



Original article

Proposal for a system of workshops for the training of university students who are fond of art

Propuesta de un sistema de talleres para la formación de estudiantes universitarios aficionados al arte

Proposta de um sistema de oficinas para a formação de universitários amantes da arte

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ABSTRACT

The article is based on a study of the tendential, conceptual and contextual framework of the training process of students who are fond of art. The objective was to socialize a system of workshops for the training of amateur students, which emphasized the manifestations of plastic arts and locution at the University of Pinar del Río "Hermanos Saíz Montes de Oca". The main theoretical methods used were the historical-logical and empirical ones such as the interview, the survey, the observation and the documentary analysis. The main results were the system of training workshops for amateur students that contributes to the promotion of culture with a marked influence on their comprehensive training and enabled its possible generalization to various contexts and artistic manifestations. The conclusions derived from the training workshops for university students, as art lovers, contribute to the promotion of culture in the university and territorial community, all of which contributes to the social commitment of the Cuban university in fulfillment of its mission.

Keywords: artists; fans; training; workshops; university.

RESUMEN

El artículo parte de un estudio del marco tendencial, conceptual y contextual del proceso de formación de los estudiantes aficionados al arte. Como objetivo estuvo socializar un sistema de talleres para la formación de estudiantes aficionados, que puso énfasis en las manifestaciones de artes plásticas y locución en la Universidad de Pinar del Río "Hermanos Saíz Montes de Oca". Como principales métodos teóricos utilizados estuvo el histórico-lógico y empíricos como la entrevista, la encuesta, la

observación y el análisis documental. Como principales resultados estuvo el sistema de talleres de formación de estudiantes aficionados que contribuye a la promoción de la cultura con una marcada influencia en su formación integral y posibilitó su posible generalización a diversos contextos y manifestaciones artísticas. Las conclusiones derivadas de los talleres de formación de estudiantes universitarios, como aficionados al arte contribuyen a la promoción de la cultura en las comunidad universitaria y territorial, todo lo cual tributa al compromiso social de la universidad cubana en cumplimiento de su misión.

Palabras Clave: artistas; aficionados; formación; talleres; universidad.

RESUMO

O artigo baseia-se num estudo do quadro tendencial, conceptual e contextual do processo de formação de alunos apreciadores de arte. O objetivo era socializar um sistema de oficinas para a formação de estudantes amadores, que enfatizasse as manifestações das artes plásticas e da locução na Universidade de Pinar del Río "Hermanos Saíz Montes de Oca". Os principais métodos teóricos utilizados foram os histórico-lógicos e empíricos como a entrevista, o inquérito, a observação e a análise documental. Os principais resultados foram o sistema de oficinas de formação para alunos amadores que contribui para a promoção da cultura com influência marcante na sua formação integral e possibilitou a sua possível generalização a vários contextos e manifestações artísticas. As conclusões das oficinas de formação de universitários, como amantes da arte, contribuem para a promoção da cultura na comunidade universitária e territorial, o que contribui para o compromisso social da universidade cubana no cumprimento de sua missão.

Palavras-chave: artistas; ventiladores; treinamento; oficinas; universidade.

INTRODUCTION

The workshops generate a valuable learning community as a creative, reflective and innovative space in which young people find themselves at a moment as protagonists of their own individual and collective training, at the same time that they transform the reality where they have an impact.

The workshop is a form of teaching organization that is dedicated to reflection, review and critical projection of the links between theory and practice, starting from the experiential, empirical or researched to reach collective conclusions.

In the development of the workshop, the students themselves present and discuss the results achieved from their own experiences and with the aim of exchanging, socializing the information, accepting and facing the observations in a spirit of cooperation to promote development based on the results. analyzes that are carried out and taking positions on the subject.

For this reason, it is said that, in the workshop, you learn by doing, for which the collective spirit at work is essential and that the functions of each of the subjects are well outlined: the teacher or facilitator as guide and coordinator of the process and students as actors of transformation of their own training.

The importance given to the training of artists who are fond of the arts, corresponds to the guidelines of the University Extension Program for the Cuban University, the University Extension Program of the UPR. A

System of Training Workshops for amateur artists is then proposed.

The workshop is used in correspondence with the specific objectives that are outlined and with the results of the work that has been carried out both individually and in groups.

The most important thing in the workshop is the operation of the group since it is proposed to learn by doing and to achieve this it is essential to project a collective work strategy, in which there must be a high level of participation of the students and an adjustment of the role of the experts who they become teachers of the same, as well as the general coordinator, in the narrowing of the relationships between the dynamic and the thematic that are established in the work sessions. This implies that the coordinators, facilitator and teachers of the workshop, that is, a group of experts, must assume a receptive position to all ideas and questions, since the workshop is, in the first instance, a space for sharing.

Analyzing the above, it is evident that the training of amateur artists has a fundamental weight in the development of habits, values and customs of the university community, since this group is capable of participating as managers of the university extension, they will be transmitters of the values ethical and aesthetic apprehended in the workshops.

The National University Extension Program (PNEU) defines an amateur as "one who is systematically capable of appreciating, enjoying and promoting cultural, artistic and literary work, physical culture and sports and the healthy and educated use of time free." (PNEU, 2012, p.11). Interesting are the postulates of Nan, et al. (2021), who state that Higher Education Institutions still have a reductionist conception of university extension." (p. 4). Such a perspective implies amateur students, who are not sufficiently recognized for their achievements. in the exercise of a

manifestation, from the professional training process.

The research problem was the need for students to become aware of their role as amateur artists, so that social responsibility and respect for themselves and those around them are promoted for their actions in intra- and extra-university communities.

Object: The process of training amateur students in higher education.

The objective was aimed at socializing the main results of an investigation about the training of university students as amateurs based on cultural promotion as a method, with a high sense of participation, teamwork that enhances their professionalism, scientificity and humanism as future professionals. in intra- and extra-university communities.

MATERIALS AND METHODS

The methodology used in a general way in the investigation was the dialectic - materialist, the methods and techniques applied belong to this paradigm. According to Ramírez and Lugo (2020), the research took into account "the combination of different research methods or multiple methodological strategies" (p. 10). Hence, methods of the theoretical, empirical and statistical level were used, for the search, processing and analysis of all the information.

The theoretical methods applied allow the conceptual interpretation of empirical data found, in relation to the formation of the movement of amateur artists such as the Historical Logic: for the theoretical, conceptual, historical and trend study, for the determination of the essential characteristics of the formation process of the movement of amateur artists.

Within the empirical methods, observation was used: it allowed to diagnose the object, and the demonstration of the problem, as well as to verify the results of the initial introduction into the practice of the workshops to be implemented.

Survey: they were carried out with the purpose of knowing the training process of the amateur students of the University of Pinar del Río; It was applied to: amateurs, art instructors, vice deans of university extension.

Interview: they were useful to verify the problem and from its instrumentation to: the directors of the Department of University Extension, and the vice-deans of university extension of each faculty.

The population to which the research was directed were 230 amateur students from the university community, 27 directors and art instructors who are involved in the training process of amateur students at the UPR.

RESULTS

With the use of the different methods and techniques applied, a detailed analysis of the situation of the training of amateur students at the University of Pinar del Río was achieved.

The analysis of the interview in the same was applied to a sample made up of 27 managers related to the work of the fans. All of the interviewees reported knowing the existence of the National Program was useful to verify the problem and from its implementation to the directors of the Department of University Extension, and to the vice-deans of university extension of each faculty.

The observation was made to several activities carried out by the students, during

which the insufficient participation of the professors of the Department of University Extension was noted, in most of the activities the same fans coincided and insufficient organization on the part of the directors and professors of the Department.

The Historical-Logical was used to recognize the stages and trends through which the university extension and the training of students who are fond of art have passed, that is, to reflect the different stages, periods and events that set guidelines in said process.

Survey: they were carried out with the purpose of knowing the training process of the amateur students of the UPR, it was applied to: amateurs, art instructors, vice deans of university extension.

The system consisted of 4 workshops, with the participation of all the fans, with a duration of 90 minutes each.

Problem: The need to train students as fans, so that social responsibility and respect for themselves and those around them are promoted for their actions in intra- and extra-university communities.

Object: The process of training amateur students in higher education.

Objective: Train university students in the artistic manifestation of their hobby, based on cultural promotion as a method, with a high sense of participation, teamwork that enhances their professionalism, scientificity and humanism as future professionals in intra- and extra-university communities.

Knowledge system:

The training of amateur students at the UPR as a process that contributes to the comprehensive training of future professionals. The training of amateur students at the UPR from a systemic

perspective · The training of amateur students at the UPR based on cooperative relationships between its actors and between these and the environment.

Skill system:

Diagnose the training needs of students for each manifestation.

Plan activities, actions and extension tasks for the training of student fans for each demonstration.

Execute extension projects in intra- and extra-university contexts.

Values system:

Social commitment: As the recognition of the importance of the training of amateur students argued from his actions in compliance with his extension function and his future professional work in the spaces where he will develop once graduated.

Professionalism: Recognition of the social and personal importance of training students as art lovers.

Responsibility: The value will be shown in the performance and development of the actions, activities and tasks and in the conscious participation in all the activities planned in the process.

Humanism: Eminently ethical attitude, interest, empathy and respect, dialogical communication, participation.

Methods: Cultural promotion together with other methods such as project method, problematic method and participatory methods.

Media: texts on the training of amateur students, guidance manual on issues of

training promoters; audiovisual materials (advertising sports, documentaries etc.)

Essential organizational form: extension workshop together with others of the university extension as activities. This program as an organizational form would not only be aimed at training student fans but also at developing other organizational forms such as projects, activities, workshops, actions and tasks by the fans once they are trained.

Evaluation system: systematic, individual and group in each meeting and defense of a final work.

It must be compiled by a **rapporteur** who records the development of the workshop, either in a graphic record. This record allows later feedback and improvement of the group work by the coordinator who acts as moderator in the group meeting; It favors the activity to pass smoothly and smoothly and adjusts the requirements that arise at all times, ensuring an open and balanced flow. You must remain neutral, so you will not evaluate ideas or impose your own.

Workshop title: the title of the workshop related to the manifestation is presented.

Presentation technique: this constitutes a moment in which the members of the group are encouraged to get to know each other in a process of dynamic and experiential interactions, which allow them, throughout the workshops, to delve into the personal characteristics of each one of them.

Framing of the session: a logical structure for the work session is proposed to the group and a consensus is reached about this framing proposed by the coordination, so that it can be made more flexible and changes can be adopted. As part of this framework, the work rules for the specific group and the defined expectations are discussed.

General warm-up: In a playful and participatory climate, the group begins to bring the objectives of the workshop closer together and group cohesion and communication is progressively stimulated around the demonstrations that are going to be given.

Statement of the objective and presentation of the topic: It is the space where the mediator introduces the topic to be developed. It is recommended to use audiovisual resources, graphics and problematic situations that arouse the group's motivation for the subject in question.

Analysis technique: a space for reflections and debates on the subject presented is opened, with which the deepening and creative fertilization of ideas are encouraged, for which participatory, creative and experiential techniques are recommended, such as panels, brainstorming, dramatizations, narrative techniques, among others, in close connection with the theme and with the objectives of the workshop in particular.

The workshops will be developed in two essential moments, the first 45 minutes will be for the application of presentation and animation techniques, which will be directed by the coordinator and a second moment of 45 minutes will be developed with the instructors, who will address in more depth the themes to be dealt with by each demonstration.

Closing technique and evaluation of the workshop: it is a moment to arrive at conclusions, promote consensus regarding the debates developed by the group. Exercises are recommended that allow them to recover the outstanding elements of the debate and the previous analysis, such as reflective rounds and graphic returns by subgroups.

The developed process is provided with feedback and its impact is evaluated for the members of the group. The coordinator registers the positive, negative and interesting aspects, from the personal and the group, as well as the recommendations of the participants for the improvement of the process.

The formation of working groups will be taken into account for the development of extension activities and actions (clubs, talks, creation of information tables, which will allow the evaluation of the training process in a more comprehensive manner.

Development of the workshops

Workshop 1. The role of the fan

Presentation: presentation technique (passing my ball)

The group is invited to sit in the shape of a horseshoe and the professor shows them a ball which he will pass to one of the members of the workshop, he must introduce himself, say his name, the faculty to which he belongs, and what expectations he has with the workshop, and so on, the ball will pass to all the participants until it reaches the teacher again, who will introduce himself and establish the rules for the expected workshop.

Specific objectives:

- Describe the processes involved in the formation of art lovers.
- Identify the level of knowledge that the participants have about the training of amateur students and related concepts.
- To know the importance of the training of amateur students for their development as promoters in university and territorial contexts.

Contents:

Concepts of cultural promotion, fans, communication and locution

Activities:

1.-Dynamic Looking towards the mirror.

The participants are placed in pairs and one of the members is reflected in front of another who plays the role of a mirror. Then the roles are exchanged. The facilitator asks the participants how they felt about putting themselves in someone else's shoes. This technique is linked to the concept of empathy and the importance of a good image, personal recognition, saying how I see myself and improving interpersonal relationships among fans.

2.- Presentation of the theme

The initial state is resumed and the theme of the day and the various activities that will be carried out related to its artistic manifestation will be explained, noting that the main objective is to reflect on what it is to be an amateur. This is a good time to ask about what they thought at the end of the first session and the beginning of this one.

3.- The role of the fan of the arts. The instructor explains that the university community has its own ideas about what amateur artists are. The participants begin to contribute their ideas and say that they are the ones who promote culture, they are the ones who work with the community, they are the ones who offer ideas that can characterize the cultural environment. And so, begins a brainstorm. The facilitator expresses that he is ready to start expressing his ideas. They have a flipchart or sheets ready, with the aforementioned concepts and they are located in different work areas, another technique must be used to create the work teams.

Dynamics: A shoe has been lost

The coordinator divides the group into 2 and each team puts their shoes in a box and closes it well and at the count of 3, everyone runs to put on their shoes, pressing that the team that is ready the fastest will be the winner. This technique is a relaxation technique that allows activating the skill system of each team, the interrelation between the participants and demonstrating the organization of the work to be carried out. With the development of the previous activities, the participants are informed that they have been integrated into various working groups, that as the workshop develops, they will be able to exchange and designate a rapporteur, a speaker depending on each activity.

The flipcharts are placed and the participants are grouped into teams, they write what they consider of that concept and begin to capture it on the flipcharts and in five minutes they must rotate the flipcharts to the other team and continue until they rotate for all, then each team stands at the side of the initial and selecting a facilitator, the completed work is presented, that is, the completed concepts are returned. It will be specified that these concepts are social constructions, susceptible to different analyzes according to the culture and the historical moment. The coordinator has to be sufficiently prepared to return to the concepts built and complete the pertinent analyses.

Framing of the session: the logical structure that the work session should follow was proposed to the group and this was approved by consensus by the group.

Everyone's expectations from the previous meeting were resumed from the flipchart and those of the present were defined, from which new ideas emanated as part of this framework, the work rules for this specific group were resumed

Evaluation: Observation of performance and a PNI (Anonymous technique where the participants on a sheet or orally must express the most distinctive elements of the session, whether they are positive, negative or interesting.)

Workshop 2: I want to know about art and its manifestations

Problem: The need for the university student to recognize the role of the fans in the development of an artistic manifestation.

Objective: that the amateur university student is able to recognize the importance of their training as part of their integrality as a university student.

Development of the session:

Presentation technique: How I was trained as an art lover in the university...

Use a visualization technique where they are shown various images of fans in different activities, festivals, awards, which allow a good number of ideas to emerge in response to a broad question that will be the starting point of these workshops.

Estimated time: 90 minutes.

Materials: Music, blackboard or flipchart.

Development proposal:

a) With soft music in the background, the following is posed

Instruction: (for the university culture ...) the coordinator makes a brief reference to the usual spaces for the participation of amateur students in the university context and outside it and proposes to the participants that they identify with some of them, based on Here the ideas are written down on a flipchart.

b) Share ideas and write them down.

Other possibilities:

Divide into small groups and hand out blank cards. Each member writes down the problems they thought of (one per card). Paste all the cards on a flipchart or poster to which a title is given and it is hung. Each group reads what the others wrote.

It is fundamental when working with this technique to set the place, that the light is low, that there is soft music, so that they enter a calm climate and suitable for reflection. Although it takes more time and requires materials, the advantage of the cards option is that even the timidest will be encouraged to present their ideas.

The exercise flowed with dynamism and emotional involvement on the part of the participants in the task.

Framing of the session: the logical structure that the work session should follow was proposed to the group and this was approved by consensus by the group.

On a flipchart, the expectations of everyone with the meeting were defined, from which ideas emanated such as transforming existing environments and creating new ones and better understanding the role of the fan in favoring spaces with a representative climate that motivates the student body to share ideas.

As part of this framework, the norms of the group are established, reference is made to punctuality, permanence, adjustment to workshop times, discipline, frankness, care of the premises, organization, freedom of expression so that there is an atmosphere of joy, spontaneity, responsibility and trust.

Respect individual differences regarding the topics covered, not attack each other during debates, listen to others and respect the

agreed times for group work. A paleographer is chosen and some rules are written (respect, confidentiality, punctuality) asking the group for other proposals. It is necessary that there is a consensus in each of the rules that are proposed, for this reason the mediator asks the members to read them aloud once approved because they will accompany the participants in each work session and are part of the training process. If you could change something after the debate, what would you change in it?

The responses, opinions, and comments expressed by the participants were written down on a flipchart, to later clarify or return the reflection to the group.

Statement of the objective and presentation of the topic: based on the motivation achieved in the session, it was articulated with the objective of the session and the instructor teacher in his role as facilitator introduced the topic based on a presentation, where he explained the functions that should be met a student who is fond of art and its incidence in the university community and its environment.

Analysis technique: it was carried out through the debate. This exercise mobilized mixed emotions in the group, opinions with deep and elaborate arguments about their interests in training as student promoters. It turned out to be a dynamic space that encouraged them to feel identified or reflected with the themes.

Closing technique and evaluation of the workshop: It was closed with an integration technique, it is about achieving a good framing of the working group, from an exercise that allows them to integrate and have a good time. This activity has the important mission of breaking down barriers by causing the creation of higher levels of trust between each other. This is how the contents were checked and the session was

closed jointly between the mediator and the participants.

And with this game the first work session is dismissed.

Evaluation: Observation of performance and PNI

Workshop 3: Cultural promotion.

Objective: Apply the method of cultural promotion to the work that is going to be done as an amateur

Estimated time: 90 minutes.

Knowledge system:

- Cultural promotion as an extension method: principles and characteristics. Essential pathways for cultural promotion at the university.

Materials: Music, blackboard or flipchart.

Proposal for development in the university

Application of the " **hidden treasure**" technique.

Prior to carrying out this activity, the coordinator will hide messages related to cultural promotion in various parts of the work area, and then establish the search rules. The coordinator will ask the young people to look for their hidden treasure and once found, they must read it aloud and explain. After listening to them, write down on the blackboard each exposed idea that will bring with it a brainstorm that will allow the student why cultural promotion has been used as an extension method for the training process in the artistic manifestation in which they are formed.

Statement of the objective and presentation of the topic:

based on the motivation achieved in the session, it was articulated with its objective and the instructor in his role as coordinator introduced the topic based on the hidden treasure technique, where I work on three fundamental concepts that an amateur must master and that extensionists must be present in each action to be carried out by the promoter trained once the workshop is over.

Analysis technique: it was carried out through the debate. This exercise mobilized emotions in the group, different opinions with deep arguments. It turned out to be a dynamic space that encouraged them to feel identified or reflected with the themes.

Closing technique and evaluation of the workshop: The workshop was closed by the participation of the students in the group dynamics and at the end by the presentation of a work in which the potential of cultural promotion is based as a method to promote the training of amateur artists.

Evaluation: A PNI was applied

Workshop 4: I am already a student fond of art

Duration time: 90 minutes

Goals:

1. Characterize a student fond of art.
2. Identify strategies and actions for the training of amateur students in the university context and in the environment where they will develop as future professionals.
3. Evaluate the levels of knowledge acquired.

Contents:

1. Hobbyist characteristics.
2. Hobbyist student training actions

Activities:

1.- Presentation of the session

Participants are welcomed and told that this is a special session, it means the last of the proposed workshop system and that it is time to finish an important process of group construction.

Dynamics: The Knot

Purpose: Show the advantages of listening to others and working as a team.

Estimated time: Half an hour.

Materials: They are not necessary.

Development proposal:

a) Form a wheel together and then a large knot that must be untied. To do this, they hold hands with the following warning: they cannot hold on to the companions who are to the right and left, nor can they hold both hands of the same person.

b) Once the knot is done, it is a question of undoing it without letting go of the hands.

c) Is the experience analyzed: how did it develop, in subgroups or all together?

Was it ever complicated, how was it resolved?

Other possibilities:

- One of the participants watches while the others, holding hands (formed in a circle), mingle (without letting go) until they have

tied up. Then it directs the untie until it returns to the original wheel.

2.- We are fans!

The coordinator asks the group to brainstorm the characteristics that an amateur should have, as well as the skills that they should have developed.

Write on a flipchart what the group builds, integrates the characteristics and recognizes the members of the group as amateur artists.

It is possible that anxieties continue to be generated in the group based on the fact that some recognize or identify characteristics or abilities that are not very developed on a personal level, but the coordinator must explain that they have a long way to go, they have a lot to learn, but they can start with the skills they have acquired so far.

3.- We promote the arts

The mediator emphasizes the different organizational forms: programs, project activities, actions and tasks that allow the arts to be promoted through them. The participants must continue the idea started from the university spaces where they can develop these forms.

At the end, the technique "The three chairs" was applied, in which they expressed how they felt during the workshop, from considering three different moments. In front of the group three chairs were placed; a sign was placed on one of them saying how I got there; in the one that follows it, the sign that was placed was how I felt and in a third, the sign was how I'm leaving. The group is instructed that each of its members should go through each chair and once seated, express their criteria in this regard. You should always start with the chair that is identified with the sign that says how I got

there, then the one that says how I felt, and finally, how I'm leaving.

The technique demonstrated that the objectives outlined in the workshop were met, since they were evidenced

Academic program evaluation system: the program is evaluated through the levels of effectiveness achieved in each operation, as a strategic action.

DISCUSSION

In the National University Extension Program for Cuban Higher Education, university extension is defined as a process that is based on the University-Society interaction system, "with the purpose of promoting culture in the university and its environment and that this form is interrelated with the other processes of Higher Education" (González and González, 2019, p. 12). This sense corroborates that it is an essential theoretical basis for research, much more in the circumstances in which the processes in Cuban Higher Education are developed, which have allowed a greater role and independence for the student. In addition to constituting the current regulations, on which the research is based, it allows us to understand that the one that was developed "constitutes a conscious training process in which the main role is developed by the student" (Rovira and López, 2017, p. 83).

The training process of amateur students at the UPR is based on the dialectical-materialist theory as a fundamental theoretical basis, as well as on an articulated set of relevant theoretical conceptions about university extension and cultural promotion.

The systematization of the theories assumed and the results of the diagnosis made allowed to base a system of workshops for the training of amateur students at the UPR

and its application from a system of training workshops.

In general, it can be affirmed that the results coincide in a wide range of aspects, above all, in the criterion widely addressed by extension theorists in the Latin American context of the need for a policy of generalization of extension integrated into the curriculum in all areas of knowledge and at different times of training" (Cano & Castro, 2016, p. 315), such a perspective is consistent with the idea discussed in the article about the importance of recognizing the amateur student within the professional training process .

The process of training amateur artists at the UPR agrees with what was expressed by Núñez *et al.* (2017) about the training experiences in university extension as a way to make "students incorporate tools for work in the community and various strategies for the self-management of their own knowledge based on the construction of a link with the actors with whom they work" (p. 236).

The system of training workshops for amateur artists at the UPR in the university context allowed us to corroborate the leading role of the student, in compliance with his social mission; from collaborative work and active participation in its realization, which enriches its modes of action, has much to contribute to this debate, in which the concept of university-society relations is expanded, especially in the training of other human resources , in the exchange of best practices, as well as in raising the levels of motivation towards the manifestations of art.

This is how the coincidences with Trigo *et al.* (2020) by insisting that, certainly, "the key is to join efforts and claim that each one fulfills one hundred percent with their mission" (p. 67). A look that also assigns a relevant role to the family and society, totally in line with the results presented.

Such a perspective means that the workshops emphasize training, what it means, the use and application of scientific knowledge articulated with techniques, such as sociocultural animation, which privilege diverse spaces and actors and with a marked student role. This approach is correct if we take into account what was expressed by

The coordinators can establish guidelines for participation and collaboration among students, offer examples of good practice, closely follow the training of each student, identify needs and promote levels of help. All of which coincides with the criteria of Rodríguez *et al.* (2020), in whom "improving the learning of university students (...) is essential for the teacher" (p. 203).

In this way, all the actions that are carried out involve other workers and students who are trained and multiplied in this knowledge, in such a way that each of the actions that are carried out constitute training actions. All of the above coincides with the postulates of Tomassino and Cano (2016) when expressing that: "the training of university students and the possibility of establishing comprehensive processes that break with the training away from a criterion of social commitment of university graduates" (p.10).

Cultural promotion as an active process, aimed at stimulating and organizing the various actors and social agents in the university context favors the transformation of the intra- and extra-university community. In this sense, being part of that group of actors, from a proposal designed for the training of fans. This perspective is consistent with what was expressed by Rojas *et al.* (2020) regarding the insufficient integration and coordination of university-community links, by giving great importance to the role of student organizations, "in the integration of actions in intra- and extra-university programs and projects to obtain effective results" (p. 156).

The amateur student becomes the leader of extension projects, taking advantage of the particularities of each space where it is developed, in different contexts, which fosters leadership, creativity and enables the development of dialogue. Coinciding with this result is the criterion of Careno *et al.* (2019), referring to the need for training "based on cooperative notions that carry a prior value charge" (p. 151).

All of the above corroborates the need to deepen the work with the student, in the role they are called to play as an amateur; it allows a greater exaltation of the universities and gives primary educational value to the institutions that privilege it.

University students, as art lovers, formed from the workshop system, strengthen ties with other actors in such a way that they contribute to the promotion of culture in the territory, all of which is a social commitment of the Cuban university in compliance with his mission.

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