

Original article



## **Pedagogical strategy for the reinforcement of cultural identity: towards a creative and identity-based university**

**Estrategia pedagógica para el fortalecimiento de la identidad cultural: por  
una universidad creativa e identitaria**

**Estratégia pedagógica para o reforço da identidade cultural: por uma  
universidade criativa e identitária**

**Mariela Hernández Cabrera**<sup>1</sup>  0000-0003-4930-9159  [marielahc1979@gmail.com](mailto:marielahc1979@gmail.com)

**Brenda María Zayas Hernández**<sup>2</sup>  0009-0005-7542-4259  [brendazayash404@gmail.com](mailto:brendazayash404@gmail.com)

**Orlando José González Sáez**<sup>3</sup>  0000-0002-7249-3081  [ojgonzalez2016@gmail.com](mailto:ojgonzalez2016@gmail.com)

**Diamelis Melendrez Vázquez**<sup>4</sup>  0000-0002-2269-2779  [diamelism79@gmail.com](mailto:diamelism79@gmail.com)

<sup>1</sup> University of Sancti Spíritus "José Martí Pérez". Cuba.

<sup>2</sup> University of Ankara. Turkey.

<sup>3</sup> University of Montevideo. Uruguay.

<sup>4</sup> Office of the City Conservator of Sancti Spíritus. Cuba.

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### **ABSTRACT**

The pedagogical strategy is presented from an artistic-creative-identity perspective, taking place in the training process of the Bachelor's Degree in Education: Artistic Education, to contribute to the strengthening of the cultural identity of first-year students. It constitutes a requirement contemplated in the current Curriculum in the country and is, at the same time, one of the challenges

of Cuban universities. Its objective is declared as proposing a Pedagogical Strategy from an artistic-creative-identity perspective that contributes to the strengthening of the cultural identity of first-year students in the Bachelor's Degree in Education: Artistic Education during the training process. With the purpose of offering a solution through the scientific path, the central element taken is the link between the components of the training process supported from a perspective based on the triad: art, creativity, and identity. It maintains a holistic approach based on actions and techniques that are planned, constructed, and implemented. It is supported by the contributions of traditional Cuban pedagogy and the dialectical-materialist method. A predominantly qualitative approach was used, and participatory action research was assumed to solve the identified scientific problem, in addition to the use of theoretical and empirical methods. The research provided significant findings by strengthening the cultural identity of students. The proposal, organized in stages of diagnosis, planning, implementation, and evaluation, allowed an increase in cultural awareness, in artistic production with identity traits, and promoted the comprehensive formation of students as future art educators.

**Keywords:** pedagogical strategy; strengthening; cultural identity.

## RESUMEN

La estrategia pedagógica se presenta desde una perspectiva artístico-creativa-identitaria. Tiene lugar en el proceso de formación de la carrera Licenciatura en Educación, Educación Artística, para contribuir al fortalecimiento de la identidad cultural de los estudiantes de primer año; a su vez, constituye una exigencia que se contempla en el Plan de Estudio actual en el país y es uno de los retos de las universidades cubanas. Se declara como objetivo, proponer una estrategia pedagógica desde una perspectiva artística-creativa-identitaria que contribuya al fortalecimiento de la identidad cultural de los estudiantes de primer año de la carrera Licenciatura en Educación, Educación Artística, durante el proceso de formación. Con el propósito de ofrecer una solución por la vía científica, se toma como elemento central el vínculo de los componentes del proceso de formación sustentada en una perspectiva desde la tríada: arte, creatividad e identidad. Mantiene un enfoque holístico a partir de acciones y técnicas que se planifican, construyen e implementan. Se sustenta en los aportes de la pedagogía tradicional cubana y en el método dialéctico-materialista. Se utilizó un enfoque predominantemente cualitativo y se asumió la investigación-acción participativa, para resolver el problema científico identificado, además del empleo de métodos teóricos y empíricos. La

investigación aportó hallazgos significativos al fortalecer la identidad cultural de los estudiantes. La propuesta, organizada en etapas de diagnóstico, planeación, implementación y evaluación, permitió observar un incremento en la conciencia cultural, en la producción artística con rasgos identitarios y favoreció la formación integral de los estudiantes como futuros educadores artísticos.

**Palabras clave:** estrategia pedagógica; fortalecimiento; identidad cultural.

## RESUMO

A estratégia pedagógica apresenta-se desde uma perspectiva artístico-criativa-identitária, tem lugar no processo de formação da licenciatura em Educação: Educação Artística, para contribuir para o fortalecimento da identidade cultural dos estudantes do primeiro ano, constituindo uma exigência contemplada no Plano de Estudos atual no país e sendo, ao mesmo tempo, um dos desafios das universidades cubanas. Declara-se como objetivo propor uma Estratégia Pedagógica desde uma perspectiva artístico-criativa-identitária que contribua para o fortalecimento da identidade cultural dos estudantes do primeiro ano da licenciatura em Educação: Educação Artística durante o processo de formação. Com o propósito de oferecer uma solução pela via científica, toma-se como elemento central o vínculo dos componentes do processo de formação sustentado numa perspectiva da tríade: arte, criatividade e identidade. Mantém uma abordagem holística a partir de ações e técnicas que se planeiam, constroem e implementam. Sustenta-se nas contribuições da pedagogia tradicional cubana e no método dialético-materialista. Utilizou-se uma abordagem predominantemente qualitativa e assumiu-se a investigação-ação participativa, para resolver o problema científico identificado, além do uso de métodos teóricos e empíricos. A investigação trouxe descobertas significativas ao fortalecer a identidade cultural dos estudantes. A proposta, organizada em etapas de diagnóstico, planejamento, implementação e avaliação, permitiu observar um aumento na consciência cultural, na produção artística com traços identitários e favoreceu a formação integral dos estudantes como futuros educadores artísticos.

**Palavras-chave:** estratégia pedagógica; fortalecimento; identidade cultural.

## INTRODUCTION

The university education process fosters the necessary balance among its basic components: academic, work-related, research, and outreach activities. These activities promote the learning and development of the professional skills that students will need upon graduation. In accordance with the institutional nature of education, the Report of the International Commission on the Futures of Education: Recent Progress (March 2021) compels us to continue defending education as a public and common good, guaranteeing lifelong learning through the construction of meaningful knowledge.

The future of education professionals progresses through different stages that contribute to the development of educators who are relevant to their time. Considering, broadly speaking, what is outlined in the Methodological Teaching Regulations, the training of higher education professionals is the conscious and scientifically grounded process carried out in higher education institutions to guarantee the comprehensive preparation of university students. This involves integrating academic, professional, and research activities; therefore, actions must be designed to foster motivation for the profession, critical analysis, independent reflection, and teamwork.

When referring to the importance of the systems approach to the training process, García González and García Acosta (2023) state that: "The training process of the future education professional is carried out from the different components that make up his study plan, that is, from the academic, work, research and extension aspects where he goes through different stages that contribute to the development of a professional in accordance with these times" (p. 5).

It is recognized as a space for participatory construction that involves progressive development, which can be explained from a pedagogical model that recognizes this process as conscious, complex, holistic, and dialectical. Above all, it involves training a professional committed to their work in the school and society.

In this regard, Rodríguez Rodríguez and Pérez Obregón (2023) point out that: "The school is the social institution selected for the formation of new generations" (p. 7). From this perspective, Higher Education in Cuba, and Art Education in particular, are constantly refining and modifying curricula and methodologies for the teaching-learning process. Therefore, the training process is conceived as a shared process between the academic program and the school, based on the possibility that the

school can integrate, consolidate, and develop the necessary professional pedagogical knowledge, according to the educational level and the specialization for which students are training.

Art, creativity, and identity, along with their essential development, have become recurring themes in everyday life, academia, and science in general; they should be established as fundamental pillars of spiritual enrichment and as a source of information for social dynamism. This is the task of society as a whole.

However, the university's role is key due to its responsibility in developing attitudes, knowledge, and values in students. In the Bachelor of Education program, Art Education, Martínez Estrada *et al.* (2021) addresses the development of students' cultural identity within Art Education classes, and Martínez Capote and González León (2022) contributes from the perspective of the degree program and its pedagogical profile. The ideas expressed indicate that scientific references regarding the treatment of cultural identity and its necessary strengthening in students of the Bachelor of Education, Art Education degree program are still insufficient because they are limited, emerge from other dimensions or perspectives, and do not present the integration of the components of the training process from an integrative orientation.

The research analyzed lacks a holistic approach and an updated, contextualized and comprehensive view, from an artistic-creative-identity perspective.

It is urgent to take advantage of the possibilities offered by the training process, according to the specific characteristics of Study Plan E, in order to enhance creativity and the appropriate appreciation of art in all the spaces that the university, as a training center, proposes, with the aim of contributing to the strengthening of the cultural identity of students in the first year of the Bachelor of Education, Art Education program. According to Castellanos Castellanos and Best Rivero (2023), the training process for Art Education professionals is moving towards a model marked by comprehensive pedagogical and cultural training.

Through the professional experience of the author of this research, including her teaching work, participation in, and leadership of the institutional project "Professional Training through the Sociocultural Transformation of the Jesús María Neighborhood: TransformArte," a widespread deficiency has been identified among university students: a lack of knowledge, whether partial or complete, of art and cultural heritage as a fundamental support and expression of their cultural

identity, even though they may express interest in the subject and have been influenced in some way previously. The opportunities created by the educational process to incorporate artistic activities into the university's dynamics, which could strengthen students' cultural identity, are not being fully utilized.

From all this reflection emerges the need to develop the potential offered by the training process and the curriculum (Curriculum E) of the Bachelor of Education, Art Education program, in order to use them creatively to strengthen cultural identity in pursuit of a qualitatively superior transformation. The objective is to propose a pedagogical strategy from an artistic-creative-identity perspective that contributes to strengthening the cultural identity of first-year students in the Bachelor of Education, Art Education program during their training.

## **MATERIALS AND METHODS**

The research process was characterized as cyclical, dynamic, and based on theoretical reflection. A predominantly qualitative approach was used, employing Participatory Action Research (PAR) to address the identified scientific problem. The dialectical-materialist method, grounded in Marxist-Leninist theory of knowledge, was adopted as the general method, guiding the research from the heart of educational reality with the aim of transforming it. It was necessary to determine the methods and techniques at the theoretical, empirical, and mathematical-statistical levels.

### **From the theoretical level**

Historical-logical: in the study of the background and evolution of the conceptions that at the international and national level support the strengthening of cultural identity and the formation process.

Analytical-synthetic: to break down the object of study into its parts and study their relationships.

Inductive-deductive: in the establishment of logical inferences, from the particular to the general and vice versa.

Transition from the abstract to the concrete: it was carried out throughout the investigative process; it began with the problematic situation obtained from the practice, which allowed arriving at regularities and having a positive and constant impact on it, to return to the concrete thought and

give a solution to the scientific problem that coincides with the need for the strengthening of cultural identity in the students.

### **From the empirical level**

Participatory action research: provided the delimitation and collective conception of the actions that contributed to the strengthening of cultural identity from the training process.

Participant observation: It was applied to verify the procedures carried out by the author in the development and result of the actions and the application of the creative techniques.

Document analysis: to interpret and adopt theoretical positions related to the topic being investigated, based on the analysis of current guiding documents and research results.

In-depth interview: applied to obtain information directly from the actions of students and teachers, comparing individual and collective opinions that allowed working together on the real state of cultural identity.

Focus group: used to assess the relevance and impact of the implementation of the creative actions and techniques applied by the researcher to students in educational practice.

Methodological triangulation: to compare the results obtained with the application of different methods and sources, to establish the coincidences and divergences based on the regularities regarding the strengthening of cultural identity in students and to obtain a more complete and deeper understanding of the phenomenon under study.

Anecdotal records: used from the beginning of the investigation and allowed a detailed description of individual and group behaviors over a certain period of time and information about the context in which the events occur.

## **RESULTS**

The main result of the research in the pedagogical strategy was the implementation of creative actions and techniques that facilitated the realization and materialization of the artistic-creative-identity perspective.

## **Pedagogical strategy from an artistic-creative-identity perspective to contribute to the strengthening of cultural identity during the training process**

The pedagogical strategy was developed considering philosophical, sociological, psychological, and pedagogical foundations. It emerged as a result of the participatory action research dynamics that developed during the research process; in its practical application, it was transformed and redesigned to modify the educational reality and strengthen cultural identity.

Based on dialectical materialism, its structure contained essential elements that could be adapted to other educational contexts. This led to the determination that the pedagogical strategy would be:

- Inclusive: because it ensured that physical and virtual spaces were accessible to all participants; it facilitated that everyone could freely express their ideas and opinions.
- Contextualized: it was adapted to the specific circumstances of the environment in which it was implemented.
- Socializing: It fostered interaction, cooperation, and integration among the participants.
- Sustainable: it was characterized by being flexible and participatory; in its real application in a pedagogical and educational context it created spaces and opportunities for communication and the exchange of ideas.

The pedagogical strategy facilitated effective and accessible communication channels for participants to share their ideas, concerns, and suggestions. It considered local, cultural, economic, social, and political factors to ensure that the strategy was relevant and effective in that particular context.

Furthermore, it stemmed from the need to train individuals capable of integrating into their community and environment independently, as well as providing solutions to the multiple problems that arose in a given context; and it allowed the transformation of the students' modes of action to achieve, in a given time, the strengthening of their cultural identity.

Given its relevance and contextualization and considering the complex sociocultural scenarios that influenced future professionals in Art Education, this assessment recognized the importance of pedagogical strategies in the training process and their developmental role in university contexts and practice. However, it lacked a holistic approach and an integrated view of the components that were

harmoniously articulated in student training: academic, research, work, and outreach. These elements were integrated in the proposal from a specific perspective.

Based on this analysis, university students were trained to address societal needs and to have access to all available information, enabling them to take competent actions in support of their learning. This allowed them to strengthen their existing knowledge while acquiring new and useful skills for their development. In this endeavor, the teacher's role was paramount, provided they were innovative, creative, dynamic, and effective in their teaching.

Since its implementation, it has helped graduates to express sensitivity to cultural and identity values, commitment to the environment, critical thinking about artistic and cultural manifestations, attachment to traditions, respect for the sociocultural environment, and commitment to transforming the school into the most important cultural center of the community, based on the overall direction of the pedagogical process.

The following are considered common elements:

- The establishment of a theoretical-practical conception with a projection of the direction of the pedagogical process.
- The planning was conceived in stages and the role of the teacher was determined in each of them.
- The transformation of the system, subsystem, institution, or educational levels was key to achieving the proposed goal.
- The establishment of actions that enabled changes in the organizational, didactic, material, methodological and educational dimensions was conditioned.
- Elements, actions, or ways of proceeding were determined that the teacher designed and prepared in the strategic phase of programming, to transform the pedagogical reality.

Considering the previous references, the purpose of the pedagogical strategy was to overcome difficulties by optimizing time and resources to transform the current state of the cultural identity of the first-year students of the degree, which involved a planning process and the establishment of basic goals and objectives to be developed within a certain time, with minimal resources and with methods that ensured the fulfillment of said goals from the training process.

To achieve this goal, it was necessary to use audiovisual, technological or digital tools, the use of discussion spaces, such as literary workshops, conversations, round tables, panels; visits to heritage and cultural sites of the province, to educational and cultural institutions; the holding of film debates, conversations with cultural personalities, etc., based on knowing how to do, understanding the other and valuing their interests and needs.

A priority was achieving a harmonious and positive learning environment among the students, as well as fostering teamwork to implement an inclusive, contextualized, and social pedagogical strategy throughout the learning process. This facilitated the internalization of a coherent educational message, which in turn required the available instructional time and was based on systematic work involving interactions among group members and the teacher's guidance, direction, and encouragement.

These criteria, open to refinement and further development, formed the theoretical and conceptual foundation that enabled the construction of the proposed pedagogical strategy. They facilitated the articulation of the designed actions and fostered a greater understanding for their implementation, from an artistic, creative, and identity-based perspective. The evaluation of these criteria allowed for the identification of the features that distinguished the proposed pedagogical strategy as a scientifically sound outcome, namely:

- Systemic approach conception.
- Structuring based on phases or stages.
- Response to the contradiction between the initial state, in which the students' shortcomings regarding cultural identity were manifested, and the desired state.
- It was conceived in the year group, in an in-depth session, with the key informants and the team that accompanied the investigation.
- It was based on taking advantage of the potential offered by the training process to achieve the strengthening of cultural identity.

From the theoretical positions taken into account, the pedagogical strategy that was constructed was characterized by being:

- Considered objective by experts because it was consciously conceived and aimed at solving a specific problem. Its development involved studying the program's governing documents and

the results of a diagnostic assessment administered to students. This allowed for identifying the strengths and weaknesses in the approach to cultural identity and designing actions to foster its necessary strengthening.

- Flexible: since it was possible to redesign the actions based on the results obtained, while also strengthening cultural identity. Similarly, the actions and techniques implemented could be refined and enriched according to the cognitive and educational needs demonstrated by the students.
- Participative: because it started from the recognition of the responsibility of the participants, it allowed the systematic and cooperative exchange when carrying out the actions and techniques to achieve the objective in a specific time. Also, because it highlighted the active role that students played in the transformation from the real state to the desired one, committed to the training, development, improvement and strengthening of their cultural identity.
- Integrative: because it prioritized, during the treatment of the contents, the relationships between the parameters of the cultural identity that it sought to strengthen, for which the contents were contextualized and systematized, and interaction between the students and other participants was promoted.
- Projection: in the short, medium and long term, until achieving a dialectical feedback process with the actors involved, which allowed understanding and explaining the set of phenomena investigated and contributed to knowing real aspects of an entire cognitive and affective system.
- Practical experiences: the study of the theoretical and methodological references related to cultural identity and its necessary strengthening were distinguished qualitatively from a theoretical perspective.
- Connections: He established links from the university with cultural and educational institutions, family, and the community.

The aforementioned relationships became an increasingly significant topic; diverse influences mediated between knowledge, wisdom, and traditions in this close connection, allowing individuals to appropriate their cultural identity. The quality of educational knowledge depended not only on the university's isolated efforts but also on collaborative work with other institutions, agencies, and organizations that consolidated and contributed to strengthening students' cultural identity.

The establishment of the link between the university and the institutions (museums, cultural centers, art galleries, libraries, the Union of Writers and Artists of Cuba, the City Conservator's Office, the Hermanos Saíz Association, the Provincial Film Center and educational institutions, among others) constituted a factor that involved the family and the community in its actions and was conceived as part of the functions performed by the future educator.

In this sense, the purpose of everyone was to instruct, educate and achieve the greatest possible integral development of the students, to promote the unification of family members, community agents and the staff of educational institutions, in order to prepare the future educator, from the university, for work and life in society.

The integration of academic, research, labor and extension components supported the training process from an artistic-creative-identity perspective.

It was considered in the different components of the training process that the disciplines and subjects contributed to knowledge and enriched the cultural heritage of the students in training; from each of them, the artistic-creative-identity perspective was enhanced through the actions that the career fostered, while the work practice was the moment where the knowledge was articulated; and art and creativity were valued from education.

Furthermore, the research was developed in close relation to the project that constituted a strength of the career and that responded to the title: "The training of the professional from the sociocultural transformation in the Jesús María neighborhood: TransformArte", through the scientific collectives, from the first year, to respond to the tasks of the same and that constituted a strength considering the perspective that was proposed in each of its lines of research.

The outreach component, as a process of human interaction, redefined its function to achieve actions that enhanced students' creativity and motivation to participate and create new products through art, which also promoted the educational element. The "FiltrArte" outreach project, for example, fostered engagement with new environments, scenarios, and technologies, based on the professional challenges that were identified and addressed.

All of the above contributed to the future educator becoming an agent of cultural promotion in the region, by introducing them as a change agent within the community and allowing them to receive

from it the best values preserved through its own history, culture, and traditions. For its part, the artistic-creative-identity perspective guided each of the actions and constituted one of the cornerstones of the proposed pedagogical strategy.

### **Strengthening the elements that characterized cultural identity through the use of creative actions and techniques**

Based on the actions carried out, the students assumed the necessary identity elements for their strengthening, and from the use of creative actions and techniques, it was possible to energize the artistic-creative-identity perspective, based on the elements that characterized and identified the cultural identity.

The actions and techniques provided first-year students with the necessary elements to create new products from art, where creativity, education, cultural identity and heritage crystallized their actions; the need for the pedagogical strategy was reaffirmed.

At the same time, creativity was enhanced through the use of techniques that supported the proposal, as an essential way to contribute to the strengthening of cultural identity in first-year students of the Bachelor of Education, Art Education degree.

### **To awaken motivations to achieve, through the training process, a comprehensive artistic educator**

The training of the Bachelor of Education, Art Education, depended largely on motivation as an element capable of activating goal-directed behavior. In the case of this research, the strengthening of cultural identity allowed students to demonstrate a love for their profession from the very beginning of their training and contributed to the comprehensive development of an altruistic, creative, autonomous professional who is deeply connected to their community.

Motivation was an internal state that fostered creativity, proved essential for setting goals in behavior management, and was fundamental to academic and professional achievements. Through the proposed activities, students enhanced their creativity and ingenuity by developing a motivation not only to participate but also to create through art.

Hence, the students who graduated from the Bachelor of Education degree Art Education inevitably became educators of art and culture, sensitive, capable, and performed creatively in the diverse aspects of their profession.

### **A path towards a more creative and identity-driven university**

Thinking about education from an artistic-creative-identity perspective led to divergences, flexibilities and new alternatives; for this, it was essential to conceive of the elements as an indissoluble whole, where the artistic, creative and identity components constituted an important mechanism in the training of students and, from this particular career, acquired a different nuance.

It was essential that the students were able to find possible solutions to the problems that arose, that they possessed the will for change, for constant improvement, to educate themselves and become creative beings, both in the educational field and in society itself, specifically from the perspective of cultural identity.

Creativity was considered essential for this purpose, given that the arts constitute a privileged space. For all of this, it was crucial to approach broad and consistent definitions of creativity, as UNESCO (2021) and Beghetto and Kaufman (2022) point out.

The students, as agents of change in their social reality, faced great challenges in developing human potential; they cultivated intelligence, creativity, and talent from an early age as the basis for the growth of human values.

In the proposed perspective, as an indispensable part of the research, creativity emerged as a new elaboration or practice, giving great importance to the knowledge that was generated because it always focused on the product achieved, qualified as creative, as established by the Cultural Paradigm of Glaveanu (2022).

Identity, in turn, was based on novel and applicable considerations from the definitions of Alarcón (2025), Vallejos Roa (2025) about the treatment of identity in education, which implied: the integration of the different social, natural and cultural spaces of the social environment where the students developed, in which the relationships of the past and the present were summarized in the cultures, spiritual projections, the social imaginary, the political-social formations, the modes of production and life, etc.; which adopted from the past their own economic, social and cultural forms.

It was a crucial factor in achieving the research objective that the students appropriated the identity elements related to the culture of the Sancti Spíritus social environment and that each of the proposed actions, from the components of the training process, were articulated with them.

To this end, all the spaces provided by the university were utilized. The aim was the comprehensive development of the students. In this regard, the postulates of Vásquez-Córdova (2021) were considered.

The selection and application of an artistic creative-identity perspective in the training process involved a process of reflection and analysis that had to be planned, coherent, and not simply a way to fill time or improvised. Its development required fostering the following:

- In every action, art, creativity, and cultural identity will take precedence.
- Students will be given a leading role in all activities, both inside and outside the university.
- All the potential offered by the training process through each of its components will be used to involve students in the search for a qualitatively superior transformation.

In summary, the proposed artistic creative-identity perspective was the point from which the pedagogical strategy was used that led to favoring the strengthening of cultural identity in students.

Viewed as a process in which the student was involved as a creative subject, in a particular context that gave him meaning, uniqueness, initiatives and skills to carry out the tasks, this research concluded that: the artistic-creative-identity perspective constituted a guide from which the artistic and the creative were actively incorporated as a way to appreciate, interpret and express the identity elements when creating, thinking, acting and generating new ideas in dissimilar contexts.

This new construct established an indissoluble link between three intrapsychological, socially and culturally determined processes: art, culture and identity, conceived essentially for students of the Bachelor of Education, Art Education degree, although perfectly adaptable and applicable to any other university degree due to its relevance and significance.

The proposal was built considering the need to contribute to the strengthening of the cultural identity of first-year students of the Bachelor of Education, Artistic Education degree from the artistic-creative-identity perspective in the training process.

It was characterized by its flexibility, capable of being enriched, modified, and adapted according to the changes that occurred during the research process. In turn, it constituted the practical path to solving the scientific problem, supported by theoretical elements, and complemented by the use of techniques in each action performed, which contributed elements of significant importance for the evaluation of the proposal.

It was divided into the stages of diagnosis, planning, implementation and evaluation; it was ordered in a logical, systematic and flexible manner, so that it allowed the fulfillment of the proposed objective, in order to respond to the contradiction between the real state and the desired state.

As a distinguishing feature of the proposed pedagogical strategy, requirements were used that governed the process, for whose formulation the opinions and reflections of the participants in the research process were considered as a starting point.



**Figure 1.** Modeling of the Pedagogical Strategy

Source: Own elaboration

## Objective of the Pedagogical Strategy

To contribute to the strengthening of the cultural identity of first-year students of the Bachelor of Education, Art Education, from an artistic-creative-identity perspective.

### Stage 1. Diagnosis

Objective: to check the state of the cultural identity of the students of the degree in order to contribute to its strengthening.

In the diagnostic phase, the students' current situation was analyzed to plan actions aimed at strengthening cultural identity and refining the research objective to achieve the desired outcome. Strengths and weaknesses were identified, the context and location of the problem to be solved were established, as well as the ideas and starting points that underpinned the pedagogical strategy and the formulation of the overall objective.

Actions taken:

Normative documents of the career belonging to the Ministry of Higher Education in Cuba were reviewed.

The methods and instruments to verify the level of knowledge of cultural identity in students were determined.

The techniques were recorded, and annotations were made to later confirm the anecdotal records with the recordings. In this way, an individual diagnosis was formed for each student, in addition to identifying the strengths that contributed to their improvement and other limitations that influenced their condition or prevented its correction.

Each student received the results of the diagnostic assessment, with a detailed description of their achievements and a critical evaluation of their difficulties. The teacher played a vital role as the facilitator of the process, ensuring a pleasant and trusting environment while maintaining the seriousness and formality required by the activity.

The assessment of the level of understanding and commitment to strengthening cultural identity was conducted continuously, allowing for necessary adjustments to the development of actions and techniques. Based on the results, the current state and the desired state to be achieved in the short, medium, and long term were determined.

## **Stage 2. Planning**

Objective: to plan the main actions that should be carried out to strengthen the cultural identity of students from an artistic-creative-identity perspective.

The planning process allowed for the definition of short-, medium-, and long-term objectives that projected the expected transformations in the students. This planning considered the results of the diagnostic assessment, the theoretical foundations, and the requirements that underpinned the pedagogical strategy.

The actions were designed based on the opinions, suggestions, and recommendations of the participants in the research process. An analysis was conducted regarding their implementation, including the conditions, duration, who would be responsible, and who would participate.

## **Stage 3. Implementation**

Objective: to implement the creative actions and techniques designed in the pedagogical strategy for strengthening the cultural identity of the students.

The pedagogical strategy was designed so that the students would reach a desired state, where the research parameters were properly addressed, coinciding with the strengthening of their cultural identity during the established stage.

Each action consisted of:

- Title of the action: element that contributed to the deployment of the students' emotional charge.
- Type of action: it was declared whether it was extension, research, labor or academic, and it was located in short, medium or long term, as appropriate.

- Objective: It was formulated clearly and precisely to contribute to the assimilation of knowledge and prepare students for the strengthening of cultural identity.
- Methodology: the professor detailed the content of the action step by step and explained how the situations were combined.
- Materials: all necessary resources were declared (mobile phones, tablets, computers, paper, cardboard, chalk, posters), including the possibility of recording.
- Application time: it was specified according to the prior planning and the factors that influenced its location within the training process, integrating the components.

#### **Stage 4. Evaluation**

Objective: to evaluate the state of strengthening the cultural identity of students after the proposal was applied.

Each action had its own specific form of evaluation. The use of creative techniques was proposed, and different instruments were applied to each one, recording in detail each step of the process (objectives, activities, results, evaluations).

This allowed for a clear description of how the demands were present at different stages and achievements of the pedagogical strategy, while also guiding the process. By following these steps, it was possible to effectively observe, appreciate, recreate, and describe the demands in the actions and techniques, as well as the categories and subcategories of the research.

## **DISCUSSION**

The research yielded significant findings by strengthening the cultural identity of first-year art education students from an artistic-creative-identity perspective. The proposal, organized into stages of diagnosis, planning, implementation, and evaluation, revealed an increase in cultural awareness and artistic production with identity-based characteristics, distinguishing it from previous studies focused solely on technique or aesthetics.

The results showed that the methodology applied favored the integration of cultural references in the creative process and contributed to the comprehensive training of future educators.

Although the application was limited to a single group, the coherence between the objectives set and the changes observed gave validity to the findings, in addition to the requirements set, allowed the achievement of its applicability to dissimilar contexts, inside and outside the university.

In comparison with existing literature, this study found agreement with research highlighting the importance of cultural identity in artistic training, but it offered a novel approach by positioning creativity as the central axis of the university training process, adopting a holistic perspective. Theoretically, it expanded the state of the art by proposing a flexible and systemic model; in practice, it offered a replicable approach for other teacher training programs and diverse settings.

It was recommended to expand the application to different contexts and explore new dimensions, such as motivation and pedagogical innovation. In conclusion, the research succeeded in reducing the contradiction between the current state and the desired state, strengthening cultural identity as an essential component in artistic training and reaffirming the significance of its results.

With the implementation of the pedagogical strategy, positive experiences were generated among all participants, especially the students, which was evidenced in expressions of satisfaction, love for the manifestations of art and their future profession, and greater participation, student protagonism and originality in the results.

A socio-economic impact was achieved by making a contribution, from science to the preparation of the future Bachelor of Education, Art Education, and an acquisition of knowledge that facilitates the study of cultural identity, to the achievement of better human relations among students and the formation of important artistic-creative-identity qualities that led to a real contribution in the strengthening of the cultural identity of the students.

De Armas Ramírez and Valle Lima (2011) consideraron que:

Pedagogical strategy: it was the projection of the pedagogical direction that allowed the transformation of a system, subsystem, institution or educational level to achieve the proposed goal and that conditioned the establishment of actions to obtain changes in the dimensions that were involved in the achievement of that goal (organizational, didactic, material, methodological, educational, etc.) (p. 38).

The training process was consolidated as an essential opportunity to reach the professional level demanded by the Cuban social project, by placing the student at the center of educational and cultural transformation. In light of these observations, the criteria of Hernández *et al.* (2021) were adopted in this research:

The various pedagogical strategies contained their own characteristics, each of these tools being arranged in the institutional sphere for the formation of the subject (...) there were diverse ones that could be implemented by the teacher to improve the insertion of the students in practice, in order to enhance their development (p. 16).

In relation to the topic, the theoretical foundations provided by Castro Zapata (2022), Guerrero Ávila *et al.* (2022), Cabrera Berrezueta (2023) and Durán Barón *et al.* (2019) were also considered, who offered their different definitions of pedagogical strategy.

Meanwhile, cultural identity and its strengthening were recognized as fundamental axes of this research, conceived from the artistic-creative-identity perspective, which allowed the integration of values, traditions and cultural expressions into pedagogical training in a creative way.

The implementation of a pedagogical strategy in the Bachelor of Education program, specializing in Art Education, designed from an artistic-creative-identity perspective, significantly contributed to strengthening the cultural identity of first-year students. This process fostered their holistic development as art educators and as professionals committed to higher education and the needs of Cuban society.

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### **Conflict of interest**

Authors declare no conflict of interests.

### **Authors' contribution**

The authors participated in the design and writing of the article, in the search and analysis of the information contained in the consulted bibliography.



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