

# LA SERENA FESTIVAL DE LA CANCIÓN: CELEBRATION AND SHARING THROUGH MUSIC



This work proposes an analysis of the La Serena Ibero-American Song Festival, held annually on La Serena beach, Rocha district, Uruguay. Since 2012, the festival has brought together musicians from various Ibero-American countries, such as Brazil, Spain, Portugal, Mexico, Costa Rica, and Uruguay, and aims to promote artistic exchange, collective creation, and deep human connections. Self-described as an "anti-festival," the event contrasts with large commercial festivals, prioritizing organic bonds, horizontality, and the celebration of friendship as its founding essence.

In its 2025 edition, the festival brought together more than 20,000 people – a number greater than the local population – with four stages and cultural and environmental activities that reinforce its hybrid, artistic, and educational identity. La Serena is also a space for territorial activation and community impact: it fosters the local economy, values artists from the region, and awakens a sense of belonging in residents. The symbiotic relationship between artists, audience, and territory shapes the festival as an intangible cultural heritage under construction. Its slogan, "an Atlantic utopia," translates the transformative character of the event, where music, ecology, science, and affections intertwine.

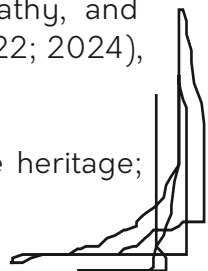
In this context, La Serena emerges as a unique example of poetic resistance and cultural innovation in Latin America, promoting a network of analog humanities that celebrates empathy, encounter, and care for the environment. The festival thus becomes a powerful engine of social, artistic, and environmental transformation, configuring an alternative and sustainable model of cultural event.

The La Serena Festival emerges as an "Atlantic utopia," in which music, friendship, and ecological awareness intertwine, reaffirming the power of art as a vector of social transformation, appreciation of territories, and production of shared meanings. We conclude that the event can be understood as a living intangible heritage, rooted in the affective and creative experience of those who build it.

The qualitative research articulates empirical observation, semi-structured interviews with artists and organizers, and a literature review.

Concepts such as the festivalization of culture, heritage emotion, collective empathy, and sustainability in cultural events are discussed in light of authors such as GUERRA (2022; 2024), COHEN (1991), and Duffy (2000).

**KEYWORDS:** Music festival; belonging; Ibero-American culture; empathy; intangible heritage; creative tourism.





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