

Flamenco as an educational tool in the academic curriculum: Strengthening the sense of community and Andalusian identity

Jesús Heredia-Carroza
Carmen López-Ruiz
Ángeles Carrosa-Zayas
Carlos Chavarría-Ortiz
Luis Antonio Palma-Martos
Universidad de Sevilla, Spain

Abstract: This study examines future teachers' perceptions of incorporating flamenco into the Andalusian educational curriculum and its potential impact on fostering a sense of community and Andalusian identity. The study analysed 301 surveys conducted among university students enrolled in academic education programs. Descriptive statistical analysis revealed that 88.4% of participants supported the integration of formal flamenco in schools. A more detailed analysis of the responses revealed recognition of the influence of flamenco on various aspects such as the preservation of heritage (5.29), a sense of belonging to a community (5.15) and cultural identity (5.17), which guarantees a lasting source of inspiration and growth for future generations. Flamenco is not only considered a cultural relic but a vital part of Andalusia's heritage, essential to its future.

Keywords: flamenco, education, teachers' perception, community belonging, identity

Résumé : Cette étude examine la perception qu'ont les futurs enseignants de l'intégration du flamenco dans le programme éducatif andalou et son impact potentiel sur le renforcement du sentiment d'appartenance à la communauté et à l'identité andalouses. L'étude a analysé 301 enquêtes menées auprès d'étudiants universitaires inscrits dans des programmes d'enseignement académique. L'analyse statistique descriptive a révélé que 88,4% des participants étaient favorables à l'intégration du flamenco formel dans les écoles. Une analyse plus détaillée des réponses a révélé la reconnaissance de l'influence du flamenco sur divers aspects tels que la préservation du patrimoine (5.29), le sentiment d'appartenance à une communauté (5.15) et l'identité culturelle (5.17), qui garantissent une source durable d'inspiration et de croissance pour les générations futures. Le flamenco n'est pas seulement

Jesús Heredia-Carroza (corresponding author), PhD, *Department of Economics and Economic History, Universidad de Sevilla.* jheredia1@us.es

Carmen López-Ruiz, M.A., *Department of Economics and Economic History, Universidad de Sevilla.* lopezrcarmen@yahoo.es

Ángeles Carrosa-Zayas, B.A., *Osuna University School, Universidad de Sevilla.* angelescaza12@gmail.com

Carlos Chavarría-Ortiz, PhD, *Osuna University School, Universidad de Sevilla.* cchavarria@euosuna.org

Luis Antonio Palma-Martos, PhD, *Department of Economics and Economic History, Universidad de Sevilla.* lpalma@us.es

considéré comme une relique culturelle, mais comme un élément essentiel du patrimoine andalou, indispensable à son avenir.

Mots-clés : flamenco, éducation, perceptions des enseignants, sentiment d'appartenance communautaire, identité

Introduction

Flamenco, a cultural tradition passed down from generation to generation, connects people through music, dance, storytelling and traditions (Barrett et al., 2019; Garrido & Davidson, 2019). In a society facing growing social inequalities, fostering interaction is essential and flamenco can serve as a bridge. Key elements of flamenco, such as oral tradition, social participation and experiential learning, are vital in fostering interpersonal connections. This article analyzes how integrating flamenco as an educational tool into the Andalusian academic curriculum can contribute to creating a sense of community belonging and an Andalusian identity (Heredia-Carroza et al., 2025). Of a total of 301 surveys, 69.77% consider that the inclusion of flamenco in the academic curriculum contributes to promoting the preservation of cultural heritage, 68.11% of future teachers believe that the presence of flamenco in the curriculum can foster collective identity and strengthen a sense of belonging and 68.10% of respondents estimate that flamenco contributes to strengthening cultural identity in the academic field. This research follows other studies on the benefits of flamenco teaching, which have established a theoretical framework that this article considers. Of all the variables analyzed in the research, this article primarily presents the results obtained on flamenco, education, sense of belonging and identity.

Literature Review

UNESCO recognized flamenco as Intangible Cultural Heritage of Humanity in 2010 highlighting its importance as a key cultural symbol of Andalusia and Spain (UNESCO, 2020). This art form, which combines music, singing and dance, was influenced by various cultures such as Roman, Arab and Jewish traditions contributing to its cultural richness (Dirkx, 2021). Although flamenco is believed to have originated in the 18th century, some scholars suggest that its roots date back to earlier times reflecting the historical struggles of Andalusian communities against oppression (Aouteda, 2021). In addition to being a symbol of cultural identity, flamenco is also a powerful tool for promoting social inclusion and unity.

The *Andalusian Flamenco Law 4/2023*, of 18 April, establishes the legal framework for the protection, promotion and education of flamenco recognizing its cultural and historical importance. This law grants Andalusia exclusive responsibility for preserving and promoting flamenco, recognizing it as the birthplace of this unique art form.

In terms of education, the law establishes the inclusion of flamenco at all levels of non-university education in Andalusia and promotes its development through academic research in collaboration with universities and conservatories. Academies, festivals and cultural policies have been fundamental in ensuring its continuity and evolution, and its presence in major cities such as Madrid, Barcelona and Valencia, highlights its appeal beyond Andalusia.

The Spanish government's efforts to strengthen policies supporting flamenco have been fundamental to its preservation and promotion for future generations and to expanding its global presence. The expansion of institutional support through educational programs, research funding and grants for artists has contributed to its growth and can further guarantee its longevity and influence.

In terms of the educational and social impact of flamenco, research suggests that flamenco promotes cognitive and emotional development by improving concentration, active listening and emotional expression (Delgado-Villalobos & López-Riquelme, 2022; Faros, 2017; Puertas et al., 2020), increases academic engagement; and, reduces absenteeism, violence and substance abuse. It also offers psychological benefits that improve mental well-being and confidence positioning flamenco as both an art form and a therapeutic tool for personal growth (Cejudo & López-Delgado, 2017; Gajardo & Tilleria, 2019). Teaching flamenco in Andalusian schools as a collective practice which requires active participation, reinforces cultural transmission, regional identities and a sense of belonging to the community (Conde, 2019). Its adaptability makes it a valuable tool for addressing contemporary social challenges.

The concept of cultural capital developed by Pierre Bourdieu is fundamental to analysing how unequal access to cultural goods affects social communication. According to this author, people possess knowledge, skills and levels of literacy that are included in the notion of cultural capital, which can be used to gain advantages within society. An essential aspect of this theory is the recognition that such access is not distributed equitably leading to structural inequalities within the community and society (Bourdieu, 2023).

Paulo Freire (2004), for his part, proposes a pedagogical model of transformative education that challenges traditional educational systems and promotes an approach centred on critical inquiry and active participation. This perspective understands education as a process of joint knowledge construction in which teachers and students collaborate. By encouraging reflection and critical thinking, students are empowered to drive social change in their local communities (Kilag & al., 2023).

On the other hand, based on contemporary trends in social and emotional learning (SEL) and arts education, a comprehensive, inclusive and student-centred approach is proposed. SEL is structured around five fundamental areas such as recognizing one's own emotions, managing behaviour, understanding others, establishing healthy relationships and making ethical decisions (Subramaniam, 2023). These models advocate incorporating activities to develop emotional skills

into the daily classroom dynamic so that students can cope with stress, resolve interpersonal conflicts and act with integrity. Flamenco promotes social inclusion in the classroom by involving students from diverse backgrounds and fostering respect, empathy and appreciation for diversity (House & Widerholt, 2020; UNESCO, 2020).

Flamenco is a powerful cultural expression that strengthens integration (Mendoza, 2021). Through music and dance, flamenco embodies deep emotions and traditions and promotes emotional well-being and empathy especially among excluded groups (Lopera-Auñón & al., 2021). Furthermore, beyond its artistic importance, it serves as a means of transmitting history, identity and collective values fostering social inclusion both in local communities and in diasporas. Historically, it has promoted mutual understanding by offering spaces to connect with the Andalusian legacy.

The sense of belonging is an emotional response shaped by social interactions that connect people to specific groups and territories through shared experiences. It fosters integration and identity formation beginning with family relationships and extending to shared values, emotions and cultural expressions (Fukuyama, 2019; Huerta, 2018; Peña & al., 2021; Turner, 2017). Inclusion is a fundamental human need that provides security and recognition (Allen & al., 2021; Baumeister & Leary, 2017; Escacena, 2021). Beyond personal relationships, a sense of belonging is also cultivated through connections with places, nature and community activities, which reinforce a sense of purpose and collective identity. Social interaction and cooperation are fundamental to fostering a sense of belonging and community identity (Ibarra-López, 2023).

Although flamenco has its roots in Andalusia, it has spread throughout Spain reinforcing its importance within Andalusian cultural heritage and expanding its international presence through world tours, audiovisual media and collaborations with other musical styles. It has also become a key economic driver in the cultural and tourism sectors of Andalusia and Spain promoting musical tourism in the region and encouraging the development of cultural routes and festivals that attract both local and international audiences. Thanks to specialized academies, live performances in major cities around the world and a thriving recording industry, flamenco has established itself as a symbol of Andalusian identity worldwide (Heredia-Carroza & al., 2019).

However, an essential characteristic of flamenco is its ability to innovate without losing its fundamental identity. Flamenco continues to transform itself by integrating modern elements and experimenting with new styles. Its fusion with other genres such as jazz, rock and electronic music has helped to maintain its relevance in the global music industry but in order to preserve its cultural significance and attract a younger audience, it is essential to strike a balance between tradition and innovation.

Flamenco is an example of how a traditional form of music and dance can transcend its local origins beyond Andalusia and Spain to become a symbol of identity, a driver of economic growth and a means of social and cultural unity on a global scale. The trajectory and presence of flamenco

in European conservatories and universities (Falk & Katz-Gerro, 2016) demonstrates its potential as a model for other regions seeking to safeguard and promote their own cultural traditions by fostering official recognition of their artistic expressions. The creation of specialized study centres, the integration of traditions into academic programs, and the use of digital platforms and immersive tourist experiences to connect with new audiences would help to ensure its preservation and continuity (Chavarría-Ortiz & al., 2024).

Ultimately, the success of flamenco is due to its transmission from generation to generation, institutional support and its ability to evolve while maintaining its essence. This balance has ensured its preservation and international recognition.

Research Methodology

The aim of this research is to explore the perceptions and assessments of future teachers regarding the inclusion of flamenco in the Andalusian educational curriculum, taking into account its potential as an educational tool to promote and foster certain skills and abilities as well as to analyze its possible impact on strengthening the sense of community and Andalusian identity, from a rather descriptive perspective. This article is the first step towards other works where a more detailed econometric analysis will be used. An ad hoc database designed specifically for the purposes of this article has been used, which is not reusable but allows for greater flexibility in terms of data access and management, as it is adapted to the specific needs of the study.

To address the research question, the sample consisted of 301 university students enrolled in undergraduate programs at the University School of Osuna (University of Seville) and the Professional Conservatory of Music of Osuna. These students represented future education professionals who will be able to integrate flamenco as an educational tool. The sample included participants of various ages, genders, type of studies (Table 1) and educational levels to provide a broad view of the role of flamenco in fostering identity and a sense of belonging to the community. Of the total, 217 were women (72.09%) and 84 were men (27.91%), with an average age of 21.41 years.

Table 1: Sample composition by type of studies

| Studies carried out | Number of respondents (301) |
|--|-----------------------------|
| Primary Education Bachelor Degree | 130 (43.1%) |
| Early Childhood Education Bachelor Degree | 75 (25.0%) |
| Primary and Early Childhood Education Double Bachelor Degree | 16 (5.3%) |
| Professional Music Studies | 25 (8.3%) |

| | |
|---|------------|
| Master's Degree in CSE, Bacalaureate, Vocational Training and Language Teaching | 40 (13.3%) |
| Physical Activity and Sports Sciences Bachelor Degree | 15 (5.0%) |

The gender imbalance in the sample with a majority of female participants reflects the structural reality of education degrees in Spain, especially in Early Childhood and Primary Education, as documented by the Ministry of Science, Innovation and Universities (2024). Rather than creating potential biases, this improves the external validity of the study by accurately representing the population of future teachers.

The universities that participated in the study were selected through convenience sampling based on the accessibility and relevance of their educational programs. All are located in Andalusia, a region that is central to flamenco from both a historical and cultural point of view. In particular, one of the institutions, the Osuna University School, is located in a rural area, which offers a valuable perspective on the perception of flamenco teaching beyond the urban context. The inclusion of a rural institution enriches the study by introducing perspectives that are often absent in research focused on urban areas. The regional focus was intentional, as Andalusia has the strongest cultural and institutional links to flamenco and has implemented policies that support its inclusion in academic curricula.

The questionnaire used in the research was structured into a system of categories that allows for the establishment of a measurement pattern to quantitatively understand the knowledge, opinions and perceptions of future teachers regarding the heritage, historical and cultural value of flamenco as a musical genre, as well as its relevance and use as an innovative and essential tool within the educational curriculum (Rodríguez-Martín, 2017). The questionnaire was based on previous studies conducted by Heredia-Carroza et al. (2023) and consisted of three main sections:

1. Relationship with flamenco: This section assessed respondents' knowledge, interest and involvement in flamenco as well as their perception of the role it plays in creating a regional identity.
2. Impact of flamenco on community skills: This part explored how flamenco influences interpersonal interaction using a 7-point Likert scale ranging from "strongly disagree" to "strongly agree" and with a "don't know/no answer" option (Hernando & Campo, 2017a) to examine perceptions of flamenco as a tool for fostering a sense of community belonging.
3. Sociodemographic information: This section collects data on the age, gender and educational level of the participants.

The data were collected using a digital form distributed via Google Forms between February and June 2024, chosen for its accessibility and its ability to reduce the bias of face-to-face

interaction (Heredia-Carroza & al., 2021). After the data was collected, the responses were analysed using Stata 16 software, which allowed for rigorous processing and descriptive statistical analysis of frequencies, means and standard deviations to provide reliable information on respondents' perceptions of the role of flamenco in fostering a sense of belonging to the community and Andalusian identity.

Results

As can be seen below, Table 2 presents information on five variables obtained from a sample of 301 respondents. Regarding the "level of appreciation of flamenco", the average score is 5.15 on a scale of 1 to 7 reflecting a generally positive attitude towards the genre. In addition, 62.79% of respondents have participated in training activities related to flamenco and 74.09% declare they listen to flamenco music regularly.

Table 2: General sample composition

| Variable | Obs. | Mean | Standard deviation | Min. | Max. |
|---------------------------|------|----------|--------------------|------|------|
| Level of flamenco taste | 301 | 5.152824 | 1.580053 | 1 | 7 |
| Learning through flamenco | 301 | 0.627907 | 0.484168 | 0 | 1 |
| Flamenco listening | 301 | 0.740864 | 0.43889 | 0 | 1 |
| Sex | 301 | 0.72093 | 0.449289 | 0 | 1 |
| Age | 301 | 21.39535 | 4.396193 | 14 | 48 |

Table 3, below, shows the preferences for flamenco expressed by the 301 participants surveyed. The scale used ranges from 1 (I don't like it at all) to 7 (I love it) and the results reflect a remarkable diversity in the responses. Only 7 students chose level 1, which represents a very low percentage of the total while level 7, corresponding to the greatest affinity with this musical genre, was the most chosen with 78 people expressing a strong liking for flamenco.

In the other levels, there is a progressive trend towards greater acceptance. For example, 73 participants chose level 5, which indicates an intermediate but positive rating, another 48 chose level 4 and 57 opted for level 6. These data show that, although there is a broad base of appreciation for flamenco, there are also nuances in terms of the degree of preference.

The concentration of responses at the higher levels (5, 6 and 7) suggests a general inclination towards positive acceptance of the genre. This analysis allows us to better understand the attitudes and perceptions of respondents towards flamenco.

On the other hand, the results shown in Tables 3.1 and 3.2 reveal that there are no significant differences between men and women in terms of their stated interest in flamenco. The

distribution of responses is very similar between both sexes with no notable variations indicating a gender-differentiated pattern. Therefore, at least in this sample, the appreciation of flamenco is not conditioned by the gender of the respondents. This finding is consistent with the cross-cutting nature of flamenco, which could explain its high level of acceptance without significant differences between men and women.

Table 3: Level of taste for flamenco

| Level | No of respondents (301) |
|-------|-------------------------|
| 1 | 7 (2.3%) |
| 2 | 15 (5.0%) |
| 3 | 23 (7.6%) |
| 4 | 48 (15.9%) |
| 5 | 73 (24.3%) |
| 6 | 57 (18.9%) |
| 7 | 78 (25.9%) |

Table 3.1 Level of taste for flamenco Sex = 0 (Men)

| Level | Freq. | Percent | Cum. |
|-------|-------|---------|--------|
| 1 | 2 | 2.38 | 2.38 |
| 2 | 5 | 5.95 | 8.33 |
| 3 | 8 | 9.52 | 17.86 |
| 4 | 9 | 10.71 | 28.57 |
| 5 | 25 | 29.76 | 58.33 |
| 6 | 15 | 17.86 | 76.19 |
| 7 | 20 | 23.81 | 100.00 |
| Total | 84 | 100.00 | |

Table 3.2 Level of taste for flamenco Sex = 1 (Women)

| Level | Freq. | Percent | Cum. |
|-------|-------|---------|--------|
| 1 | 5 | 2.30 | 2.30 |
| 2 | 10 | 4.61 | 6.91 |
| 3 | 15 | 6.91 | 13.82 |
| 4 | 39 | 17.97 | 31.80 |
| 5 | 48 | 22.12 | 53.92 |
| 6 | 42 | 19.35 | 73.27 |
| 7 | 58 | 26.73 | 100.00 |
| Total | 217 | 100.00 | |

As can be seen, Table 4 (below) clearly shows how flamenco-related learning experiences are distributed among respondents. Out of a total of 301 participants, a large majority (189 people, representing 62.8%) stated that they had had some kind of flamenco-related learning experience. This reflects a considerable level of involvement and participation in educational or training activities associated with this musical genre. It is encouraging to see that a significant portion of the sample has had the opportunity to learn flamenco, which could reflect an active interest and even a positive appreciation of this artistic expression. These experiences can range from flamenco dance classes, musical studies, attendance at shows or related events, to other educational initiatives.

On the other hand, it is important to note that 112 people, equivalent to approximately 37.2% of the sample, stated that they had no learning experiences related to flamenco. This percentage could be due to various reasons ranging from a lack of opportunities or access to a lack of interest in this type of training.

Furthermore, as also reflected in Table 4, 223 of the 301 respondents (74.1%) stated that they listen to flamenco music. This data reflects a significant level of consumption and appreciation of the genre among participants.

Finally, the table includes the respondents' opinions on the incorporation of flamenco as an official subject in education. In this regard, 266 people, representing 88.4% of the total, were in favor of officially including the teaching of flamenco in the academic curriculum while only 35 people (11.6%) were against it.

Table 4: Flamenco learning experience/Active listening to flamenco/Opinion about the implementation of flamenco in the classrooms¹

| Questions | Yes (no 301) | No (no 301) |
|--|-----------------|----------------|
| Have you had any learning experiences related to flamenco? | 189 (62.8%) | 112 (37.2%) |
| Do you listen to flamenco music? | 223 (74.1%) | 78 (25.9%) |
| Do you see the introduction of formal flamenco teaching in classrooms as a positive thing? | 266 (88.4%) | 35 (11.6%) |

Figure 1 shows respondents' preferences in terms of how they listen to flamenco highlighting the predominant use of digital applications. Among the 301 participants, it was observed that online platforms, especially YouTube and Spotify/iTunes, were the most widely used means of accessing this musical genre underscoring the strong presence of virtual media in current listening habits.

¹ Authors' own elaboration.

Interestingly, 21.9% of respondents prefer to enjoy flamenco live through live performances. This data stresses the continued relevance and value of live performances for fans highlighting the intimacy, authenticity and spontaneity that characterize this art form.

In contrast, radio and television seem to have lost prominence as media for listening to flamenco as only 19.3% of participants indicated that they use these channels. 18.3% stated that they do not listen to flamenco at all reflecting a certain diversity in habits and levels of interest in this art form.

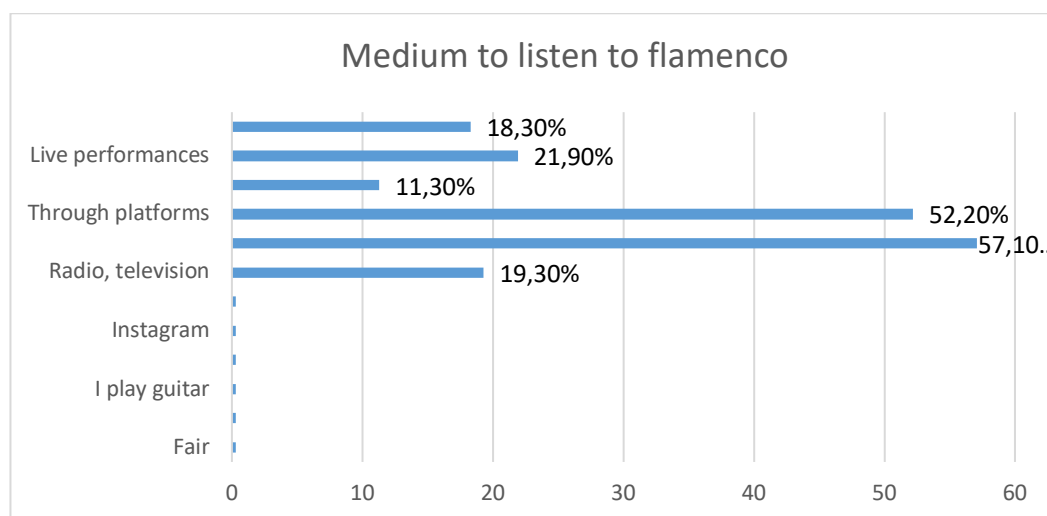


Figure 1: Medium to listen flamenco

Early experiences, family influence and active participation in the cultural life of the community are key factors in the development of a person's cultural connection. Parents, through their expectations, values and care contribute decisively to forging a child's emotional bond with their cultural heritage (Klokke & Jæger, 2022). Active participation in activities such as festivals, traditional celebrations or community events allows young people to experience their culture firsthand (Jæger & Stine, 2022; Orozco, 2021) promoting its preservation and thus reinforcing their sense of belonging. Furthermore, contact with different cultural groups through social exchange broadens understanding and respect for cultural diversity.

Within the framework of our study, Table 5 presents an analysis of who or what influenced respondents' interest in flamenco considering the importance of early experiences, family environment and group dynamics in cultural participation. Of the 301 participants, 146 (48.5%) indicated that it was their family environment that introduced them to flamenco. This data

highlights the fundamental role that the family plays in shaping musical preferences and suggests that the first contact with this art form at home is key to its appreciation.

On the other hand, 71 people (23.6%) claim to have developed their interest in flamenco on their own initiative. This reveals an autonomous approach and a personal interest in this musical genre. Some influence from their immediate social environment, such as friends or partners, is also identified although to a lesser extent. While social interactions may influence in some cases, the data shows that both family and individual motivation are the main drivers of developing an interest in flamenco. Finally, it is worth noting that 45 respondents (15%) did not express an affinity for flamenco reflecting the diversity of opinions within the sample.

Table 5: Influence on interest in flamenco

| Who gave you a taste for flamenco? | No of respondents |
|---|--------------------------|
| Parents/relatives at home | 146 (48.5%) |
| Friends | 30 (10.0%) |
| Own initiative | 71 (23.6%) |
| Partner | 9 (2.9%) |
| I don't like flamenco | 45 (15.0%) |

An analysis of the data collected in section 2 of the questionnaire (Table 6) shows how future teachers assess the skills that could be improved by incorporating flamenco into the educational context. Taking the midpoint of scale 4 as a reference, all variables analyzed exceed this threshold and are around 5, indicating a positive assessment of the educational potential of this musical genre.

Among the aspects evaluated, the favourable opinion about the role of flamenco as a tool for preserving its cultural legacy stands out obtaining the highest score with an average of 5.29. This result reflects a balanced and conscious perception of the value of flamenco in building and transmitting regional identity.

Regarding the impact on the community, respondents also positively valued flamenco's ability to strengthen the sense of belonging (average of 5.15) and reinforce cultural identity (average of 5.17) when integrated into the classroom. Overall, the results reveal a clearly positive view of the benefits that including flamenco in the academic curriculum can bring, both to the personal and cultural development of students and to fostering a sense of belonging to a community and identity.

Table 6: Descriptive statistics of the specific variables analyzed

| Variable | Obs. | Mean | Standard deviation | Min. | Max. |
|-------------------------------------|------|----------|--------------------|------|------|
| Legacy preservation | 301 | 5.285714 | 1.841583 | 1 | 7 |
| Sense of belonging to the community | 301 | 5.149502 | 1.815005 | 1 | 7 |
| Cultural identity | 301 | 5.172757 | 1.82667 | 1 | 7 |

As shown in Figure 2, the scores collected in section 2 of the questionnaire have been transformed into percentages. For ease of interpretation, they have been classified into three levels: scores below 4 are considered low; scores equal to 4 are considered indifferent; and scores above 4 are considered high. Overall, the data reflect a predominantly positive attitude toward the impact that incorporating flamenco in the classroom can have on the different variables analyzed.

Regarding the preservation of cultural heritage, 69.77% of respondents believe that the inclusion of flamenco in the academic curriculum contributes to strengthening cultural heritage. This result suggests a broad recognition of flamenco as an essential part of identity and a positive assessment of its role in transmitting cultural heritage. However, 3.65% expressed a neutral attitude, which could reflect a certain lack of knowledge about the heritage value of flamenco. Meanwhile, 26.58% expressed a low perception highlighting the diversity of opinions and experiences among future teachers. Overall, the data show majority support for the integration of flamenco into education.

Regarding the sense of belonging to a community, 68.11% of future teachers believe that the presence of flamenco in the curriculum can foster collective identity and strengthen a sense of belonging. In contrast, 25.91% do not believe there is such a direct relationship between the two aspects while 5.98% remained neutral. Despite the diversity of responses, the high percentage of support suggests that many of these future professionals will be willing to promote this cultural connection in their educational practice.

Regarding cultural identity, 68.10% of respondents believe that flamenco contributes to strengthening it in the academic field by reinforcing its role as cultural heritage. On the other hand, 5.32% expressed indifference, which could indicate a lack of awareness of flamenco's symbolic and expressive value while 26.58% offered a low rating. This diversity of responses reflects different ways of understanding culture in the educational context. Even so, the widespread support for flamenco as a resource for reinforcing identity demonstrates its potential to enrich educational experiences and foster a deeper understanding of cultural heritage.

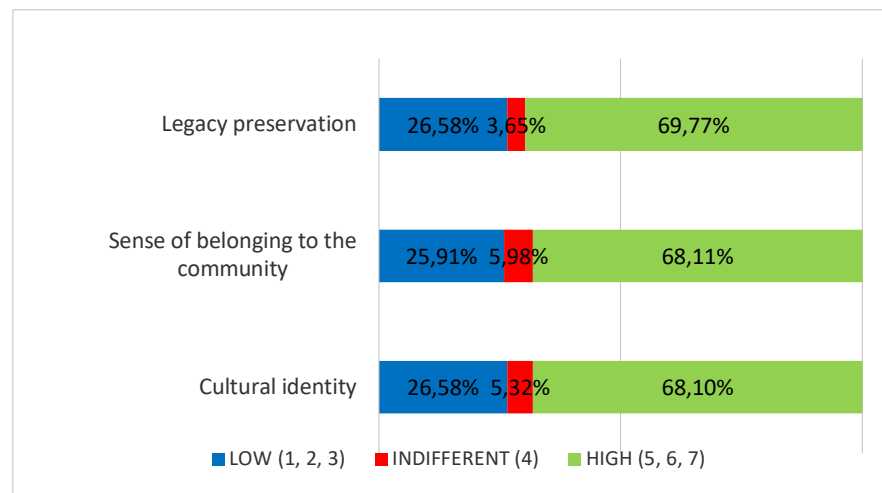


Figure 2: Specific variables analysis

The overall analysis of the responses reveals a favorable perception of the benefits that incorporating flamenco into education can bring, both individually and collectively. As a cultural expression deeply rooted in the family and community environment, flamenco is perceived as a tool with great potential to enrich the educational experience and strengthen the sense of belonging and identity.

Discussion

Flamenco, in addition to its artistic value, is an agent of social communication that also transmits values and traditions with emotional and cultural ties. Exploring socio-educational experiences through the incorporation of flamenco into formal education can reveal key factors for the success of initiatives that use it as a transformative tool to promote the personal, cultural and social development of students in schools (Tortosa, 2018) and in society at large. Flamenco can be approached in a variety of ways, but the crucial aspect is helping students develop skills to express themselves through singing, playing instruments or participating in the classroom.

However, effective flamenco teaching requires specific skills in music, dance and singing, knowledge of its historical, artistic and cultural aspects as well as appropriate facilities, instruments, dance spaces and educational resources (Bonnin-Arias & al., 2021; De las Heras-Fernández, 2020). Therefore, the best way to harness the full potential of flamenco in education is through well-designed educational policies that support teacher training and formally integrate flamenco into academic curricula. Incorporating flamenco into education involves integrating it into various subjects such as Music (rhythms, instruments, dance), Visual Arts (flamenco-inspired

works), History and Literature (origins and cultural impact), Language (Spanish language learning) and Physical Education (improving rhythm and coordination through dance). This integration can be implemented in Andalusian schools through specialized flamenco courses, interdisciplinary projects, collaborations with local artists, school choirs, dance groups, workshops and live performances, among others.

Yet, in certain settings, flamenco may be considered a regional art form or associated with stereotypes that fail to capture Spain's rich cultural diversity. These perspectives can generate reluctance to include flamenco in the educational curriculum especially in regions where other cultural traditions are more deeply rooted.

Flamenco also promotes activities that encourage interaction, improving emotional and social well-being and strengthening bonds of belonging and identity. The responses emphasize the importance of live flamenco shows that offer emotions, an authentic sound, unique experiences through the improvisation of artists and the collective energy of audiences with similar musical tastes. However, participants pointed out the need for more flamenco forums highlighting the limited opportunities available and emphasizing the importance of expanding initiatives that provide community spaces for the exchange of knowledge and experiences (Purcell & Randall, 2016).

On the other hand, access to a variety of music on digital platforms and the modernization of society have altered the traditional transmission of flamenco causing a significant disengagement from this art form that threatens its preservation. The analysis suggests that the most popular online platforms should be used to promote flamenco among young people, as the dissemination of real-time news on the internet offers diverse ways to access information. Online courses, webinars and apps offer global access to flamenco and can foster collaboration with other musical genres and dance forms. In today's digitally connected world, digital platforms can bridge tradition and modernity allowing flamenco to grow and expand its cultural influence (Montoya, 2024). By reaching a wider audience and younger generations, flamenco can remain dynamic and constantly evolving.

In the present study, the high proportion of respondents who enjoy flamenco demonstrates the genre's continued relevance reflecting its enduring influence on contemporary music and its ability to connect with people of all ages. The popularity of this musical genre transcends its cultural roots and highlights its ability to reach and connect with a diverse audience.

Ultimately, the findings of this research show a predominantly positive outlook among future educators and strong support for the inclusion of flamenco in the academic curriculum suggesting that this measure could be an effective and highly enriching academic tool for the educational stage, strengthening the preservation of cultural identity and the sense of belonging to the community. Establishing the integration of flamenco based on the results of this research

guarantees sustainable and effective initiatives associated with the *Andalusian Flamenco Law 4/2023*.

Finally, flamenco also acts as a stimulus for social (Reyes, 2024), economic and cultural progress. Its influence extends beyond the performing arts boosting tourism especially in Andalusia, stimulating local economies and promoting sustainable growth (Ruiz, 2019).

Conclusion

Flamenco is not perceived solely as a cultural manifestation of the past but as a living expression that actively contributes to the preservation and dissemination of cultural wealth beyond Andalusian borders, ensuring its transmission to future generations. Promoting policies and programs at both the Andalusian and Spanish levels can improve the conservation and promotion of flamenco by strengthening the local legacy and ensuring its long-term sustainability. Flamenco demonstrates how intangible heritage can be protected if it is naturally integrated into regional identity and economic development strategies. In this sense, flamenco represents an inspiring model for promoting cultural awareness and boosting creative industries.

Although social and technological changes have transformed the traditional form of oral transmission of flamenco, this art form still holds enormous potential to reconnect and strengthen interactions within communities. Its presence in educational contexts can promote cultural development, stimulate creativity and open spaces for artistic expression (Suárez-Fernández & al., 2020). Furthermore, it promotes values such as emotional growth (Cabello & Fernández, 2019), collaborative work and diversity. However, for its integration into the classroom to be truly effective, specialized teacher training and the creation of appropriate learning environments are essential (Martín & Arriaga, 2019).

Ultimately, the results of this study consolidate flamenco not only as an artistic expression of great depth but also as a valuable educational tool capable of promoting and strengthening the preservation of cultural heritage, the construction of an Andalusian identity and a sense of belonging to the community.

References

- Allen, K. A., Gray, D. L., Baumeister, R., & Leary, M. (2021). The need to belong: A deep dive into the origins, implications, and future of a foundational construct. *Educational Psychology Review*, 2022(34), 1133-1156. <https://doi.org/10.1007/s10648-021-09633-6>
- Aouteda, A. A. (2021). Origen del flamenco [Origin of flamenco]. Casa del Arte Flamenco. <https://www.casadelarteflamenco.com/origen-del-flamenco/>
- Barrett, M., Flynn, L., Brown, J., & Welch, G. (2019). Beliefs and values about music in early childhood education and care: Perspectives from practitioners. *Frontiers in Psychology*, 10, 1-18. <https://doi.org/10.3389/fpsyg.2019.00724>

- Baumeister, R. F., & Leary, M. R. (2017). The need to belong: Desire for interpersonal attachments as a fundamental human motivation. *Psychological Bulletin*, 117(3), 497-529. <https://psycnet.apa.org/doi/10.1037/0033-2909.117.3.497>
- Bonnin-Arias, P., Alarcón Rodríguez, E., & Colomer Sánchez, A. (2021). De la escena a las aulas: los artistas y la incorporación de la danza española y el baile flamenco a las enseñanzas generales [From the stage to the classrooms: artists and the incorporation of Spanish and flamenco dance into the general education]. *Retos*, 40, 393-403. <https://doi.org/10.47197/retos.v0i40.83262>
- Bourdieu, P. (2023). *Politics and sociology: General sociology, Volume 5: Lectures at the Collège de France 1985-1986*. Polity Press.
- Cabello, R., & Fernández, P. (2019). Emociones que educan. Programa INTEMO + [Emotions that educate. INTEMO+ program]. *Cuadernos de Pedagogía*, 499, 112-118. <https://dialnet.unirioja.es/servlet/articulo?codigo=7032087>
- Cejudo, J., & López-Delgado, M. L. (2017). Importancia de la inteligencia emocional en la práctica docente: un estudio con maestros [Importance of emotional intelligence in teaching practice: A study with teachers]. *Psicología Educativa*, 23, 29-36. <https://doi.org/10.1016/j.pse.2016.11.001>
- Chavarría-Ortiz, C., Heredia-Carroza, J., Montero-Lobato, B., & Palma, L. (2024). La implantación del flamenco en el currículo educativo andaluz: Entre la tradición y la innovación tecnológica [The implementation of flamenco in the Andalusian educational curriculum: Between tradition and technological innovation]. *Campus Virtuales*, 13(1), 93-105. <http://dx.doi.org/10.54988/cv.2024.1.1336>
- Conde González-Carrascosa, A. (2019). Vivir y sentir el patrimonio. El flamenco en los programas educativos en Andalucía [Living and feeling heritage. Flamenco in educational programs in Andalusia]. *Revista UNES. Universidad, Escuela y Sociedad*, (6), 146-155. <https://revistaseug.ugr.es/index.php/revistaunes/article/view/12125>
- De las Heras-Fernández, R. (2020). Monográfico: El patrimonio musical en el aula: Danza, folclore y flamenco [Monograph: Musical heritage in the classroom: dance, folklore and flamenco]. *Revista Electrónica de LEEME*, (45), 88-89. <https://doi.org/10.7203/LEEME.45.17476>
- Delgado-Villalobos, M., & López-Riquelme, G. O. (2022). Evaluaciones de las competencias socioemocionales en el contexto educativo: Una revisión [Assessments of socio-emotional competencies in the educational context: A review]. *Revista ConCiencia EPG*, 7, 43-74. <https://doi.org/10.32654/ConCienciaEPG>
- Dirkx, A.J. (2021). La Identidad Flamenca [The Flamenco Identity]. *REIDOCREA*, 10(21), 1-9. <https://digibug.ugr.es/bitstream/handle/10481/69137/10-21.pdf?sequence=1&isAllowed=y>
- Escacena, M. (2020, 20 de mayo). *El sentido de pertenencia: Por qué es tan importante para nuestros niños y esencial para comprender su comportamiento* [The sense of belonging: Why it is so important for our children and essential for understanding their behaviour]. *Criar con Sentido Común*. <https://www.criarconsentidocomun.com/el-sentido-de-pertenencia-por-que-es-tan-importante-para-nuestros-ninos-y-esencial-para-comprender-su-comportamiento/>
- Falk, M., & Katz-Gerro, T. (2016). Cultural participation in Europe: Can we identify common determinants? *Journal of Cultural Economics*, 40(2), 127-162. <https://doi.org/10.1007/s10824-015-9242-9>
- Faros. (2017). *¿Cómo influencia la música en el desarrollo cognitivo?* [How does music influence cognitive development?]. Sant Joan de Déu. <https://escolasalut.sjdhospitalbarcelona.org/es/consejos-salud/aprendizaje/como-influencia-musica-desarrollo-cognitivo>
- Freire, P. (2004). *Pedagogía de la autonomía*. Paz&Terra. <https://redclade.org/wp-content/uploads/Pedagog%C3%ADa-de-la-Autonom%C3%ADa.pdf>

- Fukuyama, F. (2019). *Identidad. La demanda de dignidad y las políticas del resentimiento* [Identity. The demand for dignity and the politics of resentment]. Ediciones Deusto.
- Gajardo, J., & Tilleria, J. L. (2019). Inteligencia emocional: Una clave para el éxito académico [Emotional intelligence: A key to academic success]. *Revista Reflexión e Investigación Educativa*, 2(1), 93-106. <https://doi.org/10.22320/reined.v2i1.3860>
- Garrido, S., & Davidson, J. W. (2019). *Music, Nostalgia and memory: Historical and psychological perspectives*. Palgrave Macmillan Cham.
- Heredia-Carroza, J., Palma, L., & Aguado, L. F. (2019). Song, performance and authorship: The case of flamenco in Spain. *Trames: A Journal of the Humanities & Social Sciences*, 23(1). <https://doi.org/10.3176/tr.2019.1.01>
- Heredia-Carroza, J., Palma-Martos, L., & Aguado, L. F. (2021). How to measure intangible cultural heritage value? The case of flamenco in Spain. *Empirical Studies of the Arts*, 39(2), 149-170. <https://doi.org/10.1177/0276237420907865>
- Heredia-Carroza, J., Palma-Martos, L.A., & Aguado, L.F. (2023). Does copyright understand intangible heritage? The case of flamenco in Spain. *International Journal of Heritage Studies*, 29(6), 598-614. <https://doi.org/10.1080/13527258.2023.2208102>
- Heredia-Carroza, J., Díaz-Reyes, L., Agheorghiesei, D.T., & Stoica, R. (2025). Cultural Heritage in Education: Flamenco as a pedagogical tool for future teachers in Spain. *Heritage*, 8(1). <https://doi.org/10.3390/heritage8010020>
- Hernando, E., & Campo, S. (2017a). An artist's perceived value: Development of a measurement scale. *International Journal of Arts Management*, 19(3), 33-47. <http://www.jstor.org/stable/44991462>
- House, O., & Widerholt, E. (2020). *Flamenco is for Everybody*. Stance on Dance. <https://stanceondance.com/2020/09/07/flamenco-inclusivo/>
- Huerta, A. (2018). El sentido de pertenencia y la identidad como determinante de la conducta, una perspectiva desde el pensamiento complejo [The sense of belonging and identity as a determinant of behavior, a perspective from complex thought]. *IE Revista de investigación educativa de la REDIECH*, 9(16). <http://orcid.org/0000-0002-7214-9379>
- Ibarra-López, J. (2023). Identidad y pertenencia: Factores que determinan el presente y el futuro del devenir social, observados desde la complejidad. 593 *Digital Publisher CEIT*, 8(5), 157-170. <https://doi.org/10.33386/593dp.2023.5.1993>
- Jæger, M. M., & Stine, M. (2022). Where do cultural tastes come from? Genes, environments, or experiences. *Sociological Science*, 9, 252-274. <https://doi.org/10.15195/v9.a11>
- Kilag, O. K., Catacutan, A., Abella, J., Arcillo, M., Figer-Canes, R. M., & Zamora, R. M. (2023). Transformative education: A study of teaching values education-based on Paulo Freire's philosophy of education. *Excellencia: International Multi-Disciplinary Journal of Education*, 1(1), 56-64. <https://doi.org/10.5281/>
- Klokker, R. H., & Jæger, M. M. (2022). Family background and cultural lifestyles: Multigenerational associations. *Poetics*, (92), 1-13. <https://doi.org/10.1016/j.poetic.2022.101662>
- Law 4/2023, of April 18, Andalusian del Flamenco. Official State Gazette (BOE), 107 (2023). <https://www.boe.es/eli/es-an/l/2023/04/18/4>
- Lopera-Auñón, J. A., Medina-Orcera, L., & Rodríguez-Jiménez, R. M. (2021). Emotions and flamenco dance: Introducing the duende in dance movement therapy. *Body, Movement and Dance in Psychotherapy*, 17(4), 247-265. <https://doi.org/10.1080/17432979.2021.1981447>
- Martín, U., & Arriaga, C. (2019). Percepción del profesorado hacia las tendencias metodológicas actuales de Educación Musical [Teachers' perceptions of current methodological trends in Music Education]. *Dedica. Revista de Educação e Humanidades*, 16, 65-89. <https://doi.org/10.30827/dreh.v0i16.8585>

- Mendoza, C. H. (2021). Las habilidades sociales, factor clave para una interacción efectiva [Social skills, a key factor for effective interaction]. *Polo del conocimiento*, 3-16.
<https://polodelconocimiento.com/ojs/index.php/es/article/download/2233/4471>
- Ministry of Science, Innovation and Universities (2024). *Estadística de Estudiantes Universitarios (EEU)*.
<https://www.ciencia.gob.es/dam/jcr:08f45793-116d-4df2-8ddd-207662c3c6ee/PrincipalesResultadosEstudiantes2025.pdf>
- Montoya, L. (2024). *Transformación digital en el sector flamenco: Innovación y futuro* [Digital transformation in the Flemish Sector: Innovation and future]. LOLEMONTTOYA.ES.
https://lolemontoya.es/transformacion-digital-en-el-sector-del-flamenco/?utm_source=chatgpt.com
- Orozco Muriel, N. (2021). El flamenco y la cultura: Un análisis musical sobre una sociedad [Flamenco and culture: A musical analysis of a society]. *Revista Horizonte Independiente* (¿Y qué tal si?). Friedrich Stefan Kling. <https://horizonteindependiente.com/el-flamenco-y-la-cultura-un-analisis-musical-sobre-una-sociedad/>
- Peña, S., Alonso, E., & González, I. (2021). La identidad de la familia. Retos del cambio educativo en los momentos actuales [Family identity. Challenges of educational change in the present day]. *Revista Didasc@lia*, XII(4), Octubre-Diciembre. D&E. Publicación del CEPUT-Las Tunas.
<https://dialnet.unirioja.es/descarga/articulo/8164225.pdf>
- Puertas, P., Zurita, F., Chacón, R., Castro, M., Ramírez, I., & González, G. (2020). La inteligencia emocional en el ámbito educativo: Un meta-análisis [Emotional intelligence in education: A meta-analysis]. *Anales De Psicología*, 36(1), 84-91. <https://doi.org/10.6018/analesps.345901>
- Purcell, R., & Randall, R. (2016). *21st century perspectives on music, technology, and culture: Listening spaces*. Palgrave Macmillan.
- Reyes Carrasco, L. (2024, 4 agosto). *El impacto social del flamenco en la cultura andaluza* [The social impact of flamenco on Andalusian culture]. Reyescarrasco.es. <https://reyescarrasco.es/impacto-social-del-flamenco-en-la-cultura-andaluza/>
- Rodríguez-Martín, A. (2017). *Prácticas innovadoras inclusivas: Retos y oportunidades* [Inclusive innovative practices: Challenges and opportunities]. Universidad de Oviedo, Servicio de Publicaciones.
<https://digibuo.uniovi.es/dspace/bitstream/10651/50310/4/TrayectoriasEscolares.pdf>
- Ruiz, N. (2019). La Mirada política del flamenco: Rebelión y voluntad transformadora [The political perspective of flamenco: Rebellion and transformative will]. *Revista Música Oral de Sur*, (16), 93-110. <http://www.centrodedocumentacionmusicaldeandalucia.es/ojs/index.php/mos/article/view/254>
- Suarez-Fernandez, S., Prieto-Rodriguez, J., & Perez-Villadoniga, M.J. (2020). The changing role of education as we move from popular to highbrow culture. *Journal of Cultural Economics*, 44, 189-212.
<https://doi.org/10.1007/s10824-019-09355-2>
- Subramaniam, M. (2023). Social Emotional Learning (SEL) through the arts education: A review of research literature. *i-manager's Journal on Educational Psychology*, 16(4), 60-71.
<https://doi.org/10.26634/jpsy.16.4.19223>
- Szanto, T. (2023). Feeling belonging and feeling solidarity. Two forms of social cohesion? In L. Dolezal & D. Petherbridge (eds.), *The Phenomenology of belonging*. Suny Press.
- Tortosa, A. (2018). El aprendizaje de habilidades sociales en el aula [Learning social skills in the classroom]. *Revista Internacional de Apoyo a la Inclusión, Logopedia, Sociedad y Multiculturalidad*, 4(4), 158-165. <https://revistaselectronicas.ujiaen.es/index.php/riai/article/download/4371/3585/14814>
- Turner, T. (2017). *El verdadero significado de la pertenencia. Reconectar con nuestro hogar interior* [The true meaning of belonging. Reconnecting with our inner home]. Editorial Sirio.

UNESCO (2020). *Inclusión y educación: Todos sin excepción* [Inclusion and education: Everyone, without exception]. UNESCO. https://gem-report-2020.unesco.org/wp-content/uploads/2020/06/GEMR_2020-Summary-ES-v8.pdf