*youth*

MDPI

*Article*

# Festivals and Youth: An Educational Cultural Route to Festivals

**Martín Gómez-Ullate** [1,2,*] and **Sofia Silveira Saraiva** [1]

1   Department of Teaching of Musical, Plastic, and Bodily Expression, Universidad de Extremadura, 10003 Cáceres, Spain; sofiasilveira@unex.es
2   Superior School of Applied Sciences, Castelo Branco Higher Institute, 6000-084 Castelo Branco, Portugal
*   Correspondence: mgu@unex.es

**Abstract:** Festivals have emerged as a compelling subject of study within the realm of the social sciences, with disciplines like popular musicology showcasing festivals as a prominent area of investigation. These cultural events have demonstrated a profound and enduring impact on various generations, solidifying their significance in contemporary history. In the ever-evolving landscape of rapid social change, festivals have evolved into both traditions and heritage. Our research centered on the musical landscape in the city of Cáceres has culminated in the creation of a Festival Route rooted in the pertinent facets of its history and unique sociocultural context. The methodology employed in this study revolves around the development of comprehensive databases that encompass various parameters, principles, and elements. These databases are instrumental in crafting adaptable musical itineraries tailored to the individual participant's characteristics, including age, educational background, place of origin, and explicit or intrinsic interests. Moreover, they factor into the duration of the route. These databases draw upon the findings of historiographic and ethnographic research, shedding light on the music performed and cherished within the city of Cáceres throughout its rich history. This paper primarily delves into the educational aspects derived from the socio-cultural phenomenon of festivals, specifically in the realms of music pedagogy and value-based education. Our Festival Route is designed with a particular focus on youth engagement, weaving together key locales within the city to create an enriching and educational experience.

**Keywords:** festivals; youth; music education; anthropology of music; history of music; values

## 1. Introduction

Festivals are an emerging object of study in the social sciences. New disciplines such as popular musicology make them a privileged field of study, from transdisciplinary theoretical approaches that take contributions from anthropology, sociology, psychoanalysis, semiotics, cultural and communication studies, postcolonial studies, gender and feminist studies [1]. This approach is supported by scholars who have significantly contributed to the understanding of festivals [2,3].

Festivals have shown a long-lasting impact on generations (such as Woodstock) and become relevant events in the contemporary history of occidental societies. In the context of accelerated social change, they become traditions and heritage. They have been integrated as cultural traditions, reflecting historical and modern influences amidst rapid social changes. Particularly, festivals focusing on 20th century popular music have significantly attracted young audiences. These events serve as platforms for youth engagement, where the attendees interact with a spectrum of social values, displaying trends that encompass both conservative and progressive ideologies [2,3].

Today, festivals transcend their traditional musical roots, embracing a wide array of artistic expressions, including the visual arts. Celebrations like WOMAD and BOOM have transformed various venues—from the historic streets of Cáceres (Spain) to a village's lake in Idanha-a-Nova (Portugal)—into centers of both visual and auditory artistry. The Burning Man festival is a prime example of this fusion [4]. This amalgamation of artistic

disciplines represents a deeply personal engagement with the arts [5]. These festivals captivate audiences by offering a comprehensive sensory experience that transcends mere auditory enjoyment. This integrated approach is essential in fostering a deeper connection between the audience and the art forms presented. Modern festivals are increasingly incorporating visual elements, such as elaborate stage designs and interactive installations, creating environments where the artistic boundaries are blurred [6].

The impact of such immersive and integrated artistic experiences is profound, enabling personalized and meaningful engagement with the arts. Festivals have evolved from places of passive consumption to dynamic environments of active participation in a rich tapestry of creativity. This aspect of festivals highlighted emphasizes their significance in the contemporary cultural landscape [5]. They offer spaces where art becomes personally meaningful, not just through passive observation, but through engaging, dynamic, and transformative interactions.

Only very recently, musicologists have begun to appreciate the rituals of music consumption from a spatial approach. This approach, which is convergent with contemporary cultural geography, allows for a more nuanced understanding of how physical spaces, from concert halls to urban streets, influence and are influenced by musical activities. The importance of geography in the development of musical genres, the distribution of music scenes, and the varied cultural significance of music in different communities are central to this analysis. Additionally, the historical evolution of music spaces and the impact of technology on expanding music consumption spaces, from traditional venues to personal and mobile environments, are considered. This comprehensive approach, encompassing not just sound but also physical, social, and cultural contexts, enriches our understanding of music as an essential component of human geography. With the spread of Geographic Information Systems (GISs) and their accessibility to the public, music mapping, that is, the geolocation and representation of performances, performers, and venues in historical and contemporary contexts, has begun to develop worldwide. This technological advancement has deepened our understanding of the spatial dimensions of music, revealing patterns in cultural exchange, socio-economic influences, and urban development. By using GIS tools to map musical genres and their distribution, researchers can explore cultural diffusion and the impact of globalization on music. Additionally, public access to GIS tools democratizes musicological research, inviting contributions from enthusiasts, academics, and musicians. This integration of spatial analysis into music study has revolutionized the way we explore and understand the geography of music, its trends, histories, and cultural interactions.

In this work, through reviewing the scientific literature on festivals and conducting our fieldwork on festivals in the city of Cáceres in Spain, we aim to develop educational dimensions and elements that can be included in a narrative following a cultural itinerary addressed mainly to youths.

Based on its educational purposes, this itinerary includes interactive elements and points of reflection on the historical urban landscape of the city. It also contains global elements from the history and anthropology of festivals and local elements, such as the impact of the Irish music festival (Irish Fleadh) in the city's music landscape and agenda, in which every week, a "fleadh" takes place in the main square (Plaza Mayor).

### 1.1. Musical Routes

In the academic literature, the concept of a 'musical route' has been interpreted in three distinct ways. The first interpretation views it as a personal journey to acquiring or developing musical skills. The second definition associates it with the progression of a musician using various styles or instruments. The third interpretation, which is the focus of this paper, considers it as a spatio-temporal journey, emphasizing locations that are significant within educational or touristic discourses [7]. We also emphasize the communal and participatory aspects of music, shedding light on how musical routes can foster community engagement and cultural understanding. Building on this, the concept of 'musicking' [8] highlights the act of engaging with music as a dynamic process

that contributes to personal and communal identity formation, suggesting that musical routes can also be seen as pathways through which individuals and communities negotiate their identities.

Most commonly, musical routes are centered around musicians, including performers, composers, and even luthiers. These routes often trace the life story of an individual from their birthplace to their final resting place. Additionally, applied research has created musical routes themed around historical periods, such as the Renaissance, ethnic and geographical elements like the African diaspora in Europe [9], and specific instruments [10]. Musical routes contribute to the construction of cultural identities and cross-cultural dialogues and encompass not only physical journeys, but also the migration of musical traditions and their adaptation in new cultural contexts, enriching the global soundscape and fostering intercultural understanding [11,12]; music's role in everyday life reinforces the idea that musical routes extend beyond physical journeys, serving as a medium through which individuals construct their social worlds and identities [13].

The soundscape and music landscape are continually evolving due to sociocultural changes. Nowadays, in almost every city across the globe, music is predominantly played in places like gyms or 'wellness centers', becoming a daily part of life for many.

In Spain, the emergence of a 'festival culture' in the 1990s has significantly altered musical consumption habits. The live music scene, once dominated by local venues and epitomized by 'la movida', along with concerts in theaters and pavilions, has shifted towards festivals. These festivals prioritize open, urban spaces, transforming them with the rhythms of music and the festive spirit of an audience. The inclusion of Hesmondhalgh's [14] critique on the cultural industries' role in festival economies adds a critical perspective on the commercialization of music festivals and its implications for cultural production and consumption. Feld [15] provides insights into how festival cultures modify the urban soundscape, contributing to a vibrant public space where music serves as a catalyst for communal activity and cultural expression. To further elaborate, Kahn's [16] exploration of the environmental aspects of sound art and soundscapes examines how festivals can influence ecological awareness and foster a deeper connection to places through sound.

Music serves as an effective tool for intercultural exchange, acting as a primary conduit with other cultures. Its universal language surpasses traditional belief systems, positioning it as a suitable channel for cultural introduction. Turino [7] underscores music's power in mediating intercultural experiences, highlighting the transformative potential of music engagement in understanding and celebrating cultural diversity. Intercultural music engagement (IME) serves as a subtle, yet significant, approach to exploring and understanding the traditions of different cultures [17]. Building upon this idea, "rich intercultural music engagement (RIME)" constitutes a more interactive approach to cultural exchange. RIME extends the experience beyond basic auditory involvement, integrating tangible and performative aspects that facilitate deeper cultural immersion. The inherent capacity of music to promote intercultural comprehension allows individuals to connect effortlessly with diverse cultural backgrounds. Engaging in this manner broadens one's cultural viewpoint, providing a comprehensive and detailed understanding of the varied mosaic of global cultures.

In our current social and cultural context, education about diversity emerges as a crucial element, representing an axis of the route, highlighting "the role that festivals play as sites of conviviality, cross-cultural encounters and solidarity—especially for school-aged young people" [18].

Cultural festivals have grown in diversity, scale, and popularity in many migrant-receiving societies in recent years and schools have increasingly become involved in supporting intercultural exchange and celebration [18]. In fact, festivals enable us to observe how a local culture is created by adding new elements to old ones [19]. This is interestingly useful to educate people on diversity and global citizenship.

*1.2. History and Anthropology of Festivals*

The term "festival" originates from the Latin "festivalis", denoting religious celebrations or "feasts". This etymological root points to the ancient nature of festivals, which are deeply ingrained in human history [20]. However, contemporary festivals characterized by large gatherings for amplified music and extended camping are a phenomenon that blossomed in the 20th century and continues to evolve into diverse forms today [21]. Anthropological studies have been pivotal in dissecting the complex nature of festivals, examining them from cultural, socio-political, and economic perspectives. Other scholars have emphasized the critical roles of audiences, political undercurrents, and economic implications inherent in festivals [22]. Recent research has expanded our understanding of festivals, exploring attendees' motivations and the environmental and community impacts [23,24]. A spectrum of motivations for festival participation has been identified, ranging from cultural exploration and novelty seeking to rest and rejuvenation, socializing within known groups, seeking external interactions, and strengthening familial bonds [25]. Expanding on this notion, festivals, which are viewed as rituals and spectacles, provide profound insights into their transformative influence on both individuals and communities. This perspective contends that festivals transcend mere entertainment venues, serving as critical platforms for expressing and reinforcing social values and collective identities. They act as catalysts for community engagement and cohesion, showcasing the intricate ways in which cultural practices shape and reflect societal norms and aspirations [21].

*The Festivalization of Culture* [26,27] deepens this exploration by examining festivals as a cultural phenomenon that transcends mere entertainment, embedding itself into the fabric of society and contributing to a dynamic cultural identity. This reference underscores the transformative impact of festivals on both individual identity and community cohesion, illustrating how festivals serve as arenas for cultural expression and negotiation.

This anthropological inquiry also delves into the relationship between festivals and carnival traditions. Fournier explores this, centering around the concept of "communitas", an ephemeral community existing within an alternate time and space where daily norms are suspended [22]. The intertwining of festival and carnival, characterized as "carnavalesque", exemplifies a culture of human expression, echoing Bacchanalian traditions [18].

*Event Studies* [28] further supports the view that festivals are multifaceted events with significant socio-cultural and economic dimensions. This work provides a comprehensive framework for understanding the planning, impact, and legacy of festivals, emphasizing their role in fostering social bonds and cultural heritage.

Understanding the role of festivals in culture, anthropology probes the deep meanings these events hold. The term "festival-goer" carries nuanced connotations across cultures. In Spanish, the term "festivalero" possesses a deeper significance, encapsulating the very essence of being a "festival-being", which more aptly captures the profound impact of festivals on one's identity. The performative dimension, a focus of contemporary ethnomusicology, highlights the dynamic interaction between artists and audiences. Turner [29] differentiates between participant and presentational settings. In participant settings, the audience is directly involved in the performance, contributing as performers themselves. In contrast, presentational settings create a divide, with the audience as complicit observers. This distinction is crucial in understanding the varying dynamics of festivals. The trend of audience participation has become increasingly prominent in festivals like Burning Man in the USA or the Secret Garden Party in the UK. Here, the attendees are not mere spectators, but active contributors to the festival's creation [30,31]. This shift underscores the transformative power of audience engagement in the festival experience.

*Music Festivals and Regional Development* [32] provides an empirical study on the economic and cultural impact of music festivals, highlighting how they contribute to regional development and cultural sustainability. This reference complements the discussion by demonstrating the tangible benefits of festivals in promoting cultural heritage and supporting local economies.

The history and anthropology of festivals unveil an intricate tapestry of human culture and expression. This exploration highlights the multifaceted nature of festivals, from their cultural significance to their impact on identity and the dynamic interplay between artists and audiences [26].

### 1.3. Festivals in the City of Cáceres

Cáceres, which is recognized as a UNESCO World Heritage City, exhibits a unique duality in its urban landscape. On one hand, its historic center, which is among the most uniform in Spain, has evolved into a sought-after setting for medieval-themed film and television productions, such as the renowned "*Game of Thrones*". On the other hand, Cáceres stands out as a vibrant center for cultural festivals, establishing itself as an epicenter of musical and artistic expression. The city's festival calendar is replete with events throughout the year, catering to a wide array of musical tastes and cultural interests, as detailed in Table 1.

**Table 1.** Festivals in the city of Cáceres throughout the year.

| Name | Styles |
| --- | --- |
| WOMAD (World of Music, Arts and Dance) | World Music |
| Cáceres Irish Fleadh | Irish Music |
| Flamenco Festival | Flamenco Music |
| Horteralia | Kitsch pop music |
| Folkloric Festival of the Peoples of the World | World Music/Traditional Music |
| International Music Festival "Monumental City of Cáceres" | Classic Music |
| Ancient Music Festival | Ancient Music |
| Europa Sur | Pop Music |
| Extremúsika | Rock Music |
| Cantautaria | Songwriters' Music |
| International Motorcycle Rally of Leonean Vultures | Rock Music |
| National Folklore Festival "Ciudad de Cáceres" | Traditional Music |
| Caceres Blues Festival | Blues |
| Caceres Jazz Festival | Jazz |
| Flamenco Festival of the Mines of Aldea Moret | Flamenco |
| XI Encuentro internacional de guitarra clásica "Norba Caesarina" | Classic Guitar |

Source: Authors.

This festive atmosphere not only reflects the city's passion for celebrations, but also significantly contributes to its cultural and economic vitality.

From traditional folk music to contemporary urban rhythms, the festivals reflect the city's inclusive cultural approach, embracing both local and international artists. This enriches the city's cultural landscape and fosters dialogue between diverse musical genres and artistic forms.

The impact of these festivals extends beyond cultural enrichment. They are key economic drivers, attracting tourists globally and boosting local businesses. This influx of visitors supports the city's economy, creating jobs and increasing revenue for local artisans, restaurants, and accommodation providers. Moreover, the festivals offer a platform for local artists and artisans to gain exposure and connect with broader audiences.

Cáceres' festivals represent the perfect fusion of tradition and modernity (Figure 1). Integrating contemporary elements with traditional settings, these festivals attract a broad demographic, including the younger generation. This balance of preserving heritage, while embracing innovation is key to keeping the festivals dynamic and relevant.

**Figure 1.** Caceres WOMAD scenes. Author: Pabluz, unedited and published under Creative Commons (CC BY-NC-ND 2.0). https://creativecommons.org/licenses/by-nc-nd/2.0/, accessed on 23 October 2023.

Playing a vital role in shaping the city's identity and fostering a sense of community, the festivals in Cáceres are gatherings where residents and visitors celebrate shared cultural values and experiences. The sense of belonging and community pride these festivals engender is invaluable, contributing to a cohesive social fabric.

As the city progresses with its festival culture, there is also a growing focus on environmental sustainability. Minimizing the ecological footprint of these large-scale events is increasingly important, with initiatives aimed at reducing waste, promoting recycling, and encouraging eco-friendly practices. Cáceres faces the ongoing challenge of balancing tradition and modernity in its festivals, which is a balance that is essential for preserving its rich cultural heritage, while adapting to contemporary trends and attracting a younger, more diverse audience.

The festivals in Cáceres transcend mere entertainment; they play a crucial role in the city's economy and cultural identity. They draw tourists from around the world, supporting local businesses and fostering community pride. Furthermore, these festivals provide platforms for local artists and artisans to showcase their work, thereby supporting and promoting local talent.

Deeply rooted in tradition, Cáceres' festivals also embrace innovation. This fusion of old and new ensures the festivals remain relevant and appealing to a wide audience, including younger generations. Efforts to incorporate contemporary elements into traditional settings demonstrate the city's commitment to preserving its heritage, while evolving with the times.

## 2. Materials and Methods

The research project "Musical Heritage, History, and Anthropology of Music in the City of Cáceres: Cataloging, Mapping, and Tourism, Didactic and Museum Applications" (ref. IB20182) is the framework with which we conduct research on musical itineraries in the city based on relevant elements of its history and its particular socio-cultural context.

### 2.1. Organizational Elements for Musical Itineraries

In the course of structuring the musical itineraries, we have designed a database with fields for references (from primary and secondary sources, which are graphic and oral, informational, interactive, and educational). This database plays a crucial role in the systematic organization and coherent presentation of these itineraries, ensuring modularity and adaptability, engagement, and education. This methodology implies a comprehensive framework to explore and appreciate Cáceres's rich musical heritage. By blending historical insights with modern applications, our goal is to deepen the understanding and appreciation of the city's musical culture, highlighting its significance in cultural diversity and education.

We have developed a comprehensive database system (Table 2), distinguished by its meticulous construction and strategic planning. It integrates various fields and concepts, all aimed at creating adaptable music routes that cater to the preferences and needs of diverse users. Considerations for the design of musical itineraries include the individual's age, background, knowledge, and preferences, as well as specific needs related to accessibility and the desired duration of their experience. These aspects are incorporated into various fields of the itineraries, as detailed in Table 3.

**Table 2.** Comprehensive database on Cáceres' musical heritage.

| Aspect | Details | Significance/Findings |
|---|---|---|
| Musical Genres and Evolution | - Inclusion of various genres: traditional folk, flamenco, classical, rock, punk, modern pop.<br>- Evolution of these genres over different periods. | - Showed how genres like flamenco adapted over time.<br>- Highlighted fluctuating popularity of classical music across different historical eras. |
| Historical Music Preferences | - Data on preferred music styles in different eras.<br>- Influence of festivals and cultural movements on these preferences. | - Revealed changes in preferences, like the rise of folk in the early 20th century.<br>- Showed international music's growing influence recently. |
| Geographical Spread | - Locations of historical and contemporary musical events.<br>- Mapping cultural hubs for music in the city. | - Identified key cultural zones for music.<br>- Tracked the evolution of music venues and festival sites. |
| Temporal Shifts in Music | - Introduction of new instruments and music styles.<br>- Influence of political changes and technological advancements. | - Uncovered how external factors influenced the city's music scene.<br>- Tracked the emergence of new music styles. |
| Rich Historical Context | - Data from various historical periods.<br>- Role of music in cultural identity and social functions. | - Provided a comprehensive view of music as a reflection of societal changes.<br>- Enhanced understanding of music in community life. |

Source: authors.

**Table 3.** Fields for musical itineraries.

| Reference Fields | Information Fields | Educational Fields |
| --- | --- | --- |
| • Code entry<br>• Place<br>• Images<br>• Accessibility<br>• Duration<br>• Target public<br>• Geographical Coordinates (Latitude, Longitude) | • Place Information<br>• References (Excerpts from interviews/press)<br>• Link (to official websites, YouTube videos, our own links to information, etc.) | • Didactic resource<br>• Interactive activity |

Source: authors.

### 2.2. Methodological Approach and Analysis

The methodological approach for analyzing these materials combines qualitative research techniques with a systematic analysis framework. We conduct an in-depth qualitative investigation into the musical narrative of Cáceres, tracing its evolution through archival documents, engaging interviews with key figures in the music scene, and community interactions. This approach allows for a detailed understanding of the evolution and transformation of Cáceres's musical landscape across different historical periods.

This analytical process is applied through several stages, as follows:

(a) Data Collection: Gathering data from a variety of sources, including archival documents, interviews, and community consultations.

(b) Data Organization: Systematically cataloging the collected data within our database, ensuring each piece of information is accurately represented and easily accessible.

(c) Analysis: Employing qualitative analysis techniques to interpret the data, focusing on identifying the themes, patterns, and narratives that emerge from the musical history of Cáceres. This involves coding the data and mapping out the connections between different musical elements and their socio-cultural implications.

(d) Thematic Itinerary Development: Based on analysis, thematic itineraries are created to represent the multifaceted musical culture of Cáceres comprehensively. These itineraries are designed with a focus on inclusivity and education, highlighting the city's musical diversity through various genres and festivals.

### 2.3. Development of Thematic Itineraries

This comprehensive study has culminated in the creation of thematic itineraries, which function as a detailed and multifaceted representation of Cáceres's musical culture. These itineraries encompass a wide range of musical genres, from the reverberating sounds of organs and the rhythmic tolling of bells to the dynamic strains of music bands, harmonious choral singing, evocative *saeta*, the fervent beats of flamenco, the alluring melodies of Irish music, and an array of colorful festivals. Central to our research is the integration of socio-cultural aspects of festivals into educational initiatives that honor and celebrate diversity. Within this context, we have designed a specific route that highlights key locations in Cáceres, each symbolizing different aspects of its rich musical history and its lively festival atmosphere.

### 3. Results

Our exploration of Cáceres's musical heritage, with a focus on its incorporation into educational and musical routes for youths, has produced enlightening outcomes. These results are central in comprehending the effects of our approach, which combines historical analysis, ethnographic studies, and spatial methodologies to captivate young audiences. The creation and application of an extensive database have been crucial in our investigation into Cáceres musical landscape. This resource has unveiled detailed aspects of the city's musical progression. It documents the evolution of musical styles and tastes over time

(Table 4), alongside mapping the distribution of musical events and venues. Such an in-depth exploration has furnished us with a rich historical backdrop and a detailed perception of Cáceres musical landscape.

**Table 4.** Cáceres musical evolution overview.

| Period/Aspect | Features and Details |
|---|---|
| Historical Roots and Early Music | Influences from medieval and Renaissance eras. Gregorian chants, Sephardic melodies, and Moorish influences. |
| Golden Age of Spanish Music | Flourished during Renaissance and Baroque periods. Classical music in churches and palaces and orchestral music. |
| Folk Music Traditions | Traditional Extremadura folk music. Instruments like the guitar, tambourine, pipes; songs with local stories. |
| Flamenco Influence | Local adaptation of flamenco. Traditional and modern styles and flamenco festivals. |
| Modern and Contemporary Music | Diversification in the 20th and 21st centuries. Introduction of pop, rock, and jazz; contemporary music festivals. |

Source: authors.

The thematic itineraries (see Table 5) designed to cover various aspects of Cáceres musical culture received a highly positive reception from the youth. The participants reported elevated levels of engagement and a growing interest in local musical traditions. Notably, itineraries that included interactive elements, such as participation in local music festivals and workshops with local musicians, proved exceptionally effective in enhancing the educational experience.

**Table 5.** Comprehensive overview of thematic itineraries in Cáceres' musical landscape.

| Component | Details |
|---|---|
| Design and Structure | Focus on specific aspects of Cáceres' musical heritage (e.g., folk, flamenco, classical, and modern genres). Routes through historical sites, music venues, and cultural landmarks. |
| Educational Content Integration | Information points with historical context and stories about local musicians. Interactive digital content such as QR codes linking to music pieces and documentaries. |
| Interactive Experiences | Musical workshops (learning to play local instruments and traditional singing). Music-based games and quizzes about Cáceres' musical history. |
| Active Participation in Local Festivals | Itineraries coincide with music festivals for live experience. Special guided tours and talks during festivals. |
| Interactions with Local Musicians | Meetings and Q&A sessions with local musicians. Impromptu performances and jam sessions with musicians. |
| Feedback and Adaptation | Collection of participant feedback for continuous improvement. Observed increase in enthusiasm and curiosity about local music traditions. |

Source: authors.

The key outcome of the project was the application of these thematic itineraries to education about diversity. By integrating elements extracted from the socio-cultural phenomenon of festivals, the itineraries served as a dynamic educational tool, as detailed in Table 6. They highlighted key locations in the city, each representing different facets of Cáceres' musical heritage and vibrant festival culture. This approach provided a unique educational experience, promoting diversity and cultural understanding. This was particularly evident from the surveys conducted after their participation in the project activities.

**Table 6.** Outcomes and impacts of thematic itineraries in Cáceres.

| Aspect | Outcomes |
| --- | --- |
| Outcome of the Project | Application of thematic itineraries to education for diversity. |
| Integration of Socio-Cultural Elements | Elements extracted from the socio-cultural phenomenon of festivals integrated. |
| Dynamic Educational Tool | Served as a dynamic educational tool. |
| Highlighting Key Locations | Highlighted key locations in Cáceres, representing different facets of its musical heritage and vibrant festival culture. |
| Promoting Diversity and Cultural Understanding | Provided a unique educational experience, promoting diversity and cultural understanding. |
| Feedback from Surveys | Positive feedback evident from surveys conducted after participation in project activities. |

Source: authors.

The initial feedback from the participants who engaged with the musical itineraries was positive. The participants appreciated the depth and variety of the musical experiences offered, as well as the educational value in understanding the city's cultural diversity in the past and in present times. The itineraries were particularly noted for their ability to bring historical and contemporary musical narratives to life, making them accessible and engaging to a broad audience. The successful implementation of these musical itineraries has led to broad appeal and inclusive participation. This inclusivity is a crucial outcome, indicating the itineraries effectiveness in engaging youth, thereby enhancing the overall cultural heritage of the city.

The use of Geographic Information System (GIS) mapping brought a novel dimension to our study. It enabled detailed spatial analysis of the musical landscape of Cáceres, identifying key cultural zones and historically significant musical sites. This spatial understanding was pivotal in planning future cultural events and in the efforts to preserve important musical locations in the city.

The development of the musical itineraries database and its application to thematic routes in Cáceres have successfully achieved the project's objectives. The integration of historiographic and ethnographic research into this database has enriched the thematic itineraries, offering a unique and educational exploration of the city's musical heritage and its relevance to cultural diversity and education. The results from this project underscore the effectiveness of a multidisciplinary approach in exploring and educating people about the musical heritage of Cáceres. By blending historical research, ethnographic studies, interactive thematic itineraries, and GIS mapping, we created a comprehensive and engaging educational experience. This approach not only fostered a deeper understanding of local music among youths, but also contributed significantly to the broader cultural and educational dialogue within the city (see Figure 2).

This picture (Figure 2) shows how the Voladores dance from the Mexican regions of Puebla and Veracruz was performed in Cáceres Main Square in 1958 on a pole as higher as the towers of the city. The history of Cáceres and Extremadura is deeply linked to Mexico and Latin America because many of the noble families of the city traveled to America in the 16th century, built their fortunes and the walls of their palace with income brought from America, converted and indoctrinated the vast majority of the peoples of America, and married royal families of the Aztec empire, such as Isabel de Moctezuma. Indeed, in the complex scenario shown by Figure 2, we can see in a European city, American dancers "staging" a ritual in a laic context, with Muslim towers behind, and people from the post-war Francoist Spain witnessing the event.
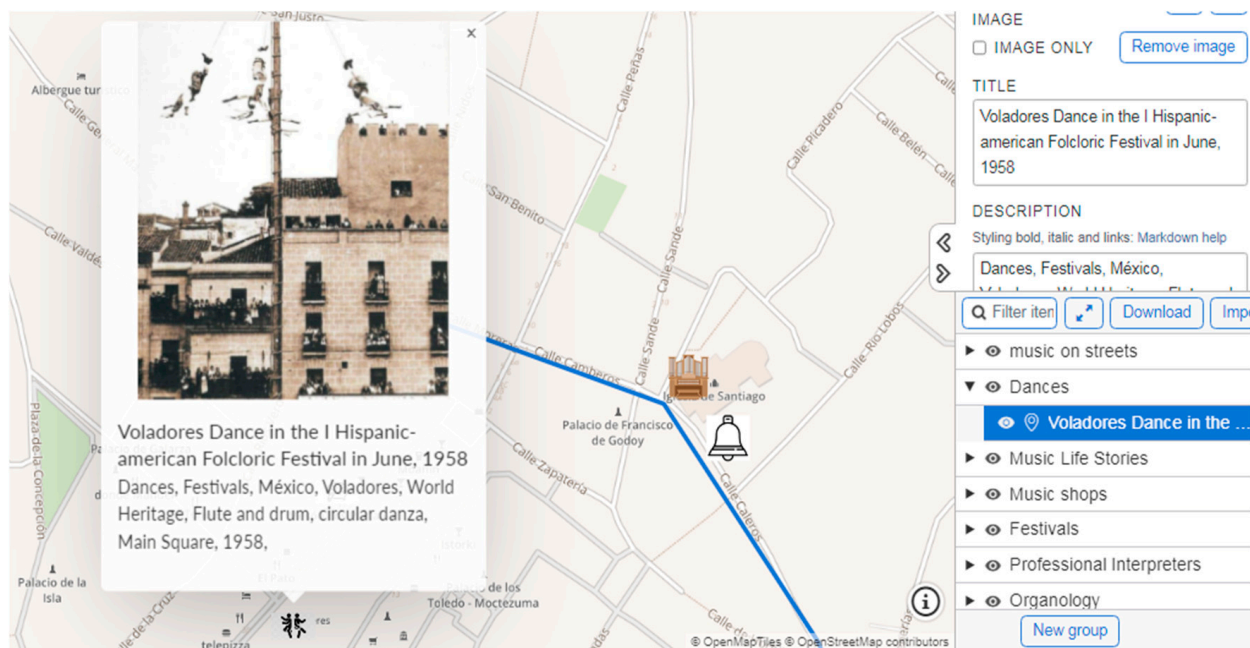
**Figure 2.** Mapping of the event "Voladores dance in the 1st Hispanic/American Folkloric Festival" (Main Square, June, 1958).

The Route of Festivals is presented as a confluence of postcolonialism and global citizenship concepts, bridging postcolonial studies with the global village idea. It emphasizes the interconnectedness of diverse cultural identities and histories, underscoring the need to understand and value these complexities. The festivals in Cáceres create key spaces for reflection, blending various historical and cultural influences. These spaces, rich in global citizenship and identity, offer unique insights into cultural narratives and histories. They are essential for fostering dialogue, enhancing our appreciation of cultural diversity, and shaping personal and collective identities in a global context, aligning with value-based education [33].

## 4. Discussion

Value-based education (VBE) is a transformative approach that, despite its often-overlooked importance in the Spanish Educational System and globally, is imperative for fostering an inclusive, interconnected society. This educational model prioritizes the cultivation of moral values, empathy, and ethical awareness, emphasizing the significance of intercultural understanding, diversity, and inclusion in our globalized world. Our research contributes to this imperative by creating musical routes and cultural itineraries that not only fulfill educational objectives, but also engage participants actively. These itineraries utilize the rich mosaic of urban spaces and historical narratives, providing a distinctive platform for experiential learning.

The Route of Festivals in Cáceres, the prominent example from our study, is specifically designed for young audiences. It emphasizes key issues, such as intercultural communication and citizenship, providing a space for reflection and learning. This route encapsulates the fusion of music, culture, and education, showcasing how a city's vibrant festival culture can be an effective tool for value-based education.

The methodologies and examples detailed in our article offer a blueprint to other researchers and educators. They can adapt and apply similar approaches to their unique contexts, developing musical and cultural routes that align with specific educational and interactive objectives.

Moreover, continuous audience research and studies are vital to assess the impact of these experiences. Future research should aim to quantitatively and qualitatively measure how these cultural itineraries influence participants, focusing on the changes in their

understanding of diversity, cultural appreciation, and the development of intercultural competencies. Such evaluations are crucial in determining the effectiveness of these educational tools and in refining them for broader application.

In conclusion, our study highlights the potential of integrating cultural heritage and musical exploration into education. This approach can play a significant role in fostering a more inclusive, diverse, and culturally aware society. By continuing to innovate and assess these educational strategies, we can enhance their effectiveness in cultivating a more understanding and interconnected world.

## References

1.  Hawkins, S. Musical production and the politics of desire. In *Music, Space and Place: Popular Music and Cultural Identity*; Bennett, A., Ed.; Routledge: London, UK, 2016.
2.  Bodrov, O.; Sharifzhanov, I.; Zakirov, A. For Anti-Imperialist Solidarity, Peace and Friendship: Stages and Peculiarities of Development of the World Festivals of Youth and Students (1947–2017). *Istorya* **2020**, *10*, 420008. [CrossRef]
3.  Nilan, P. The Youth Appeal of Far-Right Music Festivals. *Youth* **2021**, *1*, 14–26. [CrossRef]
4.  Kozinets, R.V. Can Consumers Escape the Market? Emancipatory Illuminations from Burning Man. *J. Consum. Res.* **2002**, *29*, 20–38. [CrossRef]
5.  Cotter, K.L. Visual Art and Audience Engagement at Music Festivals. *Arts Mark.* **2022**, *12*, 64–78.
6.  Jones, M. *Sustainable Event Management: A Practical Guide*; Routledge: London, UK, 2014.
7.  Turino, T. *Music as Social Life: The Politics of Participation*; University of Chicago Press: Chicago, IL, USA, 2008.
8.  Small, C. *Musicking: The Meanings of Performing and Listening*; Wesleyan University Press: Middletown, CT, USA, 1998.
9.  Green, V. African-Derived Music of the Americas. *Am. Int. J. Contemp. Res.* **2015**, *5*, 1–7. Available online: https://www.aijcrnet.com/journals/Vol_5_No_5_October_2015/1.pdf (accessed on 30 October 2023).
10. Bilou Russo, S. O património musical como ativo cultural e turístico: O percurso da viola campaniça. In *Turismo Musical y Festivales. Actas del I Congreso Internacional de Turismo Musical y Festivales. I International Conference on Musical Turism and Festivals*; Gómez-Ullate, M., Manzano, P.B., Pérez, J.G., Eds.; Zenodo: Cáceres, Spain, 2017. [CrossRef]
11. Stokes, M. *Ethnicity, Identity, and Music: The Musical Construction of Place*; Berg Publishers: Oxford, UK, 1994.
12. Shelemay, K.K. *Soundscapes: Exploring Music in a Changing World*; W. W. Norton & Company: New York, NY, USA, 2001.
13. DeNora, T. *Music in Everyday Life*; Cambridge University Press: Cambridge, UK, 2000.
14. Hesmondhalgh, D. *The Cultural Industries*; SAGE: Gateshead, UK, 2005.
15. Feld, S. Acoustic Ecology and the Soundscape. In *Yearbook for Traditional Music*; Feld, S., Ed.; Cambridge University Press: Cambridge, UK, 1994; Volume 26, pp. 10–23.
16. Kahn, D. *Noise, Water, Meat: A History of Sound in the Arts*; MIT Press: Cambridge, MA, USA, 1999.
17. Li, M.G.; Olsen, K.N.; Davidson, J.W.; Thompson, W.F. Rich Intercultural Music Engagement Enhances Cultural Understanding: The Impact of Learning a Musical Instrument Outside of One's Lived Experience. *Int. J. Environ. Res. Public Health* **2023**, *20*, 1919. [CrossRef] [PubMed]

18. Wood, B.E.; Homolja, M. Strategic Solidarities: Cultural Festivals, Relational Encounters and Diasporic Youth Identities. *J. Intercult. Stud.* **2021**, *42*, 377–393. [CrossRef]

19. Derrett, R. Making sense of how festivals demonstrate a community's sense of place. *Event Manag.* **2003**, *8*, 49–58. [CrossRef]

20. Falassi, A. (Ed.) *Time out of Time: Essays on the Festival*; University of New Mexico Press: Albuquerque, NM, USA, 1987.

21. Getz, D. The Nature and Scope of Festival Studies. *Int. J. Event Manag. Res.* **2010**, *5*, 1–47.

22. Fournier, L.S. *Carnival and Other Christian Festivals: Folk Theology and Folk Performance*; University of Texas Press: Austin, TN, USA, 2014.

23. Finkel, R.; Platt, L. The Edinburgh festivals: Impact and sustainability. *Event Manag.* **2016**, *20*, 235–249.

24. Lozano-Perandones, H.M.; Manuel Sevilla, J. Music Festivals and Local Development in Spain: A Regional Analysis. *Reg. Stud. Reg. Sci.* **2019**, *6*, 101–115.

25. Crompton, J.L.; McKay, S.L. Motives of visitors attending festival events. *Ann. Tour. Res.* **1997**, *24*, 425–439. [CrossRef]

26. MacAloon, J.J. *Rite, Drama, Festival, Spectacle: Rehearsals toward a Theory of Cultural Performance*; Institute for the Study of Human Issues: Los Altos, CA, USA, 1984.

27. Bennett, A.; Taylor, J.; Woodward, I. (Eds.) *The Festivalization of Culture*; Ashgate: Surrey, UK, 2014.

28. Getz, D.; Page, S.J. *Event Studies: Theory, Research and Policy for Planned Events*; Routledge: London, UK, 2016.

29. Turner, V. *From Ritual to Theatre: The Human Seriousness of Play*; PAJ Publications: New York, NY, USA, 1982.

30. Turner, V.W. *The Anthropology of Performance*; PAJ Publications: New York, NY, USA, 1984.

31. Robinson, R. *Music Festivals and the Politics of Participation*; Routledge: London, UK, 2016.

32. Gibson, C.; Connell, J. *Music Festivals and Regional Development in Australia*; Ashgate: Surrey, UK, 2012.

33. Puig, J. *Aprendizaje Servicio (ApS). Educación y Compromiso Cívico*; Graó: Barcelona, Spain, 2009.