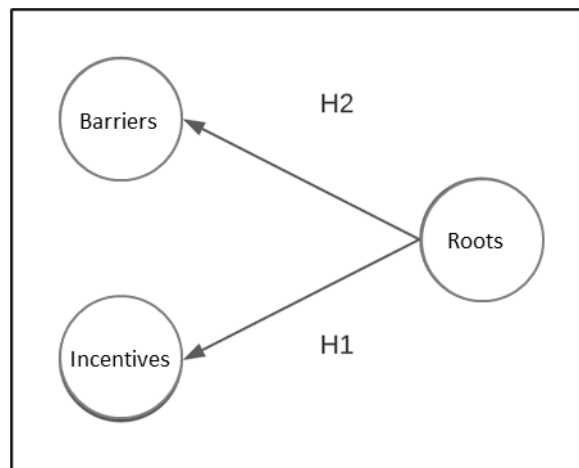
The ethnocentric attitudes are pretty noticeable when it comes to music. Although some individuals claim to like different styles of music, it is observed that there is a strong tendency to overestimate the musical style they like more, mainly when it comes to traditional cultural events. In this sense, the following topics will focus on themes related to musical consumption from an ethnocentric perspective. In this way, it is possible to bring up two hypotheses that guide this study, namely:

H1: The more robust an individual's cultural roots, the more they feel encouraged to give preference to the musical style of their region.

H2: The more robust an individual's cultural roots, the more intense their avoidance towards the musical style outside their tradition.

Thus, a theoretical model is proposed to confirm the hypotheses presented in Figure 1.

Figure 1 - Theoretic model proposed



Source: Designed by the authors (2018).

2.1 Musical Consumption

History reveals a remarkable presence of the community's orality and participation when setting beliefs, attitudes, stereotypes, and artifacts that transmit a sense of identity. In this context, about music, there was no explicit separation between those who wrote, performed, sang, and, therefore, produced songs. Those songs would be used exclusively for entertainment and educational purposes (IAZETTA, 2004).

Due to the press, and later to Information and Communication Technologies, the restriction and *in-loco* orality allowed the reproduction and mass propagation of people's cultural elements (SHAW, 2004). The music, seen here as a cultural product due to being a representative icon of the elements that manifest people's identity (SHANKAR, 2000; RICE, 2007; DE AGUILERA; ADELL; BORGES-REY, 2010), came to have a more excellent economic value and a lower aesthetic value, before becoming merchandise, art needed to be materialized in a potentially marketable product.

The recording industry turned collective entertainment into symbolic products such as tapes and records (LP, CD, DVD) and promoted artists and concerts in what was called "attention economy" (DE AGUILERA *et al.*, 2010, p. 37). Since it got easier

to have musical production in private studies, and also thanks to a more outstanding reproduction in digital form, CDs and DVDs faced a market downturn due to piracy, so they are now seen as business cards for companies that wish to disclose their services and attract people to concerts and popular parties (JUNIOR, 2006; CASTRO, 2008; LIMA, 2011).

Here, in the music market, the same rigor of great recording companies concerning melodies as well as lyrics is not necessary anymore, so "[...] promoters of commercialized fun wash their hands by saying that they are giving people what people want" (ADORNO; HORKHEIMER, 1986, p. 136). According to Régis (2007), it has changed from mass culture to 'media culture', that is, market culture multiplies employing the most mixed media, changing habits and dictating fads and tendencies concerning music, dance, cuisine, and other cultural artifacts, having capitalistic intentions most of the times. This reality is observed in Brazil, as seen in the following topic about Brazilian music.

2.2 Brazilian Music

Music envisages a nation's history, being an essential component of humanity's culture and an inexhaustible source of investigation about identity. Besides music, the body itself is a cultural display. Darido (2002, p. 150) points out that "the body is a culture's expression. Body movements and gestures are created and recreated by culture, amenable of being transmitted through generations and full of meanings". In some cases, the artists themselves create choreographies for their songs, which is common in Brazil, with *lambada*, *samba*, or *forró* – on which this study is focused – besides other musical styles. Religiosity is another factor that affects the cultural consumption of music associated with the group's moral dimensions that consume it, as evidenced in the study by Aarons (2021).

The Brazilian rhythmic repertory was initially built by the fusion of European and African elements brought by settlers and slaves. These people's influence over the Brazilian musical formation is essential, though it presents different intensity levels (DE ANDRADE; SILVA, 1972; ROSA, 2020). Brazil is a continental country, and, as a consequence, there is a diversity of habits, preferences, and behaviors in each region, state, and town, which brings a set of micro-cultures and stereotypes that are proper from each place. In this context, there is a tendency to value the habits from a particular

place and make them famous, while there is also an attempt to protect the local culture from elements of other places.

This multiplicity brings particular prejudice and competition when a region tries to show they are superior to another, which may be seen among the South, Southeast, and Northeast regions of Brazil, and sometimes in the same region, for instance, the musical competition between Olinda, PE, and Salvador, BA, in which performing songs from Bahia, the *axé* music, is prohibited during carnival in Olinda — reflecting the rivalry between *frevó* and *axé* music. With Brazil being a multicultural country with several rhythms, two were chosen for the discussion. *Forró*, due to a more comprehensive approach to the studied context, and *sertanejo*, the rhythm with the most significant presence in northeastern Brazil, called *Festas Juninas*.

2.2.1 Forró

Forró is one of the most remarkable displays of Brazilian popular culture, especially from the Northeast, for its origins derive from specific groups from this region. The rhythm was influenced by European and African cultures, from which *xote* and *baião*, respectively, originated (LELLIS, 1998; ROCHA, 2004). The name *forró* may mean the place to dance or to organize a party, or a designation of a set of northeastern rhythms, such as *xote*, *xaxado*, *côco*, and *baião* (QUADROS JÚNIOR; VOLP, 2005). The style “is characterized by having the rural universe of the country as its source of artistic inspiration, and it had its origin during the ‘40s in the Northeast” (QUADROS JÚNIOR; VOLP, 2005, p. 128).

The term *forró* is controversial, and there is a discussion in which some argue that its origin lies in the expression “for all” and that it indicated free access to the dances promoted by *forró*. However, some defend that *forró* comes from the African word *forrobodó*, which means party or mess. Moreover, if the word has this double version for its meaning, the rhythms that makeup *forró* are also. However, its origin does not allow for debate, the Brazilian Northeast (FERNANDES, 2005).

Around 1990, some northeasterners innovated by creating *forró* adding electronic instruments such as guitars, drums, bass guitar, and keyboard to replace the instruments previously mentioned (QUADROS JÚNIOR; VOLP, 2005). Then, electronic *forró* was created, with more buzzing songs and sexual appeal, also called stylized

forró due to allowing the performance of more enhanced moves during the dance. Still, according to the authors, sometimes it is pejoratively called plastic *forró* by those who do not like it.

2.2.2 Sertanejo

Brazil has a wide variety of musical styles. Among them, *sertanejo*, also called hillbilly music, which brings aspects of the Brazilian culture that are not official or hegemonic yet, bringing in its pocket an ambiguity about the Brazilian modernity project, in which the residents of the São Paulo countryside represent the figure of the hillbilly during the last quarter of the 19th century (OLIVEIRA, 2005).

The style has specific stability, but concerning instruments, rhythms, and melodies, a slight adaptation to elements of other styles, and some fads adopted by the music industry. Then, the Brazilian pop country music, called *sertanejo*, blessed by the great record companies, comes. Now, music is a profitable business that can make millions. According to Alonso (2015a), *sertanejo* was everything that came from the *sertão*, i.e., from the entire interior of the country that was not coastal. All music produced in this geographical range was taken as *sertanejo* music and associated with *caipira*. However, Nepomuceno (1999) points out a conflict between the terms *sertanejo* and *caipira*, where the former is differentiated by being adept at modernity, printed in the lyrics, instruments, and sound. Such modernization is based on the social changes resulting from industrialization, which allowed the mass consumption of "sertanejo" music and incorporated several foreign genres, mainly American country music (CALDAS, 1987).

This viola style loses space for *sertanejo*, which aims at a younger audience, emphasizing individuals when they are college students. The rhythm, which blends romantic lyrics and describes either disappointment in love or the story of a great love during a very wild party, is the *sertanejo universitário* (in allusion to young people in college), represented by young singers, millionaire productions, and great-size concerts, which is starting to gain Brazil being present in events which would not be the main focus of their job, such as *micaretas* (out-of-season carnival parties), carnivals, and *Festas Juninas*, with this last one being the focus of this study.

2.3 Festas Juninas

The parties tie up with the time and space of the society in which they take place. They produce discourse and meanings and provide individual and collective learning experiences. The party is linked to men's relationship with space and time, and most of all, with their will to master nature's mysteries (VILLAINES; D'ANDLAU, 1997). *Festas Juninas* in Brazil have their cultural context. They move society around a period that is marked by religious celebrations. The sacred, represented by festivities regarding the names of saints, Saint Antony, Saint John, and Saint Peter, blends with the profane.

The widespread presence in these parties is powerful. It is reflected by two elements that remarkably represent them. The Catholic Church institutionalized the food as a June cultural artifact and the music, which is the main focus of this paper. Music is the bond between the rural northeastern and regional space and the art of representing the regular lives of people who suffer from the problems in the region. However, this has been facing some changes or losing its place for the commercial vagaries of the music industry.

It is essential to highlight the *Festas Juninas* in Caruaru, PE, and Campina Grande, PB, which are regarded through communication as the greatest ones in Brazil, and their eternal rivalry, where it is observed that one of them is always claiming to be greater than the other one concerning media process of national coverage. Moreover, in a certain way, this competition presents the region's ethnocentrism regarding the cultural aspects of *forró*, dances, and typical food in the *Festas Juninas*. However, this regionalized culture has recently shown some alterations due to the arrival of other musical styles, such as *sertanejo*, the central theme of this research (LOPES, 2018).

Festa Junina is a celebration embraced by the mass that consumes it, whether from the city itself or from others who travel to contemplate the party, as it happens in Campina Grande, PB. This brings peculiarities to expose why the cultural management of each location decided to adhere to the spectacularization and commercialization of *São João*. Placing them in a remote historical context highlights the municipality's economic relevance at the height of the music industry in which the event stood out for its good yields. Cultural practices in the city show how some are preserved integrally and how others are changing with the urban reorganization, and changes that imply

the deconstruction or reconstruction of certain practices (MARQUES, 2018; COLNAGO; DE JESUS TOFANO; DE SOUZA, 2019; DE ANDRADE LIMA, 2020).

3 Methodological procedures

Aiming at understanding the phenomenon of attachment to cultural roots by people from Paraíba, the sample covered 272 respondents, both residing in the state of Paraíba, with most of them being from João Pessoa and Campina Grande, the state's greatest cities. For the selected sample, the effect size calculated using the Gpower® software was 0.8 at a significance level of 5%.

The used scale was the Consumer Ethnocentric Tendencies Scale (CETSCALE) (SHIMP; SHARMA, 1987), which aims to measure ethnocentric consumption, validated in Brazil by Strehlau, Ponchio, and Loebel (2012). It was translated, adapted, and validated in the local context (COSTA, 2011). The questionnaire had questions about demographic data and musical preferences, such as gender, marital status, educational level, family income, birthplace, living place, favorite music style, and the seventeen sentences with alternatives in a Likert scale with its agreement items ranging from 1 (Totally Disagree) to 7 (Totally Agree). Thus, the CETSCALE items were adapted to a configuration with terms that referred to the local consumption of music, generating a form, applied in Campina Grande and João Pessoa, cities in the state of Paraíba. They had their access made available online for responses from individuals born and residing in the city and who declare themselves frequenters of the *Festa Juninas*. The online form collection period occurred from June 1st to July 4th, 2018.

Face validation was carried out through the translation from English into Portuguese, verified by researchers in the field and by native English-speaking immigrants, through reverse translation procedures, where they returned the translated scale to its original version. In the end, there was an adjustment regarding studies that used the scale and, as carried out by Luthy (2007), which assessed the role of language during the application of the scale. The analysis proceeded to verify the descriptive measures, exploratory factor analysis, internal consistency (Cronbach's Alpha), and hypothesis test for the average of independent populations. To check the reliability of the musical ethnocentrism scale, it was established that the appropriate Cronbach's Alpha over 0.70 and restriction of item-total correlations of 0.50, although 0.40 shows good reliability (CLARK; WATSON, 1995). Then, the exploratory data analysis was performed

during the first collection phase, configuring the scale's pre-test procedures to search for convergent and discriminant content validation. Associations between variables could be tested to verify their maintenance.

4 Analysis and Discussion of the Results

Table 1 - Sample Profile

Gender	Schooling	Income	City	Favorite style
Freq. %	Frequency %	Frequency %	Frequency %	Frequency %
Male 112 41%	Elementary 0 0	Up to 1 8 3%	João Pessoa 41 15%	Forró 29 11%
	High School 16 6%	2 to 3 34 13%	Campina Grande 55 20%	Sertanejo 2 1%
	College 61 22%	4 to 10 57 21%	Other 16 6%	MPB 19 7%
	Post-graduation 35 13%	11 to 20 9 3%		Rock 38 14%
		>20 4 1%		Other 24 9%
Female 160 59%	Elementary 1 0%	Up to 1 12 4%	João Pessoa 84 31%	Forró 36 13%
	High School 11 4%	2 to 3 53 19%	Campina Grande 64 24%	Sertanejo 2 1%
	College 78 29%	4 to 10 68 25%	Other 12 4%	MPB 63 23%
	Post-graduation 70 26%	11 to 20 23 8%		Rock 21 8%
		>20 4 1%		Other 38 14%
Total 272 100%	272 100%	272 100%	272 100%	272 100%

Source: Designed by the authors (2018).

The research consisted of a sample of 272 respondents from Paraíba, with 125 (45.9%) residing in João Pessoa and 119 (43.75%) in Campina Grande. Most of them were women (59%) aged between 21 and 35 years old. Still, about general features, the profile of the interviewed people showed College Education (51%) and incomes varying from 4 to 10 minimum wages (46%). MPB (Brazilian Popular Music) was their favorite musical style (30%). In Table 1, it is possible to see specific features between males and females, pointing to the last case, a concentration of people with a high educational level (college education and post-graduation, which corresponds to 55% of woman's sample profile), which may influence either directly or indirectly the musical style preference, and consequently in a bigger or smaller attachment to the cultural root from Paraíba.

4.1 Exploratory factor analysis of the musical ethnocentrism scale

Before analyzing the ethnocentric profile of people from Paraíba regarding *forró* and the growing contact with Brazilian country songs in the context of Paraíba, it was necessary to analyze the adequacy of the scale previously. Thus, the Principal Component Analysis (PCA) was proceeded, assuming the Kaiser criterion: eigenvalues greater than 1, and Varimax rotation, which resulted in four components explaining together 62.8% of the total variance, which was also proved by the eigenvalues distribution chart (screen plot). The two most commonly used indicators to achieve the principal component analysis showed to be meaningful and, therefore, approved the extraction of either of the factors or the components: KMO = 0.926 and Bartlett Sphericity Test $\chi^2 (136) = 2713.727$ and $p = 0.000$ (TABACHNICK; FIDELL, 2001).

The following scale items were extracted in **factor 1** (see table 3): A12, A14, A11, A17, A6, A15, and A5, which pervade the idea of **imposing barriers to sertanejo** and explain 23.89% of the total variance. **Factor 2** explained 23.53% and embraced A9, A8, A7, and A2, which is about **incentives to northeastern songs** (*forró*, in this case). **Factor 3** presented the propositions surrounding the idea of **being attached to local cultural roots**: A4, A1, and A3, which explain 15.39% of the total variability. Moreover, **factor 4**, composed only by A16, was excluded due to presenting low commonality and factor score, not representing the construct domain about **the acceptance of other musical styles** or cultural aspects of other cultures. The correlations between components can be seen in Table 2.

Table 2 - Matrix of correlations between components

Components	1	2	3
1	0.631	0.632	0.451
2	-0.773	0.459	0.458
3	-0.070	-0.624	0.778

Source: Designed by the authors (2018).

It is essential to highlight that in the internal consistency analysis of the scale with the seventeen items, the Cronbach's Alpha was 0.893, and by the time A10 and A13, which stayed out of the components due to coefficient suppression below 0.50, were withdrawn, the new internal consistency of the scale with fourteen statements

increased up to 0.928. The results obtained with AFE, the composition of the scale and the average descriptive measures, and the standard deviation are presented.

Table 3 presents the items that form the scale, the corresponding constructs, and the average and standard deviation of the response. It is checked that the more excellent average belongs to item A3, which shows that listening to traditional songs from Paraíba is envisaged as an incentive to maintain the local culture, being a relevant variable concerning Paraíba's people being so attached to their roots. The lowest average recorded is A7. An authentic person from Paraíba should always listen to traditional music, like *forró*, which features a low degree of agreement with the statement about the incentive to northeastern songs. Such results provide data about the items with more significant or lower relevance to the respondents.

Table 3 - Descriptive analysis of the constructs

Barriers to Sertanejo (Barreiras)			
Item	Statement	Average	Deviation
A5	Opting for non-traditional songs in <i>Festas Juninas</i> is an anti-cultural act from Paraíba.	4.14	2.2
A6	It is not correct to value <i>sertanejo</i> songs because it discourages local artists.	4.71	2.14
A11	People from Paraíba should not encourage <i>sertanejo</i> because it devalues traditional June festivities and local culture.	3.88	2.12
A12	<i>Sertanejo</i> should not be performed in <i>Festas Juninas</i> .	3.14	2.18
A14	<i>Sertanejo</i> artists should not be invited to take part in <i>Festas Juninas</i> .	3.46	2.25
A15	The pay for <i>forró</i> artists should be higher than for <i>sertanejo</i> artists in <i>Festas Juninas</i> .	4.33	2.28
A17	People from Paraíba who encourage <i>sertanejo</i> are responsible for the weakening of local traditions and culture.	3.45	2.15
Incentives to northeastern songs (Incentivo)			
A2	In addition to <i>forró</i> , people from Paraíba should only accept other styles that reflect traditional local music.	4.34	2.09
A7	An authentic person from Paraíba should always listen to traditional music, such as <i>forró</i> .	2.98	2.02
A8	Traditional songs should be prioritized rather than the ones which do not represent the culture of Paraíba.	4.47	2.06
A9	It is always better to listen to songs from Paraíba.	3.38	1.94
Attachment to cultural roots (Raízes)			
A1	People from Paraíba should value their cultural roots more in <i>Festas Juninas</i> , as in the case of <i>forró</i> , rather than <i>sertanejo</i> .	5.92	1.62
A3	Listening to traditional songs from Paraíba is an incentive to the maintenance of local culture.	6.05	1.45
A4	I prefer <i>forró</i> to <i>sertanejo</i> in <i>Festas Juninas</i> .	5.9	1.72
Excluded Items			
A10	There should be few artists who are not representatives of local tradition in <i>Festas Juninas</i> .	4.91	1.99
A13	I may be considered old-fashioned, but I prefer <i>sertanejo</i> in <i>Festas Juninas</i> .	2.11	1.59
A16	Other musical styles should be accepted when local artists do not perform these styles.	4.34	1.81

Source: Designed by the authors based on Shimp e Sharma(1987).

4.2 Model Analysis of Structural Equations

The structural equation model was used due to the non-assumption of data's multivariate normal distribution, according to the partial least square (PLS) from the SmartPLS software (HAIR *et al.*, 2012). First, the measurement model was checked, followed by the structural model itself. Concerning the measurement model analysis, the convergent validities, the internal consistency, composite reliability, and the discriminant validity were checked, see Table 4:

Table 4 - Model adjustment quality values

	AVE	Composite Reliability (CR)	Squared R	Cronbach's Alpha (CA)
Barriers	0.63	0.92	0.51	0.90
Incentives	0.62	0.87	0.40	0.80
Roots	0.70	0.87	0.00	0.78

Source: Designed by the authors (2018).

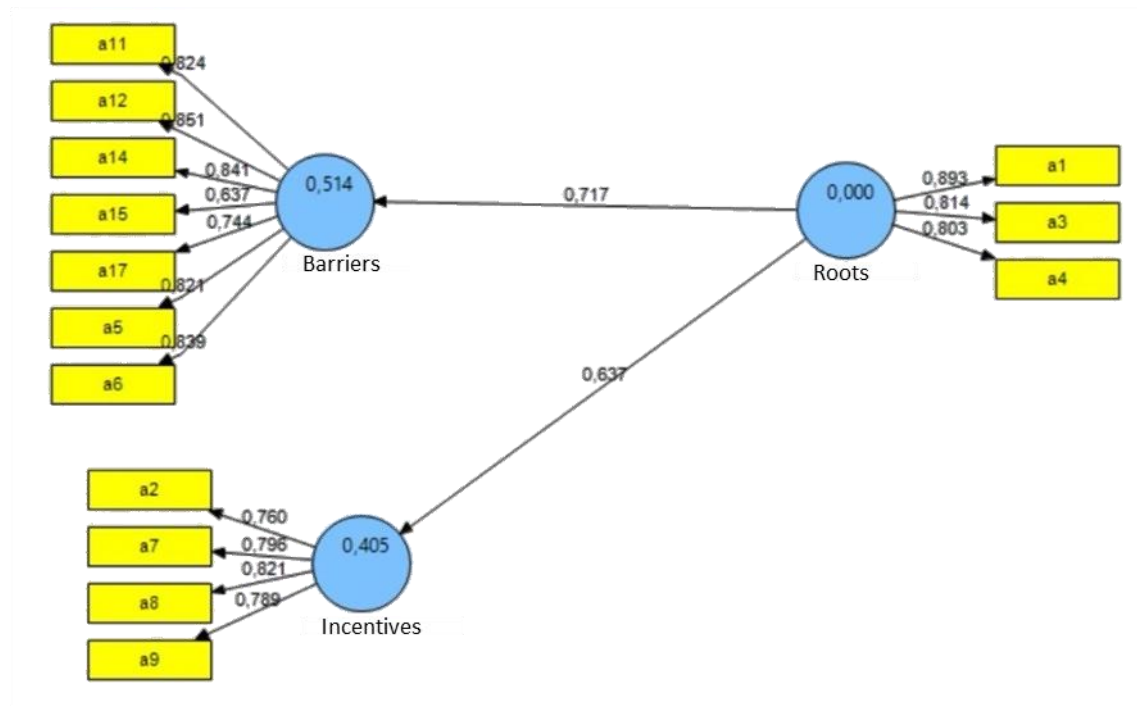
To analyze the convergent validities obtained through observations on the Average Variance Extracted (AVE), Fornell and Lacker's criteria were used (HENSELER; RING; SINKOVICS, 2009), indicating that all the AVE values must be higher than 0.50 ($AVE > 0.50$). All the results, Table 4, about this aspect proved to be satisfactory. AVE is about the amount of data in each variable explained by each construct (RINGLE; SILVA; BIDO, 2014). The dependent variables on the Barriers (Barreiras) and Incentive (Incentivo) models have an explanation of 0.63 and 0.62, respectively.

The independent variable Roots has an explanation of 0.70. Concerning the analysis of the model's reliability, composite reliability (CR) was also used besides the Cronbach's Alpha (CA) for internal consistency, composite reliability (CR), which is more adequate to PLS-PM for prioritizing the variables according to the reliabilities. The analysis criteria complied with Hair, Hult, Ringle, and Sarstedt (2016), considering satisfactory (AC) over 0.70 and (CC) between 0.70 and 0.90. Table 3 shows that all the criteria were achieved, showing that data are unbiased and reliable. Chin's criterion (1998), which verifies whether factorial loads are more significant than their respective original constructs, was chosen to confirm the discriminant validity. The analysis showed satisfactory, indicating the validity.

To analyze the structural model, the indicators of squared R and the significance of the relations with the Bootstrapping technique were used. The Pearson determination coefficient (R^2) evaluates the variance of endogenous variables, which

the structural model can explain, indicating the quality of the model (RINGLE; SILVA; BIDO, 2014). According to Cohen (2013), the criteria were used, considering values over 0.26, in social sciences, as satisfactory ones. According to Table 3, these results were met. The Roots (Raízes) construct does not have a (R^2) value as the independent variable. The adjusted structural model is presented in Figure 2.

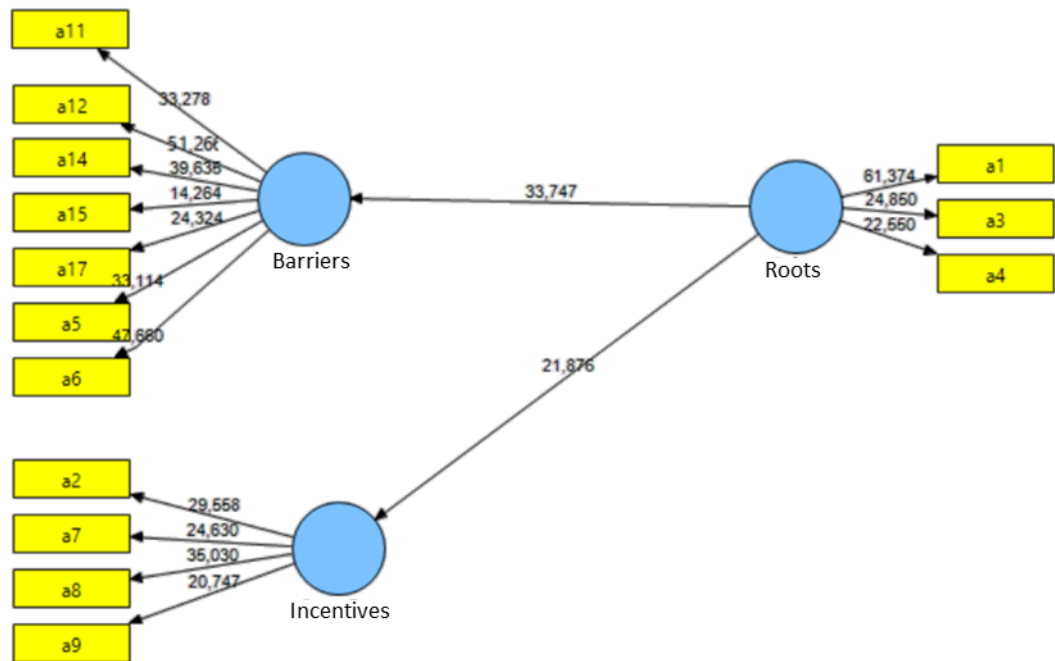
Figure 2 -Adjusted structural model.



Source: Based on the data from the research. (2018).

The analysis of the trajectories between the factors revealed that, as for 'Barrier Roots', $\beta = 0.717$ as for 'Roots \rightarrow Incentive', $\beta = 0.637$, were meaningful, both with $p < 0.05$, shown in Figure 1. Such results point that the causal model reflects how the cultural roots of individuals who were interviewed may affect the behavior that encourages the consumption of what is local and promotes barriers regarding the musical style, which is external to the environment, in this case, *sertanejo*. Because it is about analyzing the linear correlation and regression between variables, it must be evaluated if the correlations are meaningful and if the null hypothesis states are either accepted or rejected. Bootstrapping is used to calculate Student's t-test between original values and the ones obtained through resampling for each correlation between variables (RINGLE; SILVA; BIDO, 2014). Figure 3 presents the model adjusted with bootstrapping.

Figure 3 - Model adjusted through bootstrapping (500).



Source: Based on the data from the research. (2018).

Since SmartPLS presents t-test values and not p-values for interpretation, it is considered that values over 1.96 correspond to p-values less than or equal to 0.05 (RINGLE; SILVA; BIDO, 2014). According to Figure 2, since all the correlations are over the reference value, the null hypothesis is rejected, and it is assumed the correlations and coefficients of regression are unequal to zero and, therefore, meaningful. The results show that the roots construct has a positive and meaningful influence on the other.

The quality of the model's global adjustment, shown in Table 4, revealed a satisfactory adjustment according to what is proposed by Maroco and Campos (2012) for GFI and CFI indexes higher than 0.90 and RMSEA > 0.05. The comparative fit index (CFI) compares the matrix of covariance observed with the one predicted by the model, so the closer to 1, the better adjustment excellence (HAIR *et al.*, 2009; MARÔCO, 2010). In the model, the hypothetical model may produce 92% and 97% of the covariance in the Barrier and Incentive data, respectively.

The goodness-of-fit index (GFI), which varies from 0 to 1 (perfect adjustment), indicates the proportion of observed covariances explained by those originated by the model (HAIR *et al.*, 2009; MARÔCO, 2010). Values equal to or higher than 0.90 show the acceptance of the model. Although the GFI index of the Barrier construct presents the value of 0.899, according to Table 4, it is considered for the study that this minor

difference in the reference parameter does not affect the adjustment. Another concern in the same construct is the standard Chi-square, with an index of 7.28, which is considered high for the ($X^2 / df > 2$) reference. Even being an absolute indicator, there is certain parsimony in the model, reinforced by adjusting its relative indexes.

Table 4 – Constructs' Validity Tests

	Barrier	Incentive	Roots
CFI	0.922	0.975	1
RMSEA	0.153	0.131	0
GFI	0.899	0.980	1
Chi-squared	102.951	11.306	0
GL	14.000	2	0
Chi-squared/GL	7.28	5.653	0
P-Value	0.000	0.004	0

Source: Designed by the authors (2018).

4.3 Results discussion

From the analysis of the model, we observe that attachment to roots influences incentives to tradition maintenance. This implies that the greater the value is given to local traditions and culture, the greater the region's music style incentive. It can be *forró* or other rhythms by local artists. It means there is a correlation with ethnocentrism, when people's world view allows incentives to local music style consume, considering their values, models, and reasons for lives (ROCHA, 2004, 2017).

Roots influence the creation of barriers for *sertanejo* music. This implies that when the local community values the local culture and musical style, it can create barriers to other types of music, especially *sertanejo* music. This reflects feelings, customs, and ethnocentric social behavior (RUYTER; VAN BIRGELEN; WETZELS, 1998; JIMÉNEZ; MARTÍN, 2010; BERRY, 2013).

Musical ethnocentrism, in this study, is reinforced as a cultural view that focuses on considering the music of one's own culture or country as superior to other forms of music, in this case not specifically superior, but one that should be prioritized and predominant as it represents the territory and, in this case, the festival (JIMÉNEZ; SAN-MARTIN, 2010). This attitude exclusively values the musical practices of one's own culture at the expense of others, considering them not representative of the local culture, for example, *Sertanejo* does not represent the June festival. This behavior can lead to a lack of appreciation and respect for the musical cultures of other places or regions, as well as a lack of understanding of the cultural and musical diversity of other regions.

Musical ethnocentrism can have negative impacts on the appreciation and understanding of music, as well as on the promotion of cultural and musical diversity. It is important to remember that music is a form of cultural expression, and all cultures have their own valuable and worthy traditions and musical styles that should be respected and valued. The appreciation of cultural and musical diversity is essential to promote a deeper and more meaningful understanding of music as a cultural expression (GRANT, 1993).

Even though celebrated in most of the Brazilian territory, the June festivals may also represent an ethnocentric behavior for some reasons, such as the territoriality itself, the Northeast being the region with the highest predominance and origin of the celebrations in Brazil, which can lead to a minimization or erasure of indigenous and African cultures that are equally important to Brazil's history and culture. However, immigration strengthens its celebration in other territories of the country (GRANT, 1993; LOPES, 2018; MARQUES, 2018).

Unfortunately, the June festival is stereotyped as an exclusively rural or "*caipira*" celebration, ignoring regional and urban differences in Brazilian culture. The June festival is often associated with traditional foods and drinks that are not consumed by all regions of the country or ethnic groups. This can lead to a stereotypical view of Brazilian culture as homogeneous, ignoring the different cultures and traditions present in the country. Therefore, although the June festivals are an important expression of Brazilian popular culture, it is important to recognize that they can also perpetuate stereotypes and ethnocentric behaviors. Efforts must be made to promote cultural diversity and inclusion in all cultural celebrations in Brazil (FERNANDES, 2005; DE ANDRADE LIMA, 2020).

Thus, we can observe an ethnocentric profile in the public from Paraíba, mainly for the June traditions and to preserve the local origins that gave rise to the festivities. We emphasize that preferences are related to people's position on the São João festivities, and the preferred musical style for the sample is MPB.

5 Final Remarks

Due to the discussions about the characteristic elements of the culture from Paraíba, and, in a certain way, from the Northeast, *forró* was seen as a musical product. However, there are already other *forró* styles that have been developed in other regions in Brazil, losing more and more space in the most diverse media vehicles and parties for the *sertanejo*. In addition to protectionism, there is also prejudice, and, in some instances, intolerance to specific musical styles, which causes rivalries between rock fans and *pagode*, *forró*, and *sertanejo* fans, and even among *forró* fans when it comes to other *forró* styles, such as *pé-de-serra* and electronic, for instance.

Thus, the research aimed to study musical ethnocentrism in the life of people from Paraíba, analyzing more specifically whether ethnocentrism exists or not in the usage of *sertanejo* songs in local parties that, not very long ago, had their programming mastered by *forró*. Studying the attachment to cultural products, such as music, analyzes if there is a preference for the local product or preference for what comes from the outside. Since the studies concerning ethnocentrism deal with industrial products or services, it was necessary to adapt the CETSCALE to music as a product consumed during *Festas Juninas* and, therefore, to the Brazilian context, having the withdrawn of variables in the adaptation as a highlight.

In general, by checking the sample profile, it is possible to identify that, regarding musical styles, people from Paraíba prefer *forró* to *sertanejo*. However, the most frequent response to musical preference was MPB (Brazilian Popular Music). It is possible to assert that people from Paraíba value their roots. Nevertheless, despite valuing *forró* in *Festas Juninas*, the respondents were favorable to musical styles during these parties, performed by people from Paraíba.

In short, the average person from Paraíba is presented as being ethnocentric when items related to being attached to roots are visualized. This is positive in terms of the appeal to preserve the local culture. However, it can show some aversion to what is from the outside, which tourists can misunderstand. With the model having shown that the attachments to cultural roots from Paraíba influence the intention to encourage *forró* in *Festas Juninas*, besides creating barriers to the entrance of other musical styles, in this case, Brazilian country music. This means that, for those who search for the preservation of local cultural traditions, a measure to be taken against the

empowerment of an ethnocentric behavior would be the creation of campaigns focused on culture, supported by traditions, praising *forró* and the features of *Festas Juninas* happening traditionally. On the other hand, when encouraging the entrance of other styles, such as *sertanejo*, the focus must be the opposite, aiming to minimize the effects on the attachment people from Paraíba have to their local culture.

The application of the CETSCALE to analyze the consumer's ethnocentrism has some limitations, mainly when it refers to the American culture, emphasizing that the entrance of products from other countries was being observed. Another point to be considered in this scale is that there are no worries about behavior characteristics, beliefs, and attitudes that vary within society. However, the scale does not measure attitudes and does refer directly to a specific object but to a tendency concerning something actual.

This study contributed to the CETSCALE application and test in a particular state within the Brazilian context. As a suggestion, it is indicated that more similar tests could be performed, for instance, group comparison, to verify whether the educational level, the favorite musical style, the birthplace, and other demographic variables may influence the ethnocentric behavior of people from Paraíba while music consumers.

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