Artistic Expression Is An Alternative To Enhance Identity From A Sociocultural Approach Among The Group Of The Plastic Arts Career Of The Technical University Of Machala.

Lenin Efraín Romero Espinoza[1], Miguel Ángel Cunalata Castillo[2], Erwin Fernando Peñaherrera Pereira[3], Franklin Renato Villota García[4], Segundo William Garcés Calva[5]

[1]Universidad Técnica de Machala, Machala, Ecuador, https://orcid.org/0000-0002-6097-4283
[2]Universidad Técnica de Machala, Machala, Ecuador, https://orcid.org/0009-0001-8465-2617
[3]Universidad Técnica de Machala, Machala, Ecuador, https://orcid.org/0000-0003-4478-476X
[4]Universidad Técnica de Machala, Machala, Ecuador, https://orcid.org/0000-0002-3169-3116
[5]Universidad Técnica de Machala, Machala, Ecuador, https://orcid.org/0000-0002-2678-833X

Abstract
The Visual Arts Department implemented the project: "System of Artistic Expression Activities for the Formation of Sociocultural Identity" over two years, in accordance with the objective: to establish a system of artistic expression activities to enhance identity from a sociocultural perspective among the Visual Arts Department community and in response to the challenges related to artistic expression and its impact on identity formation from a sociocultural perspective among the program's members. The project's development and the research process focused on mixed methods, a non-experimental design, and bibliographic and field research. The study population consisted of 9 professors and 19 eighth-semester students, as well as 5 student class presidents from the fourth to seventh semesters. Relevant results were obtained: 84.21% of the students stated that the project was only superficially presented. 84.22% of the students maintained that identity development was very limited in their training. 94.74% of students highlight that the importance of the sociocultural approach as a central element in identity development has been only slightly emphasized. 73.68% believe that events based on murals, art exhibitions, catalog publications, and the production of postcard-style prints are scarce. In conclusion, artistic expression is a viable alternative for strengthening individual and collective identity among students in the Visual Arts program.
Keywords: Artistic expression, identity, university, sociocultural approach.

INTRODUCTION

In June 2021, the Plastic Arts Career executes the project: System of plastic expression activities for the formation of sociocultural identity in the members of the educational community of the Technical University of Machala (UTMch) in response to the request of the Faculty of Social Sciences, which concluded in September 2023, is a Research – Linkage project, related to the interdisciplinary research line Society and Culture. In this context, this article emerges, in congruence with the praxis (theory - practice) of the plastic arts at the level of the emphasis with which authorities, teachers and students project themselves to carry out artistic expressions based on murals, artistic exhibitions,

publication of catalogs and production of postcard-type prints in engraving, which responded to objective 2 and public policy 2.4 of the National Plan for Good Living 2017 – 2021, Sensors : (2017)

Objective 2: To affirm interculturality and plurinationality, revaluing diverse identities" (p. 134), public policy 2.4: To promote the full exercise of cultural rights together with the opening and strengthening of common meeting spaces, which promote the recognition, valorization and development of diverse identities, creativity, aesthetic freedom and individual and collective expressions (p. 134).

In this context, it is essential to strengthen the affinity of the collective of the Plastic Arts Career from the consideration of individual or group artistic expression as a regular meeting scenario aimed at enhancing organizational cultural identity in congruence with the guidelines of the sociocultural approach proposed by Vygotsky, cited by Quinteros who "emphasizes the active participation of the subject with his or her social context, the development of thought being the product of the interaction between the two" (p. 327). The dynamic axis between the subjects that are part of the organization constitutes the basis of the social bridges of interaction that emerge from intersubjective participation, in this bidirectional dialogue the constructs of thought are generated as an indisputable result of the interrelations, thus promoting a certain identity that directly and indirectly brings together all the intervening parties from their free expressiveness. (2019)

The expressiveness of human beings can be visualized from multiple contexts, one of these areas of greater connotation is artistic expression, which is directly related to the states of awareness of their ancestral and current reality, associated with continuous outbreaks of wastes of creativity that are mixed with the moments of emotional expression that the individual or groups of people are going through in a constant exchange of subjectivities.

Artistic expression, according to Barruso, its "roots (...) they come from sentimental communication translated through music, image, word or body language (p. 18). This opens up an unlimited space for us to enhance the capacity for artistic expressiveness of people in open or organizational contexts, in the case of the present educational entity, it generates a whole scenario of possibilities for the exchange of subjectivities associated with values, feelings, expectations, experiences, information and perceptions, which can be promoted and transferred from the academy or through informal or extra-academic spaces where students meet interlocutors to express themselves based on their musical, argumentative, artistic, corporal and cognitive aptitudes that together characterize the individual and collective identity that are part of the organization.(2015)

In this regard, Cevallos y Torres "in idea should allow the artistic, cultural and design expression of the different careers of the Faculty and merge with the cultural feeling of Cuenca society" (p. 25). In the national context in the Faculty of Arts of the University of Cuenca from an autochthonous expressive vision, it is proposed as an alternative to interweave artistic expressiveness as a cultural space that nuances the curriculum of the different careers, it is correlated with the execution of the project of the Plastic Arts Career of the UTMch that provided the opportunity to the members of the internal community of the career to give meaning to its expressiveness Artistic experience from multiple formats expands their thought, feeling and creativity as the ideal way to make visible and position their personal and collective identity, where the encounter of subjectivities constitutes the space where the social and cultural converge.(2017)

 The identity of a given social conglomerate responds to characteristic social and emotional features and worldviews that integrate values, attitudes, symbols that the subjects share and are accepted in a specific group, being the generality in which individuals perceive and discern the acceptance of their daily ways of acting with respect to the coexistence of other groups, which corresponds to their cultural condition. For Giménez, identity "contains

elements of the 'socially shared', resulting from belonging to groups and other collectives, and of the 'individually unique'. The former emphasize the similarities, while the latter emphasize the difference, but both are closely related" (p. 13). It is essential to internalize that individual and collective identity is structured by sharing socially consented and shared conditions, in this cultural universe the consolidation of the intersubjective and multidimensional identity that characterizes the subjects as socially and culturally included individuals is interwoven. (2009)

In the Mexican higher education field, Mercado and Hernández (2010), cited by Pérez et al., mention that it is "the set of cultural repertoires shared by a community, from which it defines itself, orients its actions and gives meaning to its daily practices" (p. 331). It is inevitable that people who participate in the same meeting space permanently share their coexistences, beliefs, positions and narratives, it is in this bidirectional process of interrelation of subjectivities that their own and shared identity is defined and redefined, which in essence constitutes a type of culture that defines them and differentiates them from the rest of organizational cultures.(2020)

   Within the daily life of an organizational group, as a rule, the social and cultural include and preserve over time certain conditions, both native and foreign, which are those that give identity to a social conglomerate and differentiate it totally or partially from another. The sociocultural approach makes visible that social and cultural reality is a historical process that is built from the gear of intersubjectivities, narratives and experiences of social actors, which are the ones that affect people's identity. The sociocultural approach, according to Vygotsky (1934), cited by Magallanes, et al., "highlights the relations of the individual with society, noting that the sociocultural context influences the development of personality, knowledge and culture (p. 26). The fundamental role of the subjective and intersubjective interrelations that are developed between specific groups is highlighted, these socializing scenarios build certain models of thoughts as a result of social and cultural activity. (2021)

For Chaves, "sociocultural theory emphasizes social interrelations" (p. 63). This highlights that inevitably individuals are directly and indirectly affected by the social and cultural scenario to which they belong, which configures a pattern of culture socially assumed by all, even more so in an organization. In Peru, at the Ricardo Palma University in the University Extension, the importance of university sociocultural development is highlighted, which according to González (2002), cited by Leyva et al., sociocultural "is conceived as a management process that from the development of sociocultural promotion allows the participants (university-community), with an optimal use of resources, to achieve the objectives proposed for the university's contribution to sociocultural development" (p. 191). The sociocultural perspective of an organization as part of the immediate social structure is not a static scenario, it is dynamic, even more so in an institution of higher education where new students from the locality or distant places are welcomed every semester who for multiple reasons spend the night in the environment, in the institutional case promoting its cultural paradigm is a task for everyone, which implies planning and creation of sociocultural spaces that promote their customs that unite them. (2001)(2018)

In the Spanish context on higher education related to the artistic, Teira mentions "that it guarantees its contribution to the motivation and inclusion of students, the creation of culture, and the commitment and awareness of society" (p. 19). It is essential to take into account the particularities of the collectives involved, in the sense of reciprocal influence that is generated between the organization and the social groups to which the individuals belong, in order to include them from their diverse uniqueness and encourage them to participate in the processes of artistic expressiveness and awareness that the diversity of

subjectivities is generated by the culture socially accepted by the conglomerate involved. For Ordóñez and Vergara "artistic expression is the mental process of abstraction, until reaching the sublimation of the creative capacity, the principle of the best as the most original and novel" (p. 42). The capacity for artistic expression of the human being is innate and in certain moments of inspiration the individual can take a turn from ordinary to extraordinary, due to his aesthetic perspective that arises from his cognitive, sentimental and emotional ecstasy that externalizes his creativity and acceptance of his identity that conforms to the cultural standard to which he belongs.(2018)(1999)

In this two-way concert of exchange of similarities of worldviews, stereotypes and ideologies, personal and group identity is consecrated as a historical process. In the Mexican context on university identity, Valdez et al. state that "identity is the recognition and awareness of our own memory, of our own self, of our tastes, sympathies and antipathies, philias and phobias in a given time and space (p. 77). In the case of the study context, identity as a generality is not exempt from an ideological historical process, where thoughts are interwoven that constitute the acceptance of a similar and convincing vision of their reality with a past, present and future cultural sense socially and collectively consented to. In the Argentine context of university identity in transformation, Juárez points out "a new identity for our universities, where there is room for everyone" (p. 43). In this emerging perspective, identity acquires a broad meaning that goes beyond the limit of exclusivity and plurality is assumed as a human right of identity that establishes a bridge of encounter between intra-subjectivities and non-local intersubjectivities, where ideologies, perceptions, worldviews, beliefs and abstractions that culture and social awareness are created and recreated as an evolutionary act in constant sociocultural transformation.(2019)(2019)

Human beings, regardless of the geographical place on a planetary scale, share perceptions, points of view, the same look of assent about certain ways of behaving, all the more so in an organization where there are established regulations and ways of interrelating, although they are not written, they have been normalized over time.   Vygotsky's cultural-historical approach, cited by Solovieva et al., states that "the historical is not detached from the cultural, so culture is decisive in development, which implies that in each era cultural production may be different" (p. 4). It is forceful that the historical is always part of culture, likewise, it highlights that history, as culture is not static, is prone to gradual adaptive modifications in line with the socialization processes adjusted to the time of coexistence of individuals, this constitutes the trigger for cultural products with clear differences from previous productions. From this sociocultural perspective in the frank construction and reconstruction of its cultural products, this transformative process is inevitable at the organizational level, for the simple reason that the organization permanently welcomes students with non-local cultural patterns and that little by little they influence and are influenced by the rest of the subjectivities.(2022)

In accordance with the above, the following research questions emerge: How does the socialization of the project of a system of plastic expression activities influence the formation of identity from a sociocultural approach among the members of the educational community of the Technical University of Machala (UTMch)?, How does the teacher's orientation on the sociocultural approach as an axis of identity development affect the students, and what is the frequency of the execution of events based on murals, artistic exhibitions, publication of catalogues and production of postcard-type prints in engraving among the community? Questions that guided the development of this analysis.

In accordance with the questions, the following objectives have been established: To determine the influence of the socialization of the project of a system of plastic expression activities for the formation of identity based on a sociocultural approach among the

members of the educational community. To establish the impact of the orientation carried out by the teacher of the sociocultural approach as an axis of identity development in the students. Verify the frequency of events based on murals, artistic exhibitions, publication of catalogs and production of postcard-type prints in engraving among the community.

METHODOLOGY

The structure of the article revolves around the execution of a project in June 2021 aimed at overcoming the problem of artistic expression and its impact on the formation of identity from the sociocultural approach among the members of the Plastic Arts Career.

Mixed design
The mixed research approach was assumed, according to Hernández and Mendoza the mixed approach "represents a set of systematic, empirical and critical research processes and involves the collection and analysis of both quantitative and qualitative data" (p. 45). This makes it easier for the researchers to integrate quantitative and qualitative methods, in the quantitative aspect, the information of the teachers and students of the last semester regarding the frequency of development of artistic expression activities, the strengthening of identity and familiarization with the sociocultural approach were tabulated and quantified. Data triangulation was also used, according to Aguilar and Barroso "it refers to the use of different strategies and sources of information on a data collection that allows the information collected to be contrasted" (p. 74). The Triangulation responds to the purpose of establishing the concordance between the options marked by teachers and students of the eighth semester in the survey and the points of view expressed in the interview by the student representatives (course presidents) of the fourth to seventh semester.(2018)(2015)

Participants
To collect information, the population made up of teachers and eighth-year students was considered, in addition to including student representatives, which is specified below:

Table 1. Selected population

Features	N°	Percentage
Teachers	8	24.24%
Career Coordinator	1	3.03%
Eighth Semester Students	19	57.58%
Course Presidents from 4th to 7th semester	5	15.15%
TOTAL	**33**	**100.00%**

Note: Professors of the Plastic Arts Career of the UTMch.

The director and teachers of the Plastic Arts Career are almost professionals in art, with a definitive appointment that they direct of training and the different projects among the students, the professors are 9 professionals. The students when the project was executed were in the fifth semester and when it concluded they were in the eighth semester, date on which the 19 students were surveyed. In addition, 5 course presidents were integrated to have their point of view, who were interviewed about the context of the development of the project and their participation in these two years.

Strategies and instruments

In order to obtain qualitative information to contrast the data obtained in the survey, the interview strategy was applied to five student representatives, who gave their point of view to the five open questions on artistic expression, the development of university identity and the sociocultural approach in training.

To obtain empirical data, the questionnaire and survey instruments were selected. The questionnaire, according to Hernández et al., "the questionnaire consists of a set of questions regarding one or more variables to be measured." (p. 217). Set of questions that were part of the survey applied to the determined strata in congruence with the established research questions and objectives(2014). The survey, according to Cisneros et al., "is the most widely used of the other techniques, including in the online and offline virtual environment, always supported by a properly structured and automated questionnaire in order to ensure the transparent handling of a large volume of data" (p. 1166). Based on concrete and coherent questions with proposed objectives, direct data was collected from those involved on the topics auscultated. In the (2022)survey, the response options respond to the Likert scale (agree, disagree and disagree), according to Méndez and Peña "the Likert-type scale is an instrument for measuring or collecting quantitative data used within research" (p. 1). The respondents marked the option assumed on what was investigated and thus approximated the reality of analysis. The information collected generated a deductive and reflective process on artistic expression, identity and the sociocultural approach from the reality of teachers and students, inputs that are the support to promote a system of artistic expression activities aimed at enhancing identity among the group of the Career.(2007)

To determine the quantitative reliability of the questions, Cronbach's alpha coefficient was used, in educators the value of 0.879 was obtained, in students an equivalence of 0.884. Cronbach's alpha, according to Hernández and Pascual, considers that the "items (measured on a Likert-type scale) measure the same construct and that they are highly correlated (Welch & Comer, 1988). The closer the value of Cronbach's alpha is to 1, the greater the internal consistency of the items" (p. 160). The values of the educators and students are close to 0.9, which ensures a high reliability of the content of the instrument, therefore, the information to be obtained has a high internal consistency. The surveys to be applied were validated by two art experts, to verify their cognitive congruence and experience of the respondents. (2018)

Bibliographic research, according to Campos, "is that which uses texts (or other types of printed or recorded intellectual material) as primary sources to obtain its data" (p. 17). This made it easier to rigorously support the central constructs from several authors. According to Guevara et al., "descriptive research is carried out when one wishes to describe, in its main components, a reality" (p. 165). This opened a space to highlight under certain criteria the main characteristics of the components related to the facts of study and that are susceptible to describing them. Field research, according to Hernández and Mendoza, "is a situation that consists of the researcher entering and living in the environment he or she studies" (p. 412). It facilitated a concrete approach with the selected informants to obtain reliable information about the object of study.(2017)(2020)(2018)

Research from a non-experimental design, according to Arias, "seeks to establish the causes that produced an event, logically, after they have occurred. Therefore, there is no manipulation of the cause or independent variable" (p. 33). This made it easier to observe the facts in situ without manipulating the variables, favoring a direct approach to the reality of analysis. (2006)

Procedure

Part of the execution of the project and in order to respond to the three objectives that precede, the following was carried out. Artistic expression, identity and the sociocultural approach were founded. To corroborate the impact of the project carried out over two years, information was collected (teachers and eighth-semester students), quantitative data emerged from the questions and objectives raised, structuring a questionnaire of questions reflected in the survey of closed questions and answer options on the Likrt scale. For qualitative information, an interview of five open questions was elaborated, to interview the fourth year presidents about the project, in accordance with the requirements of the mixed design based on the triangulation of data.

For greater qualitative consistency, rigor criteria were used, according to Guba (1989), cited by Erazo "there are four criteria to judge the rigor of a study: the value of truth, its applicability, its consistency and its neutrality" (128). Regarding the value of truth, it is based on the points of view of the course presidents who are direct connoisseurs and have the criteria to comment on the aspects of the auscultated reality with total veracity. In relation to applicability or transferability, it focused on the opinions of the interviewees, related to their development of identity and sociocultural perspective, extended to other contexts. In neutrality, the results are free of partialities or particular interests, they are based on the transparency of the information collected, for greater reliability a process of data triangulation was carried out. (2011)

Data analysis

The processing of the data collected and then tabulated from the descriptive statistics represented in the table and figure. The findings are as follows:

Table 2. Data provided by the principal and teachers

Issues	Rating							
	I agree		Little agreement		Disagree		Total	
	No.	%	No.	%	No.	%	No.	%
The project System of activities of plastic expression for the formation of sociocultural identity among students was socialized.	6	66.67%	2	22.22%	1	11.11%	9	100%
The project responds to the interdisciplinary line of research Society and Culture.	9	100%	0	0.00%	0	0.00%	9	100%
The Academic Vice-Rector's Office has suggested giving priority in the training of students to the development of identity	1	11.11%	2	22.22%	6	66.67%	9	100%
The Faculty of Social Sciences has given priority	2	22.22%	2	22.22%	5	55.56%	9	100%

	I agree		Somewhat agree		Disagree		Total	
to the development of artistic expression events.								
The Academic Vice-Rectorate has trained them in the guidelines of the sociocultural approach.	0	0.00%	2	22.22%	7	77.78%	9	100%
By integrating artistic expression as a transversal axis, the development of identity in congruence with the sociocultural is improved.	7	77.78%	2	22.22%	0	0.00%	9	100%
It has generated events based on murals, artistic exhibitions, publication of catalogs and production of postcard-type prints in engraving.	5	55.56%	4	44.44%	0	0.00%	9	100%
TOTAL	30	47.61%	14	22.22%	19	30.17%	**63**	**100%**

Note: Teachers of Plastic Arts.

Figure 1. Data provided by the principal and teachers
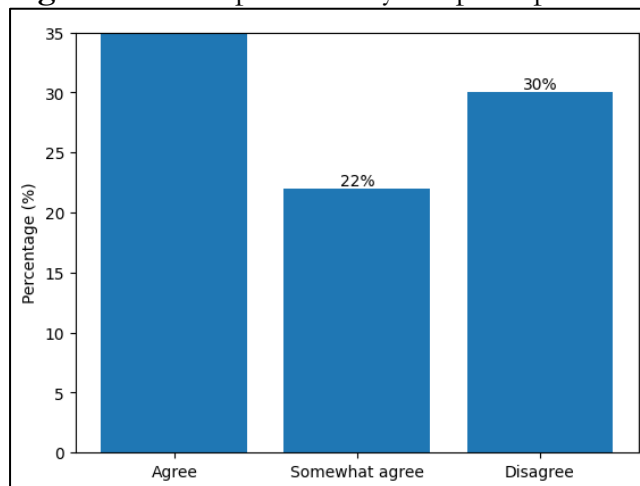
In Table 2 and Figure 1, in a general way on: the socialization of the project, the line of research, the development of identity, artistic expression events, training in the sociocultural approach and identity and practical events of artistic expressiveness, 41.61% agree, 30.17% disagree and 22.22% somewhat agree.

The data collected from the students and represented in Table 3 and Figure 2. The results are related to artistic expression and the development of the identity of the collective, the information is evidenced below:

Table 3. Data provided by students

Issues	Rating			
	I agree	**Little agreement**	**Disagree**	**Total**

	N o.	%	N o.	%	N o.	%	N o.	%
They socialized the project System of activities of plastic expression for the formation of sociocultural identity.	1	5.26 %	2	10.53 %	16	84.21 %	19	100%
The teachers have asked them to participate in projects based on the Society and Culture and interdisciplinary line of research.	0	0.00 %	3	15.78 %	16	84.22 %	19	100%
The educators have told them that they prioritize the development of identity in their training.	0	0.00 %	3	15.78 %	16	84.22 %	19	100%
In the course of the 6th to the 8th semester, artistic expression events have been developed.	1	5.26 %	3	15.79 %	15	78.95 %	19	100%
The professors explained to him about the importance of the sociocultural approach in the development of his identity and social group.	0	0.00 %	1	5.26%	18	94.74 %	19	100%
The educators have told him that artistic expression, being a transversal axis, favors the development of his identity from the sociocultural point of view.	0	0.00 %	1	5.26%	18	94.74 %	19	100%
During the 6th to 8th semester, events have been generated: murals, artistic exhibitions, publication of catalogs and production of postcard-type prints in engraving.	2	10.53 %	3	15.79 %	14	73.68 %	19	100%
TOTAL	4	3.01 %	16	12.03 %	11 3	84.96 %	**133 100%**	

Note: 8th semester students.

Figure 2. Data provided by students
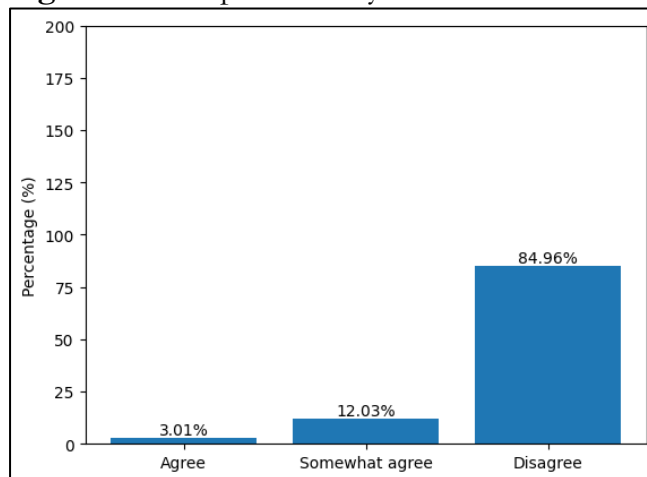
In Table 3 and Figure 2, on the same aspects auscultated to the educators: socialization of the project, line of research, development of identity, development of artistic expression events, the sociocultural approach and practical events of artistic expressiveness, 84.96% disagree, 12.03% somewhat agree and 3.01% agree. Antagonistic criteria are observed between the criteria issued by the professors and the students.

In accordance with the mixed approach, the points of view expressed by the five student representatives in the interview based on five questions, consistent with the proposed objectives, their criteria in a macro way: They are unaware of the socialization of the project; the teachers have not guided them on the sociocultural approach or the development of their identity, more than a year ago a one-day general event was held to make murals and artistic exhibitions, without considering the publication of catalogues and the production of postcard-type prints in engraving.

RESULTS

When carrying out an individual contrast of the aspects investigated to teachers and students, which appear in tables 2 and 3, the following results can be appreciated:

Table 4. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	I agree		Little agreement		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	
The project was socialized (...) for the formation of sociocultural identity (...)	6	66.67 %	2	22.22 %	2	10.53 %	16	84.21 %	They socialized the project (...) for the formation of their socio-cultural identity,

Note: Professors and students of the Degree

The percentages in Table 4. 66.67% of the professors agree that they socialized the project. 84.21% of the students expressed disagreement. The scarce socialization of the project reduces the fact that the parties involved become aware of and interested in participating.

Table 5. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	I agree		Little agreement		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	
The project responds to the Society and Culture and interdisciplinary line of research.	9	100%	0	0.00%	3	15.78%	16	84.22%	He has been asked to participate in projects based on the Society and Culture and interdisciplinary line of research.

Note: Professors and students of the Degree

The information in Table 5. 100% of the teachers assume that the project responds to the line of research in question. 84.22% of the students believe that they have not been told about this aspect. This limits the student from assuming an interdisciplinary axis to address a project in the social or cultural field.

Table 6. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	Little agreement		Disagree		Little agreement		Disagree		
	N°	%	N°	%	N°	%	No.	%	
The Office of the Vice-Rector has suggested prioritising the development of identity in students.	2	22.22%	6	66.67%	3	15.78%	16	84.22%	they have told him that they prioritize the development of identity in their training.

Note: Professors and students of the Degree

The data in Table 6. 66.67% of the teaching staff believe that the vice-rector's office does not suggest prioritizing what is auscultated. 84.22% of the students express that they have not prioritized the development of their identity. This limits the acquisition of a particular identity that identifies him in the social context of influence.

Table 7. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	Little agreement		Disagree		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	
The Faculty has given priority to the development of	2	22.22%	5	55.56%	3	15.79%	15	78.95%	In the course of the 6th to the 8th semester,

artistic expression events.								multiple events of artistic expression have been developed.

Note: Professors and students of the Degree

According to the data in Table 7. 55.56% of the professors maintain that the Faculty has not prioritized these events. For 78.95% of the students, these events have been very rare. This decreases the artistic expressiveness of students aligned with the mission and vision of the career.

Table 8. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	Little agreement		Disagree		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	They have explained to him about the importance of the sociocultural approach in the development of his identity.
The Office of the Vice-Rector has trained them in the guidelines of the sociocultural approach.	2	22.22 %	7	77.78 %	1	5.26 %	18	94.74 %	

Note: Professors and students of the Degree

The information in Table 8. 77.78% of the teaching staff point out that the vice-rectorate has not trained them. 94.74% of the students highlight that they have not been guided on the approach. It is necessary to take a formative turn of identity from the sociocultural perspective.

Table 9. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	I agree		Little agreement		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	
By integrating artistic expression as a transversal axis, the development of identity in accordance with the	7	77.78 %	2	22.22 %	1	5.26 %	18	94.74	He has told him that artistic expression is a transversal axis that favors identity from the

sociocultural is improved.								sociocultural point of view.

Note: Professors and students of the Degree

The data in Table 9. 77.78% of the professors assert that integrating the auscultated improves the development of identity. 94.74% of the students say that they have not been told that artistic expression as a transversal axis favors the development of identity.

Table 10. Relevant data among respondents

Prioritized Consultation Issues	Teachers				Students				Prioritized Consultation Issues
	I agree		Little agreement		Little agreement		Disagree		
	N°	%	N°	%	N°	%	N°	%	
Events based on murals, art exhibitions, (...).	5	55.56%	4	44.44%	3	15.79%	14	73.78%	From the 6th to the 8th semester, events have been generated: murals, artistic exhibitions, publication of catalogs (...).

Note: Professors and students of the Degree

Table 10. 55.56% of professors maintain that they have promoted these events. 73.78% believe that these events have been very small. An aspect that limits the enhancement of creative capacity from artistic expression.

In general, antagonistic responses (teachers and students) are appreciated, to corroborate the reliability of the information collected, the data was triangulated, from three sources: the survey applied to teachers and students in the eighth grade, the points of view of the interviewees from the fourth to the seventh semester and the literature review. To specify the degree of reliability of the information obtained (quantitative and qualitative), triangulation was carried out from an interactive analysis, as detailed:

Table 11. Data of professors and students, the points of view of the interviewees.

	Respondents					Interview	Data triangulation
Prioritized Consultation Issues	Teachers		Students		Prioritized Consultation Issues	Global points of view (student representatives).	
	I agree		Disagree				
	N°	%	N°	%		All the criteria show that they are unaware of	Most of the professors maintain that
I socialize the project for the formation of	6		16		They socialized the project		the project

| sociocultural identity. | | 66.67 % | | 84.22 % | for the formation of their identity from the sociocultural point of view. | the socialization of the project related to the formation of their identity from the sociocultural perspective. | was socialized, this is refuted by the majority of the students surveyed and interviewed who assert that it was not socialized. This determines that socialization is vital, so that students are interested in participating. |

Note: Professors and students of the Degree

Table 12. Data of professors and students, the points of view of the interviewees.

Prioritized Consultation Issues	Respondents				Prioritized Consultation Issues	Interview	Data triangulation
	Teachers		Students			Global points of view (student representatives).	
	Disagree		Disagree				
	N°	%	N°	%			
The Office of the Vice-Rector has suggested prioritising the development of identity in students.	6	66.67 %	16	84.22 %	They have told them that they prioritize the development of their identity in their training.	The students as a whole express that the teachers have not stated that they emphasize the development of their individual and collective identity.	Most educators mention that the Office of the Vice-Rector does not prioritize the development of identity. This is confirmed by most of the students that the development of their

					identity is not prioritized. The fact that the Vice-Rector's Office does not suggest it, educators have the conditions to prioritise the development of the students' identity.

Note: Professors and students of the Degree

Table 13. Data of professors and students, the points of view of the interviewees.

Prioritized Consultation Issues	Respondents				Prioritized Consultation Issues	Interview	Data triangulation
	Teachers		**Students**			Global points of view (student representatives).	
	Disagree		**Disagree**				
	N°	**%**	**N°**	**%**			
The Office of the Vice-Rector has trained them in the guidelines of the sociocultural approach.	7	77.78 %	18	94.74 %	They have explained to them about the sociocultural approach linked to the development of their identity.	All of them corroborate that teachers have not guided them in a sociocultural approach as an axis for the development of their identity	A high percentage of teachers say that they have not been trained in the sociocultural approach. All students maintain that the development of their identity is non-existent. Although the Vice-Rector's Office has not trained them in the approach, it

						is vital that they integrate what is auscultated in the training of students.

Note: Professors and students of the Degree

Table 14. Data of professors and students, the points of view of the interviewees.

Prioritized Consultation Issues	Respondents				Prioritized Consultation Issues	Interview	Data triangulation
	Teachers		Students			Global points of view (student representatives).	
	I agree		Disagree				
	N°	%	N°	%			
By integrating artistic expression as a transversal axis, the development of identity in accordance with the sociocultural is improved.	7	77.78 %	18	94.74 %	Educators state that artistic expression as a transversal axis favors the development of identity aligned with the sociocultural.	They unanimously believe that the professors have not clarified to them that artistic expression is a transversal axis and that they rely on the sociocultural approach in the development of their identity.	Most of the professors maintain that by assuming artistic expression as transversal, the development of identity is enhanced in accordance with a sociocultural approach. The students unanimously confirm that the teachers have not commented on what was auscultated. Given that the educators agree on what has been investigated, they should

							include it to improve the development of the students' identity in accordance with the sociocultural approach.

Note: Professors and students of the Degree

Table 15. Data of professors and students, the points of view of the interviewees.

Prioritized Consultation Issues	Respondents				Prioritized Consultation Issues	Interview	Data triangulation
	Teachers		Students			Global points of view (student representatives).	
	I agree		Disagree				
	N°	%	N°	%			
Events based on murals, artistic exhibitions (...).	5	55.56%	14	73.68%	From the 6th to the 8th semester, multiple events have been generated based on murals, artistic exhibitions (...).	All of them maintain that more than a year ago a one-day general event was held to carry out murals and artistic exhibitions, but without considering the publication of catalogs and the production of postcard-type prints in engraving.	More than half of the professors say that this type of event has been held. Most of the students say that it is very small. It is a priority due to the context of the race to increase events based on murals, art exhibitions, publication of catalogues and production of postcard-type prints in engraving.

Note: Professors and students of the Degree

DISCUSSION

Within the Career collective, the development of the identity of the students is a relevant component that the educators and director of the Career must prioritize from concrete actions of artistic expression aligned with the sociocultural approach, considering the bibliographic support and the execution of practical events that make it possible to enhance the development of identity among the Career collective. Among the main findings we have:

The execution and socialization of the project is a key element for students to be empowered by its content and to be interested in participating. Socialization for Gallón et al., is a process of "rapprochement between them, taking art as a support for the means of socialization, art, in any of its expressions" (p. 22). Socialization is a key factor in the transfer of project information on artistic expression as a mechanism to enhance identity aligned with the sociocultural approach, this consolidates the exchange of points of view and subjectivities.(2019)

The development of the identity of the human being in general and of the university student of the career is consubstantial with the identity and feeling part of the organization. Identity in the university context for Guevara is the "construction of student identities, that is, necessarily, in articulation with the new elements that the university scenario offers" (p. 220). Students are dynamic social actors who interrelate and exchange subjectivities in a sociocultural space, where the plurality of meanings is combined and they initiate a process of internalization of the peculiarities of others and gives way to the transformation of individual and collective identity.(2009)

Awakening the interest of students so that they assume artistic expressiveness as a process to externalize their feelings, experiences and creativity, opens up endless possibilities to transcend the classroom to integrate into the multiple pedagogical scenarios offered by the surrounding environment. For Valero, "artistic expression is not only a form of individual communication, it is also a social one, since it allows a group to express and communicate its interests (p. 22). Artistic expression is a bridge between the individual and the social, where multiple situations are generated to communicate and express oneself freely, where the social spectrum is constituted in a place of opportunities between the gear and transfer of knowledge, experiences, feelings, that is, culture.(2019)

Every individual by nature is linked to a certain sociocultural space, this gives a twist to the cognitive and emotional processes and restructuring of individual and group identity. Sociocultural aspects in university students, Chanca and Díaz point out that "living in social isolation has been causing various changes in the sociocultural attitude and behavior of university students" (p. 173). He highlights that people are located in sociocultural scenarios, therefore, isolating oneself from society is quite difficult, in a student it is impossible, the sociocultural is a habitat for the exchange of subjectivities and modifications of identity as an individual and as a collective. (2021)

References
1. Aguilar, S., & Barroso, J. (2015). DATA TRIANGULATION AS A STRATEGY IN EDUCATIONAL RESEARCH. Journal of Media and Education., 73-88. doi:http://dx.doi.org/10.12795/pixelbit.2015.i47.05
2. Arias, F. (2006). The research project: introduction to the methodology of the scientist. Venezuela: Editorial Episteme, 6th edition. Retrieved from https://abacoenred.org/wp-content/uploads/2019/02/El-proyecto-de-investigaci%C3%B3n-F.G.-Arias-2012-pdf-1.pdf

3. Barruso, M. (2015). "The different modes of artistic expression as a tool in social education to enhance human development". Spain: University of Valladolid. Retrieved from
https://uvadoc.uva.es/bitstream/handle/10324/15880/TFG-L%201200.pdf;jsessionid=24E8D9EFB114A11E83F45BF4D182C9DA?sequence=1
4. Campos, M. (2017). Methods of academic research, foundations of bibliographic research. Costa Rica: University of Costa Rica.
5. Cevallos, C., & Torres, E. (2017). University, art, culture and society: merging the university classroom with the artistic and cultural expression of society. Studies on art., 19-33. Retrieved from
https://estudiossobrearteactual.com/wp-content/uploads/2018/04/2_5.pdf
6. Chanca, A., & Díaz, S. (2021). Sociocultural attitude of the university student in confinement in a university in Peru. Journal: Education and City., 171-187. doi:https://doi.org/10.36737/01230425.n41.2021.2568
7. Chaves, A. (2001). Educational implications of Vygotsky's sociocultural theory. Education Magazine., 59-65. Retrieved from
https://www.redalyc.org/pdf/440/44025206.pdf
8. Cisneros, A., Guevara, A., Urdánigo, J., & Garcés, J. (2022). Techniques and Instruments for Data Collection that Support Scientific Research in Times of Pandemic. Scientific Journal Domain of Sciences., 1165-1185. doi:http://dx.doi.org/10.23857/dc.v8i41.2546
9. Erazo, M. (2011). Scientific rigor in qualitative research practices. Journal: SCIENCE, TEACHING AND TECHNOLOGY., 107-136. Retrieved from
http://www.scielo.org.ar/pdf/cdyt/n42/n42a04.pdf
10. Gallón, K., López, S., & Ossa, D. (2019). Art and socialization processes as playful-pedagogical enablers in the execution of the peace chair in the children of the José Miel Preschool. Colombia: Universidad de San Buena Ventura. Retrieved from https://bibliotecadigital.usb.edu.co/server/api/core/bitstreams/89d21c3e-f4aa-4e6d-9117-c45f59887efa/content
11. Giménez, G. (2009). Culture, Identity and Memory Materials for a Sociology of Cultural Processes in the Border Strips. Magazine: Frontera Norte., 7-32. Retrieved from https://www.scielo.org.mx/pdf/fn/v21n41/v21n41a1.pdf
12. Guevara, G., Verdesoto, A., & Castro, N. (2020). Educational research methodologies (descriptive, experimental, participatory, and action research). Scientific Journal World of Research and Knowledge., 163-173. doi:10.26820/recimundo/4. (3).July.2020.163-173
13. Guevara, H. (2009). Student identities, knowledge and culture. Perceptions of young university students from Cuyo, Argentina. . Latin American Journal of Social Sciences, Childhood and Youth., 209-234. Retrieved from
https://www.redalyc.org/pdf/773/77307109.pdf
14. Hernández, H., & Pascual, A. (2018). Validation of a research instrument for the design of a self-assessment methodology of the environmental management system. Journal of Agrarian and Environmental Research., 157-164. doi:DOI:
https://doi.org/10.22490/21456453.2186
15. Hernández, R., & Mendoza, C. (2018). RESEARCH METHODOLOGY: QUANTITATIVE, QUALITATIVE AND MIXED ROUTES. Mexico: McGraw-Hill INTERAMERICANA. Retrieved from
http://www.biblioteca.cij.gob.mx/Archivos/Materiales_de_consulta/Drogas_de_Abuso/Articulos/SampieriLasRutas.pdf
16. Hernández, R., Fernández, C., & Baptista, M. (2014). Research Methodology. Mexico: McGRAW-HILL. Retrieved from

https://www.esup.edu.pe/wp-content/uploads/2020/12/2.%20Hernandez,%20Fernandez%20y%20Baptista-Metodolog%C3%ADa%20Investigacion%20Cientifica%206ta%20ed.pdf

17. Juárez, A. (2019). University identity and autonomy in transformation. Magazine: Argonauts., 21-45. Retrieved from file:///C:/Users/Pc/Downloads/Dialnet-IdentidadYAutonomiaUniversitariaEnTransformacion-8883569.pdf

18. Leyva, C., García, A., & Álvarez, C. (2018). The contribution to community sociocultural development from university extension. Journal: Electronic Training and Educational Quality., 187-202. Retrieved from file:///C:/Users/Pc/Downloads/2794-Texto%20del%20art%C3%ADculo-6301-1-10-20190109.pdf

19. Magallanes, Y., Donayre, J., Gallegos, W., & Maldonado, H. (2021). Language in the socio-cultural context, from the perspective of Lev Vygotsky. Journal: CIEG., 25-35. Retrieved from https://revista.grupocieg.org/wp-content/uploads/2021/11/Ed.5125-35-Magallanes-Veronica-et-al.pdf

20. Méndez, L., & Peña, J. (2007). Practical manual for the design of the Likert Scale. Mexico: Trillas. Retrieved from file:///C:/Users/Pc/Downloads/Dialnet-ManualPracticoParaElDisenoDeLaEscalaLikert-4953744.pdf

21. Ordóñez, J., & Vergara, M. (1999). Pages on artistic expression. Journal: Art. Education. Culture., 39-46. Retrieved from
file:///C:/Users/Pc/Downloads/Paginas_sobre_la_expresion_artistica.pdf

22. Pérez, J., Tarango, J., & González, F. (2020). Characterization of university identity and its importance in institutional development. Scientific Electronic Journal of Educational Research., 329-341. doi:https://doi.org/10.33010/recie.v5i1.956

23. Quintero, K. (2019). Transformation of Learning from the Social Approach (TADES). Scientific Journal., 322-334. doi:https://doi.org/10.29394/Scientific.issn.2542-2987.2019.4.13.17.322-334

24. Senplades, E. (2017). National Plan for Good Living 2017 - 2021. Quito - Ecuador.: National Secretariat of Planning and Development. Retrieved from
https://www.gobiernoelectronico.gob.ec/wp-content/uploads/downloads/2017/09/Plan-Nacional-para-el-Buen-Vivir-2017-2021.pdf

25. Solovieva, Y., Quintanar, L., Baltazar, A., & Escotto, E. (2022). Vigotsky's historical-cultural stance is not constructivist. Journal: CIENCIA ergo-sum., 1-15.
doi:https://doi.org/10.30878/ces.v29n2a3

26. Teira, J. (2018). Quality in artistic higher education in Spain. Spain: Open University of Catalonia. Retrieved from
https://openaccess.uoc.edu/bitstream/10609/83987/6/jmteiraTFM0618memoria.pdf

27. Valdez, A., Huerta, D., & Flores, M. (2019). The Construction of University Identity: Proposal of a Methodology for Higher Education Institutions. Magazine: Espirales., 74-92. Retrieved from
file:///C:/Users/Pc/Downloads/La_Construccion_de_identidad_universitar.pdf

28. Valero, O. (2019). ARTISTIC EXPRESSION AS AN EXPERIENCE IN THE CLASSROOM. Colombia: UNIVERSIDAD DISTRITAL FRANCISCO JOSÉ DE CALDAS. Retrieved from
https://repository.udistrital.edu.co/bitstream/handle/11349/22642/ValeroJimenezOlgaLucia2019.pdf;jsessionid=ABED95FB3076B184F078EF6C654A6CC9?sequence=1