The Analysis of Fine Arts Students' Social Media Awareness Levels Related to Appearance

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Article Info	Abstract
	In this study, it is aimed to comparatively examine the social media usage habits and social media awareness levels related to appearance of the students studying at the Faculty of Fine Arts in Turkey. The study was conducted in accordance with comparative relational screening and correlational research designs. 203 students studying in the fine arts faculties of four different universities participated in the study. According to the research findings, it has been observed that a large proportion of the participants use 'Social networking sites (Facebook, Instagram, Myspace, Google plus, etc.)' and 'Photo sharing sites (Instagram, Flickr, etc.)'. However, the social media awareness levels of the participants studying at the Faculties of Fine Arts were found to be low. While the social media awareness levels of the participants about appearance did not differ according to gender, class and achievement status, significant differences were found according to the departments. Finally, a significant relationship was found between the social media awareness levels of the students of the Faculty of Fine Arts and the frequency of use of social media platforms.

Introduction

Aesthetics is a field that seeks the beautiful and beauty and investigates why the beauties achieved as a result of this search are beautiful. It also examines the inner and outer laws of pleasing beauty. Aesthetics examines the objects brought into a concrete form from an artistic point of view and evaluates them according to the beauty rules that it has determined before. It puts forward subjective ideas as a result of the evaluation of artistic objects in this concrete form. Subjective ideas put forward may also vary depending on the education that individuals have acquired in the aesthetic context (Bowie, 2016; Kara, 2022). Aesthetics, at least as the perception of beauty and art, is an integral part of the human experience. Contemporary aesthetics challenges a universal rule that there is no single definition of beauty or art, but rather that both can be found and experienced by the observer (Osborne, 2004). The concept of aesthetic view, on the other hand, can be said to be the spiritual line that the individual follows in the sensory realm in order to see the beautiful in the being, situation, and work in the abstract or concrete dimension (Tunalı, 2011). Aesthetic judgment is defined as the ability to judge an object of artistic value through liking or disliking without any benefit (Tekel, 2016). According to Ergün (2019), aesthetic

judgment includes subjectivity and is not based on logical inferences like scientific statements. It appeals to the emotional world of the individual. Aesthetic judgment is based on watching and liking, not on any benefit. Taste, in other words, is the ability to make judgments in the face of problems concerning aesthetic feeling and beauty (Gencaydın, 1995). According to Kant (2001), the beautiful in aesthetic taste is not perceived through the "power of perception", but is perceived "through the imagination". In this case, "the judgment of taste" is not a judgment of knowing, grasping or perceiving.

A distinctive area, in which aesthetics comes to the fore in artistic studies though there are few studies, is the subject of human body and body image. The body is positioned in a very special place as it becomes a visible object of personality, race, art and morality. When we question its prominence in the history of art, the body is described as an "object" as well as a "subject" that can be looked at, sensed and felt. However, the human body has become indispensable for the artist in many figurative and different expressions due to reasons such as an aesthetic being, a religious symbol and the transformation of the dominant concepts of the period in which it was produced as an object of representation. In this respect, attractiveness in different bodies, breaking points of the skin and many other phenomena have created body image and body art in a similar way (Giet, 2006; Morgan & Welton, 1992). The body, with its important indicators, is represented by formal values in many ways in the painting field. Besides being a treasure for artists, the body, body image and representation of the body in art, is also a great mystery (Nikiforova & Šapoka, 2019).

Body image is a term used to describe how we think and feel about our body (Izgic, Akyüz & Doğan, 2004; Stanford & Mccabe, 2002; Wang et al., 2019; Yağışan, Sünbül & Yücalan, 2007). Body image is a multidimensional concept that includes the perceptions and attitudes of the person regarding his/her own physical characteristics (Cash & Fleming, 2002; De Chiara, 1982). In addition, body image includes the perception of the individual by outside observers beyond just his/her subjective experiences about his/her body. For this reason, body image should also be evaluated as a sociological, psychological and artistic phenomenon, including mutual subjective perceptions of individuals (Grogan, 2016; Tracy, Tylka & Wood-Barcalow, 2013). In 1935, Schilder defined body image as a three-dimensional schema that includes temporal, environmental and interpersonal factors. In other words, factors such as putting forward thoughts about how other people see the person and the person's reaction to these thoughts, where and how the person grew up, when important situations in his/her life were experienced, are extremely influential on body image (Leavy, 2010; McGrath and Mukerji 2000; Perloff, 2014).

Communication, both interpersonal and through mass media, plays a significant role in the formation of body image. Repetitive messages of approval and rejection about the value of body weakness from one's environment affect body image. While mass media have an effect on body image as much as family and close friends, social media with high accessibility is much more important (Aubrey, 2006; Lee, Lee & Choi, 2014). With the technological developments, art has become more than a perceptual dynamism. It promises the audience an artistic experience in which they get more than a psychological dialogue with the work (Muller et al., 2006). This dialogue, which was synthesized in the development process, witnessed an increasing interest and development in science, art and technology. It is obvious that interaction leads to a structural revolution in the

field of art (Kwastek, 2013). While witnessing the evolution of the media to the new media, it is hardly surprising that the art is renewed in this context and evolved in the axis of the new media (Kaleli, 2021; Özdemir, 2022; Zeeni, Abi Kharma, & Mattar, 2021). As commonly known, art is the scientific, technological and sociological mirror of the age in which it exists and affects individuals and societies. It is observed that art develops on this axis, especially with the development of technology. Lovejoy states that technological developments affect all areas of life by changing the level of knowledge, the way of seeing and thinking. Linearly or paradoxically, technological advances and artistic endeavor have been closely linked. In this respect, technological developments affect the content, philosophy and style of works of art (Kara, 2020; Lovejoy, 2004; Ozdemir, 2022). Previously, the relationship between art and computer technology was mostly conceptual. Most artists wanted to exploit the potential of cybernetic ideas in their artistic practice, but few used computers. Produced by using and reflecting new media and new technologies, art helps us to understand how our lives are transformed by these multimedia and technologies (Magis-Weinberg, Ballonoff Suleiman & Dahl, 2021; Doğru, 2020; Gere, 2004; Kaleli, 2020; Kibici, 2022; Noble, 2002).

Social media applications increase visibility because they are visual sites and provide instant access to online audiences (Andsager, 2014; Kaban, 2021; Pepin & Endresz, 2015). For this reason, it has the feature of creating a continuous and maximum impact on the audience. It is through social media that young people form a body image by evaluating their own and others' appearances, providing very quick-instant appearance comparison and peer feedback. The fact that young people focus on physical appearance, internet providers determine their interests, prepare an environment for new images and increase opportunities to reach the ideal body causes serious dissatisfaction. As internalized body images are constantly replaced by new ones, objectified bodies that pursue new desires emerge (Crerand et al., 2020; Fardouly & Vartanian, 2016).

It is stated that the advancement of technology and the use of the internet in the field of art have begun to be seen as a gateway to a versatile environment, rather than being used as a traditional tool for both society and artists. While some artists see the internet as a tool to spread their works, others consider this area as a unique artistic medium (Tribe, 2006). With the disappearance of the borders in the arts, taking on an interdisciplinary structure, an understanding of art that creates events such as buyers, spectators and listeners, has begun to emerge instead of the understanding of the artist who only creates the work (Lichte, 2016). As a result, the subject of body image has become an important intersection point of both art and technology in many aspects.

In today's late modern societies, individuals try to create the ideal and try to appear as they want to be, not as they are. By making his/her idealized body visible through social media, he/she also tries to define herself. Social media has turned into an environment in which individuals both perform and exhibit bodily experiences in societies. A new body image is formed between people's subjective experiences of their bodies and what is perceived by the outside observer. This body image is no longer just an assessment of the body's proportions, range of motion, or impairments, as it was formerly defined. Body image is now socially constructed, made visible and controlled through social media (Koç. Gokler & Bilgehan, 2019; Sherlock & Wagstaff, 2019).

Social media sites, particularly Instagram and Snapchat, allow users to share and display visual content that can

be digitally retouched to reflect their beauty ideals (Shah et al, 2019, Vuong et al, 2021). Given that these platforms involve behaviors such as commenting and liking, individuals can be fixated on how they present themselves and persuaded to post images that fit their appearance ideals in hopes of gaining approval from others (Stein, Krause & Ohler, 2021; Goodyear, 2019). The widespread use of online platforms (including the creation and sharing of self-focused visual content on social media) seems to provide a new and highly accessible medium for men and women to socialize through experiences of social pressure and self-objectification (Bell et al, 2018; Cohen et al., 2018; Fardouly et al., 2018; Manago et al., 2015). Indeed, objectification cues in the media direct the viewers' attention to a strategic pose, emphasizing visual presentation, emphasizing close-ups of a particular body part, emphasizing externally perceptible features such as body appearance and sexualizing bodies (Boursier & Gioia, 2022; Carrotte et al., 2017; Tiggemann & Zaccardo, 2018). Moreover, social media use is of particular interest because of the known influence of peers on social comparison.

Digital media provide online opportunities for young people, including access to information, arts and education, connection with friends, identity expression, entertainment, creative expression, engagement and participation (Akca & Kavak, 2021; Hasebrink et al., 2008; Livingstone et al., 2017; Hutson, & Olsen, 2021; Magis-Weinberg, Ballonoff Suleiman, & Dahl, 2021). In particular, social media, as the stimulus hypothesis predicts, can help adolescents fine-tune social skills, meet social needs, and develop kinship (Bryant et al, 2006; Valkenburg & Peter, 2008; Spies Shapiro & Margolin, 2014; Uhls et al., 2017). Social media features transform peer and group dynamics by changing the frequency, quality, intensity and novelty of social interactions (Nesi et al., 2018). In early adolescence, early adoption of new media, social reorientation, and increased sensitivity to context can increase opportunities for culture acquisition (Ferguson & Bornstein, 2012; Worthman & Trang, 2018). As young people actively learn about themselves and their social world, it is crucial to examine the effects of how indirect exposure to multiple cultures through digital media informs identity development and relationships with peers and families (Magis-Weinberg, Ballonoff Suleiman, & Dahl, 2021).

In the last decade, highly visual social networking platforms that support the exchange of user-generated, aesthetically enhanced photos and videos have gained immense popularity among adolescents (Marengo et al, 2018; Yang et al, 2020). Specifically, the literature reveals associations between frequent interaction with social networking sites, particularly highly visual, image-oriented platforms (including Facebook and Instagram), and body image (Stanley, Barnes & Short, 2015; Tiggemann & Miller, 2010). In recent years, the significant growth of social media has facilitated the dissemination of user-generated content (e.g., selfies/video/posts/photos), the proliferation of self-published personal information/images, and opportunities for self-promotion and attention (Weiser, 2018). According to Nadkarni and Hofmann (2012), the use of social media meets two social needs: the need for self-presentation and belonging. In this respect, the current use of social media platforms by active young users/visual content creators provides an easy environment to socialize with body image and self-objectification experiences such as self-promotion and attention seeking (Boursier & Manna, 2018; Reich et al., 2018; Sorokowska et al., 2016). Significant correlational findings were obtained when a systematic review supported the associations between social media use and body image, especially when social media users frequently viewed and uploaded photos of idealized images and ultimately focused on peer network feedback

(Charmaraman et al, 2021). Social media takes the first place in many studies examining the purpose of using the internet. With the widespread use of social media, the question of what is the level of social media awareness of individuals regarding appearance comes to mind. In this context, in this study, the social media awareness levels and social media usage habits of university students studying at Fine Arts Faculties were examined with a relational approach.

Method

In this study, comparative survey and correlational research designs are based on quantitative research design. In the comparative survey, the studied event, phenomenon and variables are examined by comparing them with categories or groups (McNabb, 2008). With the help of this research design, the social media awareness levels of the students of the Faculty of Fine Arts were examined by comparing them according to the variables of gender, class and achievement status. In correlational studies, on the other hand, it tries to explain the relationships between the variables without any intervention in the study process (Babbie, 2010). Based on the correlational research design, in this study, the relationships between the social media awareness levels related to appearance and social media usage of the students of the Faculty of Fine Arts were examined. The criteria for inclusion in the research are that the participants have a social media account or profile, have a university-level education in the field of fine arts, and willingness to participate in the research voluntarily.

Determining the sample size in the design of a research is one of the main issues of the study as it reflects and follows the facts of the universe. The population of the research still consists of students attending at four different Universities Fine Arts Faculties Fine Arts Faculties undergraduate programs in the 2021-2022 academic year. In this context, 203 students were included in the study. This number constitutes 35% of all students enrolled in the program. In the study, measurement tools were applied to 208 people in the statistical sample. Out of the total number of statistical samples, 5 questionnaires were eliminated due to missing answers during the data screening phase, and lastly, 203 questionnaires were included in the statistical analysis of the research. According to the table below, which defines the gender, department and class levels of the participants and their demographic characteristics, 153 percent of the total sample size is females (75.4% of the participants). 50 people are males (equivalent to 24.6%). Again, 57 (28.1%) of the participants were in the Painting Department, 87 (42.85%) in the Graphics Department, 30 (14.77%) in the Traditional Turkish Arts Department and 29 (14.3%) of them were studying at the ceramics department.

Data Collection Tools

In this study, social media awareness scale related to appearance and social media usage questionnaire were used for data collection. The Appearance-Related Social Media Consciousness Scale (GISMBI) aims to measure the extent to which individuals' thoughts and behaviors reflect ongoing awareness of whether they will appear attractive to social media audiences. The scale developed by Choukas-Bradley et al. (2020) was adapted into Turkish by Ongoren et al. (2021). Explanatory factor analysis and confirmatory factor analysis were performed to determine the construct validity of the Likert-type 5-point scale. It was concluded that GISMD explained

68.139% of the variance in the factor analysis, it was in a single-factor structure, and the factor loads of the items ranged from 0.536 to 0.952. Factor loads and explained variance ratio of GISMD are among the values accepted in the literature. In the original study, the factor loadings of the scale ranged from 0.55 to 0.76. These values show that the scale has similar results with the study in which it was developed. In the original study, Cronbach's alpha value was calculated as 0.95 as a result of internal consistency analysis. It has been concluded that the Turkish version of the GISMS is a valid and reliable measurement tool that can be used to measure the social media awareness of the students of the Faculty of Fine Arts.

The study also asked participants to rate how often they used social media sites on a 5-point scale (1 = never to 5 = always) to assess social media use. An average score and higher scores indicate greater frequency of social media use. Prior to administering the scales, the research team gave verbal instruction and written informed active consent was obtained from all participants. Participants completed the online questionnaire independently online. The survey took approximately 20 minutes to complete.

Data Analysis Techniques

The significance level of the skewness and elongation statistics of all variables in the study was between +1 and -1, indicating that the scores of the research variables had a normal distribution. Therefore, parametric tests were used to test its sub-problems. For this purpose, in the analysis of the data obtained by using the scale of the research, arithmetic mean, standard deviation, Independent Sample t-Test, One-Way Analysis of Variance, Scheffe test and Pearson Product Moments Correlation Coefficient techniques were used.

Results

When Table 1 is examined, the participants use 'Social networking sites (Facebook, Instagram, Myspace, Google plus, etc.)' and 'Photo sharing sites (Instagram, Flickr, etc.)' at a very high rate, respectively. Again, the participants use video sharing sites (YouTube, Dailymotion, etc.) at a high level in the third place. However, participants use 'Virtual World Games', 'Blogs' and 'question and answer sites' at a low rate. Fine arts students use other social media platforms at a moderate level.

Table 1. Analysis of the Frequency of Use of Known Social Media Platforms by the Participants

Social Media Platforms	N	Minimum	Maximum	Mean	Std. Deviation
a) Social networking sites (Facebook, MySpace, Google plus, etc.)	203	1	5	4.26	0.85
b) Professional networking sites (LinkedIn, XING, Academia etc.)	203	1	5	3.01	1.26
c) Video sharing sites (YouTube, Dailymotion etc.)	203	1	5	3.94	1.15
d) Photo sharing sites (Instegram, Flickr etc.)	203	1	5	4.22	1.10

Social Media Platforms	N	Minimum	Maximum	Mean	Std. Deviation
e) Music sharing sites (Jamendo, LastFM etc.)	203	1	5	2.93	1.45
f) Micro blogging applications (Twitter etc.)	203	1	5	3.09	1.54
g) Social Bookmarking Sites (Digg, dei.icio.us., Stumbleupon, Pinterest, Linkibol etc.)	203	1	5	3.66	1.27
h) Virtual World Games (Farmville, CandyCrush, Warcraft, Second Life etc.)	203	1	5	2.45	1.47
i) Forums	203	1	5	2.79	1.30
j) Blogs (Blog.Webrazzi.com, Socialmedya.com etc.)	203	1	5	2.48	1.39
k) Wikis (Wikipedia etc.)	203	1	5	3.41	1.24
l) Podcasts (Apple iTunes etc.)	203	1	5	2.66	1.54
m) Dictionary Sites	203	1	5	3.16	1.27
n) Question and Answer Sites (sorucevap.com, sorcevapla.com etc.)	203	1	5	2.70	1.34
o) Product Evaluation and Complaint Sites	203	1	5	3.39	1.23

Table 2 shows the descriptive statistics values related to the scores obtained by the Fine Arts faculty students from the Social Media Consciousness Scale Related to Appearance. According to the analysis, the average score of the social media awareness scale related to appearance in the Faculty of Fine Arts was calculated as 2.15±0.78. According to the average scores, the social media awareness levels of the students of the faculty of fine arts were found to be low.

Table 2. Social Media Awareness Levels Related to Appearance of Faculty of Fine Arts Students

N	Minimum	Maximum	Mean	Std. Deviation
203	1	5	2.15	0.78

Table 3 shows the comparison results of the students of the Faculty of Fine Arts, obtained from the social media awareness scale related to appearance, by gender. According to the analysis, no significant gender-related difference was observed in the social media awareness scale mean scores related to appearance of the students of the Faculty of Fine Arts ($p > 0.05$). The social media awareness levels of the participants according to their gender are shown in Figure 1.

Table 3. Comparison of Appearance-Related Social Media Awareness Levels of Fine Arts Faculty Students by Gender

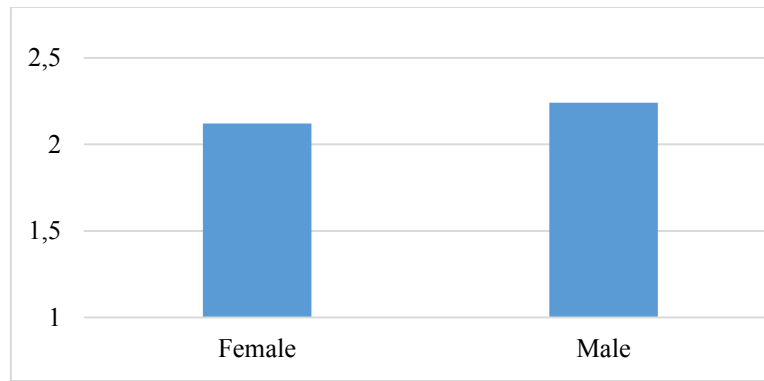| Gender	N	Mean	Std. Deviation	t	p
Female	153	2.12	0.75	-0.922	0.358
Male	50	2.24	0.85		

Figure 1. Appearance-Related Social Media Awareness Levels of Fine Arts Faculty Students by Gender

In Table 4, the results of the comparison of the scores obtained by the students of the Faculty of Fine Arts from the social media awareness scale related to appearance according to the grade level are given. According to the analysis, no significant difference was observed in the social media awareness scale mean scores of the students of the Faculty of Fine Arts in terms of class levels ($p > 0.05$).

Table 4. Comparison of Appearance-Related Social Media Consciousness of Faculty of Fine Arts Students by Grade Level

Class	N	Mean	Std. Deviation	F	p
1	49	2.13	0.80		
2	39	2.35	0.90	1.012	0.389
3	58	2.10	0.81		
4	57	2.09	0.61		
Total	203	2.15	0.78		

Table 5 shows the comparison results of the scores obtained by the students of the Faculty of Fine Arts from the social media awareness scale related to appearance, according to the department variable. According to the F test analysis, a significant difference was found in the social media awareness scale mean scores of the students of the Faculty of Fine Arts in terms of the department variable ($p < 0.05$). According to Scheffe test analysis, the students of the graphic department have a significantly higher level of social media awareness related to appearance compared to the students of the Painting, Traditional Turkish Arts and Ceramics departments.

Table 5. Comparison of Appearance-Related Social Media Awareness Levels of Fine Arts Faculty Students According to Their Departments

Department	N	Mean	Std. Deviation	F	p	Scheffe Test
1.Painting Department	57	1.96	0.58			
2.Graphic Department	87	2.43	0.78			2>1
3.Traditional Turkish Arts	30	2.09	1.49	5.272	0.002	2>3
4.Ceramics Departments	29	1.92	0.60			2>4
Total	203	2.15	0.78			

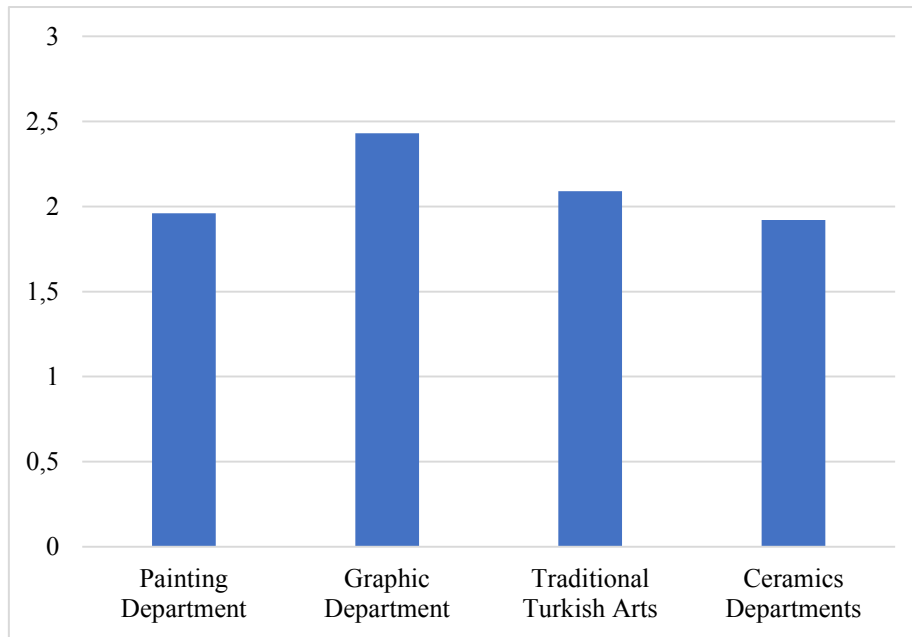Social media awareness levels of the participants according to their departments are shown in Figure 2.

Figure 2. Appearance-Related Social Media Awareness Levels of Fine Arts Faculty Students According to Their Departments

Table 6 shows the comparison results of the students of the Faculty of Fine Arts according to the achievement level of the scores obtained from the social media awareness scale related to appearance. According to the analysis, no significant difference was observed in the social media awareness scale mean scores of the students of the Faculty of Fine Arts in terms of achievement levels ($p > 0.05$).

Table 6 Comparison of Appearance-Related Social Media Awareness Levels of Fine Arts Faculty Students by Achievement Status

Achievement	N	Mean	Std. Deviation	F	p
Low	26	2.44	0.91		
Moderate	90	2.18	0.72	1.064	0.347
High	87	2.19	0.84		
Total	203	2.15	0.78		

When Table 7 is examined, the correlation coefficients between the Frequency of Using Social Media Platforms of the students participating in the research and their social media awareness levels related to appearance are seen. According to the Pearson Moments Product Correlation coefficients, there is a significant relationship between the participants' frequency of using 'Social networking sites', 'Video sharing sites' and 'Photo sharing sites' and their social media awareness levels related to appearance ($p < 0.05$). It was found that the participants who frequently use these social media platforms have a high level of social media awareness related to appearance.

Table 7. The Relationship between Appearance-Related Social Media Consciousness Levels and Social Media Usage Frequency of Fine Arts Faculty Students

Social Media Platforms	r	p
a) Social networking sites (Facebook, MySpace, Google plus, etc.)	.164[*]	0.019
b) Professional networking sites (LinkedIn, XING, Academia etc.)	-0.029	0.680
c) Video sharing sites (Youtube, Dailymotion etc.)	.139[*]	0.048
d) Photo sharing sites (Instegram, Flickr etc.)	.218[**]	0.002
e) Music sharing sites (Jamendo, LastFM etc.)	0.089	0.208
f) Microblogging applications (Twitter etc.)	.183[**]	0.009
g) Social Bookmarking Sites (Digg, dei.icio.us., Stumbleupon, Pinterest, Linkibol etc.)	0.018	0.802
h) Virtual World Games (Farmville, CandyCrush, Warcraft, Second Life etc.)	.180[*]	0.010
i) Forums	0.004	0.958
j) Blogs (Blog.Webrazzi.com, Socialmedia.com etc.)	0.004	0.951
k) Wikis (Wikipedia etc.)	-0.012	0.868
l) Podcasts (Apple iTunes etc.)	-0.005	0.944
m) Dictionary Sites	0.020	0.777
n) Question and Answer Sites (sorucevap.com, sorcevapla.com etc.)	0.128	0.069
o) Product Evaluation and Complaint Sites	0.127	0.071

Discussion and Conclusion

In this study, comparative results were obtained according to the social media awareness levels of the students of the Faculty of Fine Arts according to their gender, class, achievement status and social media use. According to the research findings, it has been observed that the students of the Faculty of Fine Arts generally use social networking sites (Facebook, Instagram, Myspace, Google plus, etc.), "Photo sharing sites and Video sharing sites (YouTube, Dailymotion, etc.) at a high rate. These findings are partially similar to the findings of the social media studies conducted by Perrin (2015), Sutherland et al. (2018) on university students in 2018. In recent years, university students' interest in Instagram, YouTube and photo sharing social media platforms has been increasing. Since social media applications are visual sites, they increase visibility and provide instant access to online audiences.

On one hand, the level of social media awareness related to appearance of the Faculty of Fine Arts students was found to be low. This finding partially differs from the literature. On the other hand, studies of Fardouly and Vartanian (2016), Twenge et al. (2019), Shah et al. (2019), Stein, Krause, and Ohler (2021) indicate that there is a significant increase in social media awareness of young people related to appearance. As to Stein, Krause, and Ohler (2021), considering that social media platforms with visual content include behaviors such as commenting and liking, young people are more selective and conscious about how they present themselves, and they are sensitive in posting pictures that fit their ideals of appearance in the hope of gaining approval from others.

Therefore, the highly visual nature of social media stimuli exposes teens to continuous appearance-based interaction when engaging with peers and celebrities. In this context, the in-depth analysis of Fine Arts students' low level of social media awareness related to appearance with qualitative research can provide important contributions to the field. In one aspect, the participating students have the aim of creating a continuous and maximum impact on the audience in their visual art works. It is expected that the same will happen through social media, as the participating art students create a body image by evaluating their own and others' appearances, provide very quick-instant appearance comparison and peer feedback. Focusing on the works of art and physical appearance of the young people, internet servers identify their interests and prepare the environment for new images and offer opportunities.

Another finding of the research is the comparison of the scores obtained by the students of the Faculty of Fine Arts from the social media awareness scale related to appearance according to gender, class and achievement levels. According to the research findings, the social media awareness levels of the participant students related to appearance did not differ according to gender, class and achievement levels. These findings are similar to the results of studies conducted by Salomon and Brown (2018), Rousseau, Eggermont and Frison (2017), Vuong et al. (2021). According to Rousseau, Eggermont & Frison (2017), the use of social media increases the opportunities for both male and female adolescents to make appearance comparisons and similarly affects their appearance-related consciousness.

In addition, the sociocultural context is also an important factor in internalizing social media appearance ideals. A meta-analytical study has shown that media exposure can affect ideal appearance internalization in individuals of all ages and both genders (Huang Q., Peng W., Ahn, 2021; Shettar, Lathiwale, & Kulhalli, 2021). In the last decade, the total number of hours per day youth spend on social media has increased, and the percentage of people using social media on a daily basis has nearly doubled [Twenge et al, 2019]. Thus, investigating the effect of social media on the level of consciousness related to appearance rather than traditional media is an important issue for all visual arts students. Accordingly, it is expected that all fine arts students will have similar social media awareness levels related to appearance.

Another finding of the research is the comparison of the social media awareness of the students of the Faculty of Fine Arts according to their departments. According to the research findings, the students of the graphic department have a higher level of social media awareness related to appearance than the students of the painting, traditional Turkish arts and ceramics department. Today, the graphic department and graphic artists in the Faculty of Fine Arts follow the developments in the digital field and carry out studies on the design and production processes of this field (such as web interface design, social media applications, animation applications, digital effects). For this reason, students of this department show more interest and competence in social media stimuli related to appearance. Graphic designers graduated from this department can work in advertising agencies, web design companies, newspapers, magazines and various private institutions, especially in photography and image processing, using programs such as Adobe Photoshop, illustrator, freehand, Corel draw (YÖK Atlas, 2022). All these educational processes may have improved the social media awareness levels of the graphic department students in a positive way.

The last finding that we reached in the study is about the relationship between the frequency of use of social media platforms by the students of the faculty of fine arts and the social media awareness levels related to appearance. A significant relationship was found between the frequencies of use of 'Social networking sites', 'Video sharing sites' and 'Photo sharing sites' and social media awareness levels related to appearance. Participants who frequently use social media platforms based on Instagram, Facebook, YouTube and photo sharing have a high level of social media awareness related to appearance. These findings are similar to the findings of studies conducted by Karsay, Knoll, & Matthes (2018), Shah et al. (2019), Vandenbosch and Eggermont (2015), Valkenburg & Peter (2013). Social media sites, particularly Instagram and Snapchat, allow for opportunities for users to share and display visual content that can be digitally retouched to reflect their beauty ideals [Shah et al, 2019]. Social media such as Instagram, YouTube and photo processing can provide meaningful ways and environments for professional fine arts students to develop their awareness of appearance while connecting people more quickly.

While there is some interest in the use of social media applications in university teaching contexts, there is considerable hesitation about including them in the curriculum. A key benefit is the way social media allows opportunities for students to discover and connect with the communities of professional practice they desire to join. Especially, students studying at faculties of Fine Arts can improve their social media awareness levels and other artistic skills related to appearance by becoming professional on social media platforms such as Instagram in university art classes. Depending on the results of this study, it is recommended that future research focuses on qualitative and mixed-model studies that reveal the reasons for the low level of social media awareness of fine arts students related to appearance. In addition, qualitative and quantitative research can be conducted on the reflection of the social media awareness levels of fine arts students on their visual arts studies.

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