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Investigation of the Relationship between Creative Personality Traits and Internet Usage of Fine Arts Faculty Students

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Abstract

Faculties of Fine Arts in Turkey train artists and designers by using the universal language of art, taking into account scientific, artistic and cultural developments, developing students' creativity and productivity. In addition to the problems encountered by fine arts students and artists, who have creative personality elements, during the performance of art and the application of methods and techniques available in the literature, the level of use of technology will directly affect their artistic performances and activities. The aim of this study is to examine the creative personality traits and internet usage status-purposes of university students studying in Fine Arts Faculties on a relational basis. The study, which was conducted in the relational survey model, included 205 students studying at the fine arts faculties. Creative personality traits scale and internet usage intentions questionnaire were used to collect the data of the study. According to the findings of the study, the creativity personality traits of the participants are at a high level. In addition, creative personality traits of the students show partial differences according to gender variable. According to another result of the study, it was seen that the students of the Faculty of Fine Arts use "Social networking sites", "Video sharing sites", "Photo sharing sites" applications at a high level. Again, the internet usage purposes of the participants differ according to the gender variable. Finally, significant relationships were found between the participants' creative personality traits and their internet usage purposes.

Introduction

Art is an inseparable part of almost every moment of an individual's life. Because "people can see works of art and design wherever they look. Art forms and design products appear to people almost every day, on a breakfast plate they use, on their clothes, furniture, tableware" (Brommer & Horn, 1985: 8). This situation reveals how important art is for the individual. Art and, accordingly, works of art are a reflection of the aesthetic aspect of human beings with their other features such as form and colors as well as their functional aspect in the life of the individual. Art education develops the creative powers in a society and ensures the proliferation of works of art. Great works of art are created by well-trained and educated artists. Art is universal and an international language. However, these works reflect the characteristics of a society and are the property of that society. The level of

education practiced in that country is also reflected in works of art (Biçer, 1993; Orr & Shreeve, 2017; Öztürk, 2023).

The importance of visual arts education in raising modern individuals is better understood day by day. The deteriorating cultural environment in Turkey, the longing for a more beautiful environment for a better life, the talents and creativity of children and young people waiting to be processed have made art education more important and compulsory for society than ever before (Kırışoğlu, 2002). With the developing technology, the concept of art is more and more present in people's daily lives. Especially the dizzying developments in computer technology make visuality and therefore visual arts compulsory in the daily life of human beings. According to NAEA (1994), art education helps all students develop a wide range of abilities to decipher and understand the meaning of an image and a symbol-laden world. In today's contemporary art education and training, starting from the emotional field, there are functions such as perception, research, selection, comprehension of important features, interpretation, simplification, abstraction, analysis-synthesis, completion, correction, comparison, problem solving, combination, differentiation, criticism and evaluation, and reaching the integrity of meaning (Artut, 2004; Çakir, Öztürk, & Mevlüt, 2019; Ciddi, 2019; Öztürk & Ünal, 2022; San, 2001).

Faculties of Fine Arts train artists and designers by using the universal language of art, taking into account scientific, artistic and cultural developments, developing students' creativity and productivity. In this context, it is aimed to provide students with an academic infrastructure with the current education programs. Faculties of Art and Design aim to raise individuals who can produce and design in line with the needs of the sector, research and question, and transform their thoughts into models by giving importance to cooperation with the industry. Students who graduate from these faculties can work in the sector as designers and experts in their fields, or they can also teach by taking formation from the Faculties of Education (Meng, 2007; San, 2001). In today's education system, fine arts education is far from the master-apprentice relationship seen centuries ago and an education system based only on practice; it follows a multifaceted method that pushes the individual to both think and think, where abstract and concrete elements are together. The aim of today's fine arts education is to develop people's perceptual ability, to help them transform their thoughts into visual forms and to evaluate the relationships between cultures and works of art by teaching the language of art (Tansuğ, 1988). With this education, it is aimed to raise not only practitioners who make art, but also individuals who enjoy art and can analyze art (San, 1985). For this reason, creativity, the source of which is art, plays a major role in today's fine arts education system. The reason for this is that, as we have mentioned before, we have moved away from an education system that focuses only on practice. Artistic creativity, art criticism, aesthetics and other interdisciplinary disciplines such as art criticism and aesthetics are important fields that must be applied to teach art more effectively and better (Ertep,2004; Özsoy, 2003).

Fine arts students and artists, who have creative personality elements, can cope with the problems they face during the performance of art with their own individually developed unusual approaches, as well as applying the methods and techniques available in the literature. In addition, the creativity characteristics of fine arts students and their level of use of technology will directly affect their artistic performances and activities. The use of information-communication technology and internet and the level of creative personality is a relatively new research scope

both in the world literature and in our country. These two subjects have been investigated separately. However, studies in which the harmony of these two in individuals is studied together have only recently begun to be seen in the literature. Technological developments and the internet age, which we cannot keep up with, cause some problems as well as numerous advantages (Aslan, 2011; Cheng, 2008; Knochel & Patton, 2015; Koc & Tanrikulu, 2021; LaMonde, 2002; Oca, & Herrera, 2021; Öztürk, Türe, & Yağlıcı, 2021; Pérez-Fabello & Campos, 2011). Today's visual communication designs, where art and technology are combined, have not only become a service to new sectors and professions, but have also become an important part of education.

According to Sabol (2022), art and art education should be seen as an important field in terms of its positive effect that connects people to life and makes people more creative and active, and students should benefit equally with other courses in the education system. The spiritually and physically healing effects of art are widely felt not only in formal education institutions but also in the general flow of life. When it is accepted that art is a common and unifying language, it is inevitable to share this richness with other mass media such as social media and visual communication channels such as the internet. Hans J. Eysenck (1994) mentions that cognitive, personal and environmental variables are effective in his research on creativity. The basic components that are effective in the emergence of creative products and thoughts are categorized under 3 main headings. Cognitive variables include the individual's intelligence, knowledge level, technical and special skills. Environmental variables are defined as political, religious, cultural, socio-economic and educational factors. Personal variables are defined as an individual's intrinsic motivation, belief system and capacity to create (Meng, 2007). All the factors mentioned here can be considered as a combination of the evaluations made about creativity. These variables are the characteristics that trigger and nurture creativity in designing a creative product. According to another view, creativity is a fundamental characteristic of human beings. Creative cognition is the ability that all human beings possess and is a natural part of the thinking process (Smith et al., 1995).

Basically, creativity occurs through cognitive mechanisms that emerge between a visual designer and a product. Within this mechanism, all personal, social, cultural and psychological components of the individual are active. Especially the socio-cultural environment in which the individual lives is the most important of these components. Because socio-cultural components also include the psychology and personality traits of the individual (Gladding, 2011). Looking at the literature, it is seen that the concept of creativity has been used together with art and science for a long time. In the literature, creativity was thought to be a privilege or magic specific to fine arts, artists, scientists or inventors who made new discoveries in science and technology, but nowadays it is accepted as an ability that exists in every individual at every level of life. Along with genetic factors, personality traits, social and cultural factors affect the development of creative talent (Ball, Pollard & Stanley, 2010; Earnshaw, 2016).

According to Naipaul (1991), all solutions to life's problems are reduced to platitudes. For the conformist (submissive), creativity seems to be unrelated to personal experience. Those who work as researchers, unlike artists and poets, depend more on repeated feedback in the objective world of science. They cannot work creatively if they cannot make research problems part of their personal lives (cited in Smith & Van Der Meer, 1994). Rogers defines the personal creative process as the emergence of a complex relational product that develops out of the uniqueness of the individual on the one hand, and the emergence of substances, events, people or the conditions

of his/her life on the other. According to Rogers, certain conditions in the individual coexist with creativity. Such as openness to experience, the ability to deal with elements and concepts with the inner texture of evaluation. Unlike others, Rogers was particularly interested in the usefulness or appropriateness of creative thinking (Sungur, 1997). Theories with a personal creativity perspective try to explain the creative life in terms of the development of self-actualization. Thus, the individual's choices become more clear and precise. Once the individual decides what is expected of him/her and what he/she expects from life, he/she tries to find a model that he/she can emulate (Aslan, 1994).

Research on creativity shows that creativity can be learned, that creativity declines as individuals age, and that supportive environmental conditions must exist for the creative potential of the individual to emerge. In general, creative people are flexible and open to new ideas, have a high tolerance for ambiguity, are interested, curious and energetic, have a vivid imagination and the ability to joke, are hardworking and determined, enjoy change, have a different way of thinking and are motivated to produce different works (Gladding, 2011). On the other hand, according to Levitt (2002), the word creativity means coming up with ideas that are very important and original to most people. Based on Amabile's (1993) definition that creativity is individual-based, Arenofsky (2000) argues that everyone can be creative. According to them, being creative is not only a characteristic of artists, musicians or writers. Everyone can be creative and show creative behaviors. However, some individuals may be more creative than others. For this reason, they can put more effort and effort in their own lives by bringing their own talents to the forefront. These differences in creative behavior may depend on the individual's structure, cultural environment and education.

According to Gelade (2002), creativity is the achievements in fields such as music, art and science that enable new, unconventional and useful products to be recognized by social circles. Another issue to be addressed here is how individuals and groups are creative or have the ability to think creatively. In other words, which characteristics and conditions enable individuals and groups to be creative and which characteristics affect individuals to be creative. According to some authors, some characteristics indeed lead to creativity, while others have stated that some conditions and characteristics destroy creativity. Therefore, it is useful to address such assumptions. There is a large body of literature on the differences between creative individuals and their peers. Barron and Harrington (1981), Deng, Zheng, and Chen (2020), Feist (1999), Karwowski et al. (2013), Merrotsy (2013), Puccio and Grivas (2009), Prabhu, Sutton, and Sauser (2008), Sünbül (2000), and Yue and Hui (2015) can be given as examples in this context. Based on 15 years of observation results, Barron and Harrington (1981) defined individuals with high creativity in different fields as individuals with broad interests, intrinsically motivated, having high aesthetic criteria, energetic, risk-taking, independent decision-making, self-confident, inquisitive, and able to develop different perspectives. In a compilation study, Feist (1999) summarized the characteristics of individuals with high creative achievement in art and science. He reported that scientists are open to new experiences, more traditional, more self-confident, have a high level of self-perception, intrinsically oriented, ambitious, aggressive, and internally oriented. Artists, on the other hand, are more affective, have a non-stationary mood, have lower social skills and are less accepted by the group than scientists.

Individuals who can come up with creative ideas and products usually come from developed societies. Therefore,

in order to reach the level of developed societies, it is important to design the education system and appropriate environmental factors that support the creative characteristics of individuals (Bonnardel & Zenasni, 2010; Sak, 2014). Individuals need to renew, develop and adapt themselves to this technology by following the constantly renewing and developing internet and digital technology. Looking at technological developments, it is seen that human beings have creative abilities. As a result of human creative ability, technological developments have occurred, and technological developments have changed and developed the world.

It is obvious that the internet and especially social networking sites have an important place in the lives of today's people. As in every field, it is necessary to take advantage of these opportunities offered by technology in the field of art education. Especially the new generation's interest in social networking sites should be used in favor of education and the time wasted on these sites should be evaluated. At this point, the most important individuals to invest in are artist candidates (Colman, 2004; Heise & Grandgenett, 1996). Fine arts students have limited training on how to use technology and especially the internet for art education. The Internet has already become a frequently used tool in the field of education with its new possibilities that are added every day. In order to conduct in-depth research on a subject, it is sufficient to have an internet connection. Especially thanks to the features offered by social networking sites, it has become extremely easy to conduct research on certain topics at certain moments, to examine works of art, to follow current art information and news, etc. (Sweeny, 2021; Tavin, Kolb & Tervo, 2021).

With computers, smartphones, tablets and the internet surrounding students, it has become inevitable to review traditional educational practices. However, unfortunately, the fact that the latest technology products equip our environment does not mean that the use of technology is integrated into education and art. Providing students with the right opportunities to develop their cognitive and creative potential should be a priority in the preparation of art education curricula (Craft, 2005). Developing computer technologies and the Internet have a higher potential than traditional methods for art students to easily access artistic content and increase their interest in digital art. Innovation and technology in art education is not about spending more money for this field, disseminating art education technologies in schools, i.e. purchasing technology, but about organizing educational environments in line with the desired skills to be gained and associating educational processes with socioeconomic realities and organizing them accordingly). The gap between the digital environments at school and at home affects students' expectations (Pedró, 2006; Smith, 2020; Zhu, 2020). As can be understood from all these reasons, creativity and the purposeful use of the internet are inevitable requirements for today's and future art education. Since the process of creativity and internet use does not always produce concrete results, there may be difficulties in measuring and evaluating them. Especially in the field of creativity, there may be difficulties in comparing data because of subjectivity, randomness and interpretation. In order to increase the purposeful use of the Internet and creativity, supportive efforts of fine arts faculties and instructors, as well as supportive environmental conditions and art education policies are necessary ((Black & Browning, 2011; Knochel & Patton, 2015). As a result, there is a need for more studies on technological and personal creativity in art education for reasons such as the increasing need for information and technology demand, the importance of individual differences with the latest program, the physical condition of the school and its environment, and the increase in technological developments. For this purpose, in this study, the creative personality traits and internet usage purposes of the students studying at the

Faculty of Fine Arts were examined relationally. In relation to this purpose, answers to the following questions were sought in the study:

What is the level of creative personality traits of the students of the Faculty of Fine Arts?

- Do the creative personality traits of the students of the Faculty of Fine Arts differ according to gender variable?
- Do the internet usage status and purposes of the students of the Faculty of Fine Arts differ according to gender variable?
- Is there a significant relationship between the creative personality traits and internet usage purposes of the students of the Faculty of Fine Arts?

Method

In the study, creative personality traits and internet usage purposes of the students of the Faculty of Fine Arts were examined. In this context, descriptive survey and relational survey research designs were used in the study. In the study conducted on the students of Fine Arts Faculties of Necmettin Erbakan and Selçuk Universities, firstly, the creative personality traits and internet usage of the participants were described. Then, the participants' creative personality traits and internet use were compared according to gender variable. In the last stage of the study, it was tried to clarify the relationships between the participants' creative personality traits and their internet use.

In this study, the students of the Faculty of Fine Arts studying at Necmettin Erbakan University and Selçuk University in the second semester of the 2022-2023 academic year participated. The population of the research consists of students registered in the student affairs system. Representing these students, 205 students were included in the research group by random sampling method. In terms of gender, 24.39% of the students participating in the study were male and 75.61% were female. Of those who participated in the survey, 22.5% stated that they were in the first, 24.9% in the second, 30.1% in the third and 23.5% in the fourth grade.

Data Collection Tools

Personal Information Form

In line with the aim of the study, a personal information form was developed and used by the researcher to obtain information about the demographic characteristics and internet usage status of the undergraduate students studying at the Faculty of Fine Arts participating in the study. In the demographic information form; gender, age, how do you access social media, for what purposes do you use the internet the most, how long have you been following internet platforms, how many hours do you spend on average per day in the internet environment?

Creative Personality Traits Scale

The scale developed by Gough (1979) and Qian, Plucker, and Shin (2010) and adapted into Turkish by Şahin and Danışman (2017) was used to measure the creative personality traits of Faculty of Fine Arts students. As a result of the Exploratory Factor Analysis conducted to test the construct validity of the scale, a four-factor structure

consisting of 17 items emerged. On the other hand, the model revealed by confirmatory factor analysis was confirmed (χ^2/Sd= 2.332, RMSEA= .04, SRMR= .04, GFI= .97, CFI= .95). Cronbach's alpha internal reliability coefficient for the sub-factors of the scale was calculated between .60 and .65. The overall scale was .67. The discriminant validity of the scale sub-dimensions was examined based on the difference between the lower and upper quartile group means. As a result of the analysis, it was found that there was a significant difference between the scores of the lower and upper 27% (t(240) = -127.911, -97.235, -118.358, -81.935 and -125.503, p< .01). As a result of the Cronbach's Alpha analysis performed on the sample of this study, the reliability coefficient for the whole scale was calculated as .72. These results show that the Creative Personality Traits Scale can be used as a valid and reliable measurement tool in Turkish culture. The instrument can be used by obtaining a single score or each sub-factor can be used independently. The sub-dimensions of the Likert scale are: goal orientation, intrinsic motivation, risk taking and curiosity. On a 5-point scale, high scores in the subscales and the whole scale indicate a high level of personal creativity.

Data Analysis Techniques

In line with the general purpose of the research, the purpose and status of internet usage of undergraduate students studying at the Faculty of Fine Arts and the answers given to the personal creativity scale were examined by calculating the mean and standard deviation values. The following formula was used to calculate the arithmetic mean in the questionnaire form:

$\bar{X}$= (Always x 5) + (Frequently x 4) + (Occasionally x 3) + (Rarely x 2) + (Never x 1) / N

A criterion was developed for the interpretation of the calculated arithmetic mean. This criterion was developed according to the following formula: Criterion= A-B/5

A - 5 points corresponding to Always

B- 1 point corresponding to the option Never

"5"- Number of options

Criterion= 5 - 1/5

Criterion= 0.80

According to this criterion, the following ranges are defined. The range in which the averages fall:

1.00-1.79 Always

1.80-2.59 Often

2.60-3.40 Occasionally

341-4.20 Rarely

4.21-5.00 Never

Independent Samples t technique was used to compare the participants' internet usage purposes and situations and personal creativity levels according to their gender. Pearson correlation coefficients were calculated to examine the relationships between the participants' internet use and purposes and personal creativity variables. With the help of Pearson correlation analysis technique, the direction and strength of linear relationships between variables can be reported. The correlation coefficients obtained can be interpreted as follows; 0 to ±0.29 is a low level

relationship, 0.30 to ±0.69 is a medium level relationship and 0.70 to ±1.0 is a high level relationship (). The research data were analyzed using SPSS 25.0. Statistical results were interpreted at 95% confidence level.

Findings

In the study, Table 1 and Table 2 present the creative personality traits of Fine Arts faculty students descriptively and comparatively according to gender variable. In Table 3 and Table 4, the participants' internet usage and purposes are presented descriptively and comparatively according to gender variable. In Table 5, the correlational findings between the participants' creative personality traits and internet usage purposes are presented.

Table 1. Descriptive Values of Creative Personality Traits Scale Scores of Faculty of Fine Arts Students

	N	**Minimum**	**Maximum**	**Mean**	**Std. Deviation**
Goal orientation	205	1.21	5.00	3.29	1.30
Intrinsic motivation	205	1.38	5.00	4.16	0.96
Self-confidence	205	1.30	5.00	2.84	1.20
Risk Taking	205	1.00	5.00	3.44	1.29
Creative Personality Traits Scale Average	205	1.88	5.00	3.43	0.80

When Table 1 is examined, it is understood that in the creative personality traits scale, the mean score of the goal orientation subscale was calculated as 3.28 (SD=1.30); the mean of the intrinsic motivation scale was 4.16 (SD=0.96); the mean of the self-confidence subscale was 2.84 (SD=2.84); the mean of the risk-taking subscale was 3.44 (SD=1.29) and the mean of the whole scale was 3.43 (SD=0.80). According to the calculated mean scores, it was understood that the students included in the study had a moderate level of goal orientation and self-confidence. However, intrinsic motivation, risk-taking and creative personality traits were found to be at a high level as a whole.

Table 2. Descriptive Values of Creative Personality Traits Scale Scores of Faculty of Fine Arts Students

	Gender	**N**	**Mean**	**Std. Deviation**	**t**	**P**
Goal orientation	Female	155	3.21	1.27	-1.58	0.12
	Male	50	3.54	1.39		
Intrinsic motivation	Female	155	4.16	0.96	0.00	1.00
	Male	50	4.16	1.00		
Self-confidence	Female	155	2.73	1.21	-2.28	0.02
	Male	50	3.17	1.13		
Risk Taking	Female	155	3.42	1.27	-0.47	0.64
	Male	50	3.52	1.39		
Creative Personality Traits Scale Average	Female	155	3.38	0.78	-1.69	0.09
	Male	50	3.60	0.84		

Table 2 shows the results of unrelated sample t-test regarding the comparison of creative personality traits of Faculty of Fine Arts students according to gender variable. According to the analysis, no significant difference was found in the mean scores of goal orientation, intrinsic motivation, risk taking and total scores of the creative personality traits scale ($p>0.05$). However, a significant gender-related difference was found in the self-confidence subscale. The mean self-confidence scores of male students participating in the study were found to be significantly higher.

Table 3. Descriptive Values Related to the Internet Usage Status and Purposes Questionnaire of the Faculty of Fine Arts Students

	N	Mean	Std. Deviation
(a) Social networking sites (Facebook, Instagram, Myspace, Google plus, etc.)	206	4.27	0.85
(b) Professional networking sites (LinkedIn, XING, Academia, etc.)	206	3.03	1.27
(c) Video sharing sites (YouTube, Dailymotion, etc.)	206	3.94	1.17
(d) Photo sharing sites (Instagram, Flickr, etc.)	206	4.03	1.10
(e) Music sharing sites (Jamendo, LastFM, etc.)	206	2.94	1.47
(f) Microblogging applications (Twitter, etc.)	206	3.10	1.55
(g) Social bookmarking sites (Digg, dei.icio.us, Stumbleupon, Pinterest, Linkibol, etc.)	206	3.68	1.28
(h) Virtual World Games	206	2.47	1.49
(i) Forums	205	2.81	1.32
(j) Blogs	205	2.52	1.42
(k) Wikis (Wikipedia etc.)	205	3.43	1.26
(l) Podcasts (Apple iTunes etc.)	205	2.69	1.56
(m) Dictionary Sites	205	3.19	1.28
(n) Question and Answer Sites (sorucevap.com, sorucevapla.com etc.)	205	2.73	1.36
(o) Shopping websites	205	3.41	1.25

When the table is analyzed, it is seen that the use of "social networking sites (Facebook, MySpace, Friendfeed, Google plus, etc.)" by the participant Faculty of Fine Arts Students is at a very high level. The participants' use of "video sharing sites (Youtube, Dailymotion, etc.)"; "social bookmarking sites (Digg, dei.icio.us., Stumbleupon, Pinterest, Linkibol, etc.)" and "shopping sites" are at a high level. Participants' use of "professional networking sites (LinkedIn, XING, Academia, etc.)", "music sharing sites (Jamendo, LastFM, etc.)", "microblogging applications (Twitter, etc.)", "forums" and "podcasts (Apple iTunes, etc.)", "virtual world games (Apple iTunes, etc.)", "virtual world games (Apple iTunes, etc.)" and "podcasts (Apple iTunes, etc.)" are at high levels.)", "virtual world games (Farmville, CandyCrush, Warcraft, Second Life, etc.)", "blogs (Blog.turkcell, Blog.milliyet, Webrazzi.com, Sosyalmedya.com, etc.)" and "question and answer sites (sorucevapap.com, sorucevapla.com, etc.)".

Table 4. Comparison of Internet Usage Status and Purposes of Faculty of Fine Arts Students According to Gender Variable

	Gender	**N**	**Mean**	**Std. Deviation**	**t**	**p**
(a) Social networking sites (Facebook, Instagram, Myspace, Google plus, etc.)	Female	155	4.40	0.93	-2.02	0.04
	Male	50	4.28	0.50		
(b) Professional networking sites (LinkedIn, XING, Academia, etc.)	Female	155	2.95	1.25	-1.48	0.14
	Male	50	3.26	1.32		
(c) Video sharing sites (YouTube, Dailymotion, etc.)	Female	155	3.80	1.24	-2.99	0.00
	Male	50	4.36	0.80		
(d) Photo sharing sites (Instagram, Flickr, etc.)	Female	155	4.05	1.12	0.40	0.69
	Male	50	3.98	1.04		
(e) Music sharing sites (Jamendo, LastFM, etc.)	Female	155	2.90	1.50	-0.57	0.57
	Male	50	3.04	1.38		
(f) Microblogging applications (Twitter, etc.)	Female	155	2.98	1.51	-1.99	0.05
	Male	50	3.48	1.63		
(g) Social bookmarking sites (Digg, dei.icio.us, Stumbleupon, Pinterest, Linkibol, etc.)	Female	155	3.81	1.19	2.59	0.01
	Male	50	3.28	1.46		
(h) Virtual World Games (Farmville, Candy Crush, Warcraft, Second Life, etc.)	Female	155	2.21	1.38	-4.51	0.00
	Male	50	3.26	1.58		
(i) Forums	Female	155	2.54	1.186	-5.48	0.00
	Male	50	3.64	1.367		
(j) Blogs	Female	155	2.41	1.347	-1.98	0.05
	Male	50	2.86	1.578		
(k) Wikis (Wikipedia etc.)	Female	155	3.35	1.215	-1.60	0.11
	Male	50	3.68	1.362		
(l) Podcasts (Apple iTunes etc.)	Female	155	2.55	1.469	-2.25	0.03
	Male	50	3.12	1.757		
(m) Dictionary Sites	Female	155	3.12	1.304	-1.46	0.15
	Male	50	3.42	1.197		
(n) Question and Answer Sites (sorucevap.com, sorucevapla.com, etc.)	Female	155	2.66	1.306	-1.15	0.25
	Male	50	2.92	1.523		
(o) Shopping Websites	Female	155	3.28	1.247	-2.68	0.01
	Male	50	3.82	1.173		

When the table is analyzed, it is seen that female and male students are more likely to use social networking sites, video sharing sites such as YouTube, Dailymotion, forum sites, microblogging applications like Twitter, social bookmarking sites such as Digg, dei.icio.us, Stumbleupon, Pinterest, Linkibol, virtual world games such as

Farmville, Candy Crush, Warcraft, Second Life, blogs such as Blog.turkcell, Blog.milliyet, Webrazzi.com, Sosyalmedya.com and shopping sites show a significant difference according to gender variable ($p<0.05$). According to the averages of the groups, women's use of social networking sites was found to be significantly higher. Male participants' use of video sharing sites such as YouTube, Dailymotion, forms, microblogging applications like Twitter, social bookmarking sites (Digg, dei.icio.us., Stumbleupon, Pinterest, Linkibol etc.), virtual world games (Farmville, CandyCrush, Warcraft, Second Life etc.), blogs (Blog.turkcell, Blog.milliyet, Webrazzi.com, Sosyalmedya.com etc.) and shopping sites were found to be high.

Table 5. The Relationship between Creative Personality Traits and Internet Use and Purposes of Faculty of Fine Arts Students

		Goal orientation	**Intrinsic motivation**	**Self-confidence**	**Risk Taking**	**Creative Personality Traits Average**
(a) Social networking sites (Facebook, Instagram, Myspace, Google plus, etc.)	r	0.115	.201*	.187*	0.074	.208*
	p	0.101	0.004	0.007	0.288	0.003
(b) Professional networking sites (LinkedIn, XING, Academia, etc.)	r	.309*	.164*	.369*	.301*	.436*
	p	0.000	0.018	0.000	0.000	0.000
(c) Video sharing sites (YouTube, Dailymotion, etc.)]	r	.237*	.258*	0.107	.266*	.322*
	p	0.001	0.000	0.124	0.000	0.000
(d) Photo sharing sites (Instagram, Flickr, etc.)	r	.199*	0.118	.238*	.249*	.307*
	p	0.004	0.090	0.001	0.000	0.000
(e) Music sharing sites (Jamendo, LastFM, etc.)	r	.259*	0.009	.218*	.247*	.290*
	p	0.000	0.895	0.002	0.000	0.000
(f) Microblogging applications (Twitter, etc.)	r	.316*	0.037	.240*	.169*	.298*
	p	0.000	0.600	0.001	0.015	0.000
(g) Social Bookmarking Sites (Digg, dei.icio.us, Stumbleupon, Pinterest, Linkibol, etc.)	r	0.040	0.029	.170*	.163*	.155*
	p	0.571	0.676	0.015	0.019	0.026
(h) Virtual World Games	r	.143*	0.012	0.111	.227*	.195*
	p	0.041	0.860	0.112	0.001	0.005
(i) Forums	r	.311*	0.040	.211*	.332*	.353*
	p	0.000	0.567	0.002	0.000	0.000

		Goal orientation	Intrinsic motivation	Self-confidence	Risk Taking	Creative Personality Traits Average
(j) Blogs (Blog.turkcell, Webrazzi.com)	r	.343*	0.086	.257*	.314*	.389*
	p	0.000	0.220	0.000	0.000	0.000
(k) Wikis (Wikipedia etc.)	r	.207*	0.064	0.125	0.113	.196*
	p	0.003	0.359	0.074	0.107	0.005
(l) Podcasts (Apple iTunes etc.)	r	.372*	0.128	.241*	.223*	.311*
	p	0.000	0.068	0.000	0.001	0.000
(m) Dictionary Sites (EkşiSözlük, UludağSözlük, GaziSözlük, etc.)	r	.306*	0.137	.256*	.272*	.352*
	p	0.000	0.051	0.000	0.000	0.000
(n) Question and Answer Sites (sorucevap.com, Sorucevapla.com etc.)	r	.245*	0.107	.214*	.171*	.281*
	p	0.000	0.127	0.002	0.014	0.000
(o) Product Evaluation and Complaint Sites (Shopping sites, sikayetvar.com etc.]	r	.250*	0.067	.369*	.188*	.337*
	p	0.000	0.342	0.000	0.007	0.000

p*= Correlation is significant at the 0.05 level (2-tailed).

Table 5 shows the correlation coefficient analysis between the creative personality traits of the Faculty of Fine Arts Students and their internet usage status and purposes. In general, there is a significant, positive and moderate relationship between the creative personality traits of the participant students and their internet usage status. In the participant students, creative personality traits showed the highest level of relationship with the use of professional networking sites, forums, blogs and dictionary sites.

Discussion and Conclusion

In this study, the creative personality traits and internet usage situations of the students studying at the Faculty of Fine Arts were examined comparatively and relationally in terms of some variables. In the first finding of the study, the creativity personality traits of the students of the Faculty of Fine Arts were analyzed. According to the analysis, it was seen that the participants' goal orientation and self-confidence were found to be at a medium level. On the other hand, intrinsic motivation, risk-taking and creative personality traits were found to be at a high level as a whole. These findings are similar to the results of the studies conducted by Alexander Schlegel et al. (2015), Ceran (2022), Howard et al. (2008), Kozhevnikov, Kozhevnikov, Yu, and Blazhenkova (2013), Lampert (2006), and Runco and Dow (1999).

Alexander Schlegel et al. (2015) found that students who studied art showed enhanced gesture drawing abilities associated with a change in brain scan patterns and enhanced creative thinking through changes in the structure of white matter in the foremost part of their brains compared to control group students (not engaged in art). The authors suggest that this region of the brain may be responsible for mediating the activity that leads to increased creativity through arts education. In a study of creative thinking about the arts at the university level, Lampert (2006) used data from the California Critical Thinking Disposition Inventory (CCTDI). In this study, art students were compared with students studying in fields other than art and freshmen with juniors/seniors. When data from the groups were compared, arts students had significantly higher scores on creativity subscales such as truth-seeking, maturity, and open-mindedness compared to other students. The results of this study provide evidence that the arts improve students' critical thinking disposition.

Visual arts education is the ability to express personal feelings, thoughts, impressions and creativity. This includes all educational efforts to reach an aesthetic level. This kind of research is interpersonal dialog. Equality should be ensured and efforts should be made for this. Art conflicts with social norms because it involves freedom. We can say that it provides a basis for creativity. In another finding of the study, the creative personalities of the participants were compared according to gender variable. According to the analyses, a significant gender-related difference was found only in the 'self-confidence' subscale of the creative personality traits scale. In this dimension, the mean self-confidence scores of male students were found to be significantly higher. However, creative personality traits in general do not differ according to gender variable. Maccoby and Jacklin (1974), in their review of the literature, mentioned that there were very few findings on gender differences in creative thinking. Maccoby and Jacklin (1978) stated that there was no significant gender difference at younger ages and argued that at older ages, males may be superior in quantitative and spatial tasks and females may be superior in creative tasks that require verbal ability. Maccoby and Jacklin (1978) and Abra and Valentine-French (1991) argued that such arguments are too low to be supported by research findings.

Another variable addressed in this study is the examination of the internet usage status and purposes of the students of the Faculty of Fine Arts. According to the research findings, it is seen that university students use "Social networking sites (Facebook, Myspace, Friendfeed, Google plus, etc.)", "Video sharing sites (YouTube, Dailymotion, etc.)", "Photo sharing sites (Instagram, Flickr, etc.)" applications at a high level. These findings are similar to the findings of Baker (2003), Bonilla Quijada et al. (2022), Bridgestock (2016), Feng et al. (2019), Marengo et al. (2022), Perrin (2015), Sutherland et al. (2018), and Twenge, Martin, and Spitzberg (2019) in their studies on internet platforms conducted on university students. It was observed that a large proportion of the participants used the internet for social media, sharing academic information such as homework, projects, shopping and consumption purposes, contributing to personal development, coming together with like-minded people, creating change by expressing reactions freely, catching up/adapting to new technology, finding solutions to daily problems such as communication and access to information, and feeling more comfortable than face-to-face communication. According to the results of an international social media research report by Bridgestock (2016), university students have many possible reasons for using social media. Keeping in touch with friends, sharing a funny video, following the news, communicating professionally and generally feeling 'in the loop'. Of all these, the most commonly chosen reason for using social media was 'to keep up to date' according to the

responses given by young people. According to Baker (2013), with online platforms, students experience the world through more than just books and homework; they learn and adapt to it using a relatively new form of communication. Whether through sharing personal pictures or commenting on someone else's post, students act in a way that goes beyond the purposes of social interaction. Students use social media day in and day out to interact with peers and even instructors about class-related topics. In a world where online engagement is important to businesses, these students are mastering the art of feeling an internet presence. They are actively practicing not only how to interact with others on the internet, but how to use basic and even complex functions such as image, video, content organization to do so.

In another finding of the study, the internet usage of the Faculty of Fine Arts students was compared according to the gender variable. According to the analysis, the level of use of social networking sites by female participants was found to be significantly higher. On the other hand, male participants were found to use video sharing sites, forms, microblogging applications, social bookmarking sites, virtual world games, blogs and shopping sites. These findings are similar to the results of studies conducted by Choi (2001), DiNicola (2004), Li and Chung (2006); Morahan-Martin and Schumacher (2000), and Weitzman (2000). According to the data obtained by Armstrong (1999) from Internet users via e-mail, five factors come to the fore in Internet use: effective entertainment, consumer information transactions (economic transactions), social interaction, information and social surveillance/research. In terms of gender, while men give importance to consumer information transactions (economic transactions) and social surveillance/research in internet use, women tend to use the internet more for entertainment and social interaction. In Choi's (2001) study, Korean men use the Internet more intensively than women. While women choose the Internet more for social interaction, men and women show similar characteristics in searching for sexual material and playing online games.

The last finding of the study is the relationship between the creative personality traits of the Faculty of Fine Arts students and their internet usage purposes. There is a significant, positive and moderate relationship between the creative personality traits of the participant students and their internet usage status. Creative personality traits showed the highest level of relationship with the use of professional networking sites, forums, blogs and dictionary sites. Creative people have the ability to come up with many ideas quickly and uniquely. They have the ability to take risks they may encounter. They are not closed to excitement and emotions. They are individuals who can provide intrinsic motivation, focus on their work and are not afraid of failure. They have high senses and imagination, are open to try different things and experience, are inquisitive and detail-oriented. People with creativity can reach an agreement by evaluating opposing ideas (Kauffman & Sternberg, 2010). In this context, individuals with creative personality traits are expected to be competent in versatile and innovative platforms such as the internet. Because thanks to the benefits provided by the technology used in all areas of our lives, it can be said that participants in the field of fine arts should renew and develop themselves in the face of these technologies. The effort to catch up with developing and changing internet technologies can also be considered to affect creative personality traits.

As a result, in the light of the findings of this study, it is seen that the personality traits of the students in the Faculties of Fine Arts, which train artists, have a reflection on their art and that there is an important relationship

between the artist's creativity and internet use. This study has important limitations. The limitation of this study is that it is limited to the group from which data is collected. The study was conducted on a group of students from the Faculty of Fine Arts. In order to eliminate this limitation, another study should be conducted in different art or adult groups. Researchers who are interested in the subject can examine these characteristics of individuals working in different fields such as art or internet technologies with a relational approach.

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