INTERNATIONAL JOURNAL OF MODERN EDUCATION STUDIES

| Volume 9 - No 2 - December 2025 - ISSN 2618-6209 |

Research

Technology Integration in Art Education: Fine Arts Students' Skills and Perceptions of Ready-Made Images

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Article Type
Original Research
International Journal of Modern Education Studies
2025
Volume 9, No 2
Pages: 556-579
http://www.ijonmes.net

Article Info:

Received 30.07.2025
Revision 10.09.2025
Accepted 12.10.2025

Abstract:

The aim of this study is to examine the perceptions of the Faculty of Fine Arts students regarding technology integration skills and the use of ready-made images in a relational manner in terms of some variables. For this purpose, the research was conducted with 314 students studying at the Faculties of Fine Arts of 10 universities. 'Technology Integration Skills Scale' and 'Perception Scale for the Use of Ready-Made Images' were used as data collection tools. According to the research findings, the technology integration skills of the Faculty of Fine Arts students are at a moderate level and their perceptions towards the use of ready-made images are generally high. According to the gender variable, it was found that male students' technology integration skills are higher than female students, however, there is no significant difference in perceptions regarding the use of ready-made images in general. When the grade level variable is examined, it was determined that fourth grade students have higher technology integration skills and perceptions of the use of ready-made images. Finally, technology integration skills were found to significantly predict the use of readily available images. Based on the findings of this study, recommendations are presented for improving technology integration in art education programs and the effective use of readily available images.

Keywords: Fine Arts Education, Technology Integration, Stock Images, Student Attitude.

Citation:
Ozturk, O. T. (2025). Technology Integration in Art Education: Fine Arts Students' Skills and Perceptions of Ready-Made Images. *International Journal of Modern Education Studies, 9*(2), 556- 579. https://doi.org/10.51383/ijonmes.2025.426

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INTRODUCTION

Today, technology has become an integral part of educational processes; teaching methods, learning environments, and artistic production styles have undergone a radical transformation. This transformation is reshaping not only teaching processes but also forms of creative expression. The rapid diversification and increased accessibility of digital tools necessitates redefining the concepts of originality, copyright, and creative autonomy, and this demand calls for new regulations in arts education at the policy, assessment, evaluation, and curriculum levels (Boruta & Sokolov, 2024; Huang et al., 2024).

The use of digital tools in artistic production adds new dimensions to students' creative processes; in this context, technology integration is becoming not only a technical competence but also a requirement of contemporary art understanding (Akram et al., 2021; Davies & West, 2013; Pavlou, 2020). In this context, fine arts students' skills in technology integration are important as an indicator of the extent to which they can adapt to today's artistic production practices (Ceran, 2022; Guzek, 2024; Kibici & Sarıkaya, 2021). However, this integration process is not limited to the ability to use digital tools alone. It also encompasses the relationship established with ready-made images created through these tools. Ready-made images are visual materials widely available in the digital environment, often produced by other users, and the use of such materials in the artistic process is directly related to concepts such as originality, creativity, and ethics (Price, 2023; Sakr et al., 2018). The educational implications of the concept of the ready-made image have become even more complex as post-Duchamp aesthetic debates have taken on new forms in the digital age, and this complexity is directly reflected in the production practices of art students (Boruta & Sokolov, 2024). In postmodern and post-digital aesthetics, concepts of originality and creativity are considered alongside strategies of repurposing, montage, and appropriation, and this way of thinking requires pedagogical guidance in educational settings (Koczynska, 2022; Scha, 2001). However, when practices such as ethics, copyright, and process reporting are not systematically structured in the classroom treatment of the ready-made image, students are reported to gravitate towards superficial visual assemblages and neglect conceptual justifications (Ceran, 2022; Sakr et al., 2018). As digital archives, AI-assisted image production models, and online sharing platforms expand access to stock images, it is argued that institutions' policy documents, rubrics, and copyright guidelines need to be updated, and this necessity is strongly advocated in the literature (Boruta & Sokolov, 2024; Huang et al., 2024). In this context, it is recognized that the implementation of stock images in education is not merely a technical matter but also related to the development of students' ethical reasoning, visual literacy, and aesthetic appreciation skills (Pavlou, 2020; Price, 2023).

The position of fine arts students in the digital age is strengthened by the democratization and increased accessibility of digital production tools, while it is also complicated by the blurring of boundaries between ethics, copyright, and originality. This

complexity is frequently noted in the literature (Akram et al., 2021; Pavlou, 2020; Price, 2023). Students are observed to hybridize technology-based learning practices with online collaborative platforms, augmented reality applications, and artificial intelligence-supported production tools, and this observation expands the pedagogical dimensions of technology integration (Akram et al., 2021; Özaltun & Kahraman, 2024). Although technology integration is viewed positively because it provides a foundation that supports learner autonomy and metacognitive skills, it is reported that integration remains stuck at a superficial and instrumental level when teacher beliefs, institutional policies, and infrastructure resources are inadequate (Kim et al., 2013; Keengwe et al., 2008). The interaction between art, education, and digitalization is recognized not only as a matter of technical adaptation but also as a problem of ethical, aesthetic, and epistemological repositioning, and this recognition forms the thematic basis of this research (Tai et al., 2024). The extent to which fine arts students integrate technology into their artistic production processes and their attitudes toward ready-made images are crucial for assessing the quality of contemporary art education. In this context, the purpose of this study is to examine the perceptions of Fine Arts Faculty students regarding technology integration skills and the use of ready-made images in a relational manner, in terms of several variables.

Theoretical Framework

Technology Integration into Art Education and Fine Arts Students' Technology Integration Skills

Technology integration is defined as the pedagogical rationalization of digital tools, platforms, and processes within teaching-learning environments in line with instructional objectives, and it is particularly emphasized that technology is a tool, not an end in itself (Okojie et al., 2006; Davies & West, 2013). Technology integration in education is not viewed as merely the provision of hardware or the use of software; instead, it is considered a holistic process of change that requires the transformation of instructional design, assessment and evaluation approaches, and learner autonomy (Keengwe et al., 2008; Özkan, 2024). The impact of digital transformation on education is not limited to the digitalization of learning materials; it also includes the redefinition of knowledge production methods, interdisciplinary interaction, and creativity processes. In this context, technology integration is positioned as an interactive component of teacher beliefs, institutional culture, technical infrastructure, and continuous professional development opportunities, and is viewed as a complex change management problem (Kim et al., 2013; Mills & Tincher, 2003).

It is accepted that faculty members' level of technology adoption and pedagogical competencies are decisive in the digitalization processes of educational organizations. Therefore, it is argued that integration efforts should focus not only on technical skills but also on pedagogical transformation (Davies & West, 2013). It is observed that reductionist approaches to the instrumentalization of technology, especially in art and design-based fields, lack pedagogical depth, and therefore, integration should be approached with

domain specificity in mind (Kara, 2021; Nguyen & Szymanski, 2013). In this process, it is suggested that digital tools embedded in instructional design should be structured to support learners' metacognitive monitoring and self-regulation skills; otherwise, superficial and display uses of technology become dominant (Okojie et al., 2006). It is reported that when the visions adopted at the policy level in institutions are not directly reflected in classroom practices, integration is confined to the individual efforts of the teacher, leading to sustainability issues (Keengwe et al., 2008). Although the requirements of the digital age necessitate technological literacy, it has been determined that the expected transformation in learning outcomes does not occur when integration is not used for pedagogical purposes (Mills & Tincher, 2003). Therefore, it is emphasized that technology should be integrated in a way that is compatible with course objectives, assessment strategies, and the epistemic nature of the discipline (Davies & West, 2013; Akram et al., 2021; Tai et al., 2024). Similarly, it is stated that technology integration should be considered in conjunction with the principles of justice, inclusiveness, and accessibility, and it is warned that inequalities in opportunity may deepen due to the digital divide (Keengwe et al., 2008).

Considering the prominent integration models in this field, the TPACK model focuses on teachers' capacity to integrate technological knowledge (TK), pedagogical knowledge (PK), and content knowledge (CK) components intersectionally and attempts to explain the dynamic relationships of these intersections (Mishra & Koehler, 2006; Ay et al., 2013). The SAMR model classifies technological integration levels within a hierarchical framework with the steps of redefinition, modification, augmentation, and substitution and explains the degree of transformation that occurs in learning processes at each level (Davies & West, 2013). The TAM, on the other hand, predicts technology acceptance through the variables of perceived usefulness and perceived ease of use and presents a socio-behavioral model that explains individuals' intentions and behaviors (Kim et al., 2013; Jia et al., 2017). These three models enable a multidimensional assessment of technology integration in terms of knowledge components, levels of pedagogical transformation, and individual acceptance processes, thus providing researchers with conceptual and measurement tools (Nguyen & Szymanski, 2013; Huang et al., 2024). However, the view that rapid technological transformations, especially AI-enabled creative tools, challenge traditional model assumptions and require models to be supplemented with updated frameworks has become prominent in recent years (Huang et al., 2024).

The use of technology in fine arts education encompasses a wide range of applications, from digital drawing tablets and 3D modeling software to animation and motion capture technologies and augmented reality applications, and the pedagogical positioning of these tools varies (Akram et al., 2021). These tools are used not only to acquire technical skills but also to develop aesthetic perception, multiple forms of representation, and interdisciplinary thinking skills (Kibici, 2022; Nguyen & Szymanski, 2013). Digital archives and open-source image databases offer students the opportunity to conduct comparative analysis between historical and contemporary productions, but it has been stated that the ethical boundaries

and copyrights of this use should be clearly integrated into the teaching process (Sakr et al., 2018). Furthermore, it has been stated that students' attitudes toward technology are closely related to their concerns about aesthetic perception and creative originality, and therefore, integration strategies should be designed with an approach that takes student subjectivity into account (Ceran, 2022).

The literature indicates that technology integration has positive effects on fine arts students' motivation, engagement, and creative problem-solving skills, but this effect is closely linked to teaching strategies and ethical frameworks (Pavlou, 2020; Akram et al., 2021). It has been stated that augmented reality and artificial intelligence tools have deepened discussions about originality, plagiarism, and ethical boundaries because they facilitate students' access to ready-made images (Özaltun & Kahraman, 2024). Therefore, it has been argued that technology integration should be conducted not only through a tool-focused lens but also within a critical digital literacy and visual ethics perspective (Sakr et al., 2018).

Teachers' beliefs and self-efficacy regarding technology are stated to play a central role in determining the level and quality of classroom practices, and this increases the importance of structuring in-service training based on TPACK (Kim et al., 2013; Rahmat & Au, 2017). Furthermore, it is stated that art education students' use of collaborative platforms in digital production processes increases critical peer feedback and democratizes production. However, it is also emphasized that this complicates copyright and ownership relations (Price, 2023). Fine arts students' attitudes toward technology are explained by variables such as perceived usefulness, ease of use, aesthetic-ethical compatibility, and creative self-efficacy, and it is stated that these variables interact with individual, institutional, and cultural contexts (Akram et al., 2021; Tai et al., 2024). It is suggested that the relationship between students' attitudes and technology integration skills can be weakened or strengthened by intervening variables such as teacher beliefs, institutional support and access opportunities, and therefore holistic, multi-level analytical frameworks are needed (Kim et al., 2013; Keengwe et al., 2008).

Ready-Made Images and the Use of Ready-Made Images in Art Education

The concept of the readymade image, particularly with Duchamp's readymade interventions, is considered a turning point in art history that radically questioned the ontological status of the art object, the processes of aesthetic value formation, and the artist's subjective position. This historical rupture is currently being updated and acquired new meanings in the context of digital aesthetics (Guzek, 2024; Scha, 2001; Sirisena, 2021). In the postmodern era, the transfer of theoretical discussions such as originality, aura, the death of the author, and intertextuality to the visual sphere allows the readymade image to be considered not merely a material choice but rather a refunctionalization of signs in cultural circulation (Prince, 2011; McInneny, 2021). The digital transformation shifts the concept of the readymade image from object to event, from object to process, from material carrier to

data flow, and thus, it is argued, the conceptualization of the "digital readymade" has gained strength (Boruta & Sokolov, 2024).

The proliferation of visual culture on digital platforms has trivialized the copyability, reassembly, and algorithmic reproduction of images, transforming the use of ready-made images from a mere aesthetic choice into a normative reflection of the digital economy and user-generated content (Hernsberger, 2006; Papavasileiou, 2023). In this context, the ready-made image is being reshaped in contemporary production processes through datasets, image banks, AI-generated images, and text-to-visual transformation models, demonstrating that the boundaries between the constructive role of the artist and machine-generated content are becoming increasingly permeable (; Boruta & Sokolov, 2024; Huang et al., 2024). The theoretical foundations of the concept of the ready-made image are not limited to Duchamp's ready-made interventions; they also encompass the aesthetic and political implications of new media automation processes, archival logics, and the circulation of images (Guzek, 2024; Scha, 2001).

The reflection of the ready-made image on art education creates a more complex debate. In the post-digital aesthetic, the uniqueness of the object is sought to be preserved through technologies such as blockchain and NFTs; however, at the same time, practices of copyability and repurposing are rapidly spreading. This creates a complex conceptual climate in art education, complicating teaching processes for students (Boruta & Sokolov, 2024). It is argued that to address the ready-made image pedagogically, students must possess not only technical access but also critical visual literacy and ethical reasoning skills, and it is suggested that these competencies should be considered in conjunction with technology integration (Pavlou, 2020; Kim et al., 2013). Theoretical literature indicates that the aesthetic status of the ready-made image consistently resists attempts to "define" and "draw boundaries" because the concept has historically been constructed upon the violation of these boundaries. This situation makes it difficult to establish normative criteria in educational settings (Guzek, 2024; Prince, 2011). In this context, it is argued that the historical and theoretical foundations of the ready-made image should be reconsidered in light of contemporary digital practices and discussed alongside their ethical and political implications in the context of art education. It is important to address these issues at a pedagogical level in a way that supports students' creative autonomy.

It has been reported that when the use of ready-made images in art education is not linked to a planned pedagogical strategy, students tend to resort to superficial collage practices and their original problem-posing skills are weakened, and this risk is closely related to the quality of the instructional design (Akram et al., 2021; Price, 2023). It has been reported that when the integration of ready-made images into courses is supported by critical discussion sessions, visual ethics workshops, and copyright awareness seminars, students are more able to discuss the relationships between originality, plagiarism, and aesthetic value, a result increasingly emphasized in the literature (Boruta & Sokolov, 2024;

Huang et al., 2024). It is emphasized that teachers need to have strengthened pedagogical skills in critical theory, visual culture studies, and digital ethics to ensure that students use ready-made images problematize rather than instrumentalize them. In addition, in evaluating the use of ready-made images, product-oriented criteria alone are not sufficient, and the need for rubrics that measure process-oriented, reflective and text-visual relationship-building skills is highlighted, and this requirement is systematically repeated in the literature (Boruta & Sokolov, 2024; Özaltun & Kahraman, 2024).

It is noted that the literature contains an extremely limited number of studies that jointly model fine arts students' technology integration skills and their attitudes toward ready-made images, and this limitation highlights the need for a holistic conceptual framework in the field (Pavlou, 2020; Akram et al., 2021; Boruta & Sokolov, 2024; Tai et al., 2024). A significant portion of existing research explains technology integration through faculty beliefs, institutional barriers, or infrastructure opportunities; however, it fails to adequately develop an analytical approach that articulates these explanations with ethical, aesthetic, and copyright sensitivities toward ready-made images, creating a serious gap at the empirical level (Kim et al., 2013; Keengwe et al., 2008; Davies & West, 2013; Nguyen & Szymanski, 2013). However, at a time when artificial intelligence-supported production and augmented reality are rapidly penetrating art education curricula, the conceptual evolution of ready-made images along with the digital transformation has not yet been systematically reflected in scales, rubrics, and institutional policies, representing a current gap (Boruta & Sokolov, 2024; Huang et al., 2024). While it is assumed that variables such as gender, field of study, years of experience, and cultural context may play a mediating or moderating role in the relationships between attitudes and skills, multivariate models that test these effects simultaneously are limited (Rahmat & Au, 2017; Tai et al., 2024). Furthermore, it has been noted that a significant portion of studies on technology integration in art education are teacher-centered, while student attitudes and skills are often considered secondary variables. This situation increases the importance of student-centered, field-specific, and holistic designs (Akram et al., 2021; Pavlou, 2020). In this context, the current study aims to develop and test a domain-specific theoretical framework that explains attitudes towards ready-made images together with technology integration skills (Davies & West, 2013; Ceran, 2022).

Hypotheses of the study/ Sub-problems

H1: Participating students' technology integration skills significantly predict their perceptions of ready-made image use.

The purpose of this study is to examine the perceptions of Fine Arts Faculty students regarding technology integration skills and the use of ready-made images in a relational manner, based on several variables. The study will address the following sub-problems and test hypotheses:

Among students of the Faculty of Fine Arts:

- What are their perceptions of technology integration skills and the use of readily available imagery?
- Do their perceptions of technology integration skills and the use of readily available imagery differ by gender?
- Do their perceptions of technology integration skills and the use of readily available imagery differ by grade level?

METHOD

The "Method" section of a research paper or study is a crucial part that details how the research was conducted. Its purpose is to provide enough information so that other researchers could replicate the study if they wished. Line spacing should be 1.15.

Research Model

The study utilized the comparative relational screening model, a quantitative research method, and employed a survey method as a measurement tool. In the comparative relational screening method, determining whether a comparative change has occurred between two or more independent and dependent variables is of primary importance. Defined as a research model that investigates who benefits from the change in the event of a change, the comparative relational screening method focuses on the co-movement of variables (Piwowarski, 2001). Based on this method, this study will examine the relationship between technology integration skills and perceptions of ready-made image use among students studying at Fine Arts Faculties in Turkish universities. In this context, it also aims to reveal the results of the relationship between demographic variables such as gender and class.

Research Group

The research population consisted of students studying in fine arts faculties at Turkish universities. For this purpose, survey instruments were administered to students studying in fine arts faculties at 10 universities using a convenience sampling method. Participants are students of the Faculty of Fine Arts studying at state universities in Konya, Ankara, Istanbul and Eskişehir. Queirós, Faria, & Almeida (2017) defined convenience sampling as a method whose primary objective is to prevent waste of time, resources, money, materials, and labor. For this purpose, the study was conducted with 314 participants. Demographic information about the participants is presented in Table 1.

Table 1.

Distribution of Participants by Gender and Grade Level

Variable	**Category**	**n**	**%**
Gender	Female	209	66,8
	Male	104	33,2
Grade Level	1st Grade	79	25,2
	2nd Grade	82	26,2
	3rd Grade	85	27,2
	4th Grade	68	21,4
Total		**313**	**100**

Table 1 presents the distribution of participants by gender and grade level. Accordingly, of the 313 students who participated in the study, 66.8% were female (n=209) and 33.2% were male (n=104). When the distribution by grade level was examined, 25.2% of the participants were first-year (n=79), 26.2% were second-year (n=82), 27.2% were third-year (n=85), and 21.4% were fourth-year (n=68).

Data Collection Tools

In the study, 'Technology Integration Skills Scale' and 'Attitude Towards the Use of Ready-Made Image Scale' were used as data collection tools.

Technology Integration Strategies and Skills Scale

In order to determine the technology integration skills of Faculty of Fine Arts students, the "Technology Integration Strategies Scale" developed by Tıkman & Kaya (2022) was used. The scale, prepared as a five-point Likert-type scale, has a one-dimensional structure and consists of 22 items in total. The construct validity of the technology integration skills scale was tested using Confirmatory Factor Analysis (CFI). Based on the findings of the CFA, model fit indices such as $\chi 2$ and degrees of freedom (1.5), RMSEA (.04), GFI (.90), NNFI (.97), CFI (.97), and SRMR (.02) were at good to very good levels, based on the literature (Tıkman & Kaya, 2022). The minimum score possible from the scale is 22 and the maximum score is 110. In the analysis of the validity and reliability of the technology integration strategies scale by Tıkman and Kaya (2022), Cronbach's Alpha was calculated as 0.98, Guttman split-half test correlation as 0.97, and Spearman-Brown split-half test correlation as 0.97. The Cronbach's Alpha coefficient was found to be 0.91 on the sample of this study.

Perception Scale for the Use of Ready-Made Images

A measurement tool developed by Ceran (2022) was used to measure the perceptions of Faculty of Fine Arts students regarding the use of ready-made images. The measurement tool will be used for perceptions of ready-made image use. It has a 5-point Likert-type structure and consists of 23 questions in total. Exploratory factor analysis was applied to test the construct validity of the Attitude Towards the Use of Ready-Made Images Scale. The KMO value was calculated as 0.91. According to this value, the sample size was sufficient for factor analysis. The Barlett test results showed that the data were suitable for factorization (Barlett Sphericity $\chi 2 = 5044.52$; $p<0.001$). Varimax factor analysis revealed that the scale had a two-factor structure. Exploratory factor analysis showed that the factor loadings of the items in the scale ranged from 0.42 to 0.79. The two-factor structure explained 46% of the total variance. As a result of exploratory and confirmatory factor analyses, it was found that the scale has a three-factor structure. These factors are named as "Timing of Ready-made Imagery Use Subscale," "Function of Ready-made Imagery Use Subscale," and "Gender-Specific Use Subscale," respectively. The reliability coefficient of the scale was calculated as 0.73. The reliability coefficient of the scale and its subscales on the sample of this study ranged from 0.72 to 0. 81..

Data Collection and Data Analysis Techniques

Research data was collected online in May and June 2025. Participants were encouraged to participate voluntarily during the data collection process. The purpose of the study was first stated, and information was provided regarding the absence of any risks, the possibility of participants withdrawing from the study at any time, and data security. Participants were undergraduate students studying at fine arts faculties at various universities in Türkiye. To reach these students, digital forms were shared through social media platforms and student communities, and responses were collected through secure survey platforms.

The data obtained were evaluated using statistical methods using the SPSS program during the analysis phase of the study. In the first part of the study, the technology integration skills and ready-made image use of the Faculty of Fine Arts students were analyzed descriptively. In the second stage of the study, which was based on the comparative screening design, the normal distribution assumptions of the scales were first tested. As a result of the Kolmogorov-Smirnov test analyses performed for this purpose, it was observed that the normal distribution assumptions were met for the scores obtained from the students' scales. In this context, the Unrelated Samples t-test was used to compare the technology integration skills and ready-made image use scale scores according to the participants' gender. The F-test was used to compare the scores obtained from the two scales according to the educational status variable. Finally, the Multiple Regression Analysis Technique was used to test the effects of the technology integration skills of the Faculty of Fine Arts students on their use of ready-made imagery.

Ethical considerations

Before starting the research, ethical principles were applied to the Necmettin Erbakan University Social and Human Sciences Research and Publication Ethics Committee, and an ethics committee approval certificate numbered (Date: 23.06.2025, No: #25865) was obtained.

FINDINGS

The findings regarding the first research question, namely the perception levels of the fine arts faculty students regarding technology integration skills and the use of ready-made images, are presented in Table 2.

Table 2.

Descriptive Findings on the Perception Levels of Technology Integration Skills and Ready-Made Image Use of Fine Arts Faculty Students

Data Collection Tool	N	Minimum	Maximum	$\bar{X}$	Ss
Technology Integration	314	1,41	5,00	3,37	0,53
Timing of Ready-Made Image Use	314	1,00	5,00	4,02	0,80
Function of Ready-Made Image Use	314	1,33	5,00	3,70	0,72
Gender-Specific Use	313	1,00	5,00	3,12	0,64
Attitudes Towards Ready-Made Image Use (Total)	313	2,00	5,00	3,61	0,54

The table shows the means and standard deviations of the data obtained from the participants' technology integration skills scale and the perception and use of ready-made images scale scores. According to the analysis, the participants' mean score on the technology integration skills scale was 3.37±0.53; the mean score on the timing of use of ready-made images subscale of the second scale was 4.02±0.80; the mean score on the function of use of ready-made images subscale was 3.70±0.72, the mean score on the gender-specific use subscale was 3.12±0.64, and the total mean score was 3.61±0.54. These findings indicate that the participants' technology integration skills were at a moderate level, and their perceptions of ready-made images on the timing of use of ready-made images and the function of use subscales were high, whereas their perception of gender-specific use was at a moderate level. In general, students of the faculty of fine arts have a high level of ready-made image use.

Table 3.

Examining the Technology Integration Skills of Fine Arts Faculty Students According to the Gender Variable

Variable	Gender	N	$\bar{X}$	Ss	t	P
Technology Integration	Female	209	3,32	0,45	-2,20	0,03*
	Erkek	104	3,46	0,64		

*p<0,05.

Table 3 shows the t-test analysis conducted between male and female students' technology integration skills. The analysis revealed a significant gender-related difference in the technology integration skills scale mean scores (p<0.05). Based on the group means, male students' technology integration skills were found to be higher than female students.

Table 4.

Examining the Perceptions of Fine Arts Faculty Students on the Use of Ready-Made Images According to Gender

Variable	Gender	N	$\bar{X}$	Ss	t	P
Timing of Ready-Made Image Use	Female	209	3,99	0,80	-0,99	0,32
	Male	104	4,08	0,79		
Function of Ready-Made Image Use	Female	209	3,68	0,71	-0,45	0,66
	Male	104	3,72	0,74		
Gender-Specific Use	Female	208	3,01	0,59	-1,96	0,04*
	Male	104	3,25	0,72		
Attitudes Towards Ready-Made Image Use (Total)	Female	208	3,58	0,52	-1,40	0,16
	Male	104	3,67	0,58		

*p<0,05.

An examination of Table 4 reveals that there are no significant gender-related differences in the "Timing of Use of Ready-Made Imagery" subscale, "Function of Use of Ready-Made Imagery" subscale, and total mean scores on the "Perception of Ready-Made Imagery" scale (p>0.05). However, there is a significant difference between the perceptions of male and female participants on the "Gender-Specific Use" subscale. According to the

group means, male participants use and perceive ready-made imagery at a higher rate than their female counterparts.

Table 5.

Examining the Technology Integration Skills of Fine Arts Faculty Students According to the Class Variable

Variable	Grade	N	$\bar{X}$	Ss	F	p
Technology Integration	1st Grade	79	3,27	0,46	8,788	0,00**
	2nd Grade	82	3,26	0,51		
	3rd Grade	85	3,34	0,45		
	4th Grade	68	3,64	0,61		

**p<0,01.

Table 5 shows the F-test analysis conducted between the technology integration skills of students at different grade levels. The analysis revealed a significant difference in the technology integration skills scale mean scores based on grade level ($p<0.05$). Further analysis using the Scheffe test found that fourth-grade students had higher technology integration skills than students in lower grades.

Table 6.

Examining the Perceptions of Fine Arts Faculty Students on the Use of Ready-Made Images According to the Class Variable

Variable	Grade	N	$\bar{X}$	Ss	F	p
Timing of Ready-Made Image Use	1st grade	79	3,92	0,85	3,867	0,010*
	2nd grade	82	3,92	0,77		
	3rd grade	85	3,99	0,75		
	4th grade	68	4,30	0,78		
Function of Ready-Made Image Use	1st grade	79	3,58	0,62	2,670	0,048*
	2nd grade	82	3,60	0,73		
	3rd grade	85	3,77	0,75		
	4th grade	68	3,86	0,75		
	1st grade	79	3,15	0,52	3,138	0,026*

Gender-Specific Use	2nd grade	81	2,94	0,57		
	3rd grade	85	3,16	0,70		
	4th grade	68	3,24	0,73		
Attitudes Towards Ready-Made Image Use (Total)	1st grade	79	3,55	0,50	4,725	0,003*
	2nd grade	81	3,49	0,49		
	3rd grade	85	3,64	0,59		
	4th grade	68	3,80	0,56		

*p<0,05.

An examination of Table 6 revealed a significant difference in the total and subscale scores of the scale for perceptions of the use of ready-made images based on grade level (p<0.05). Analysis using the Scheffe test revealed that fourth- and third-year students had higher and more positive perceptions of the use of ready-made images compared to first- and second-year participants. In general, it was observed that as grade level increased, Fine Arts Faculty students' use of ready-made images also increased.

Table 7.

Regression Analysis Findings on technology integration skills and the use of ready-made images

Variables	**B**	**Std. Deviation**	**Beta**	**T**	**p**	**R^2**	**F**	**p**
(Constant)	2,488	,189		13,189	0,00**	0,102	36,39	p<0,01
Technology Integration Skills	,334	,055	,324	6,032	0,00**			

Dependent Variable: Ready-Made Image Use, R= 0,32

Table 7 presents the results of the regression analysis conducted to reveal the impact of technology integration skills on the use of ready-made images among students at the Faculty of Fine Arts. According to the findings in the table, the linear regression model between the variables of technology integration skills and ready-made image use was found to be significant (F=36.39; p<0.05). Technology integration skills significantly explained approximately 10.2% of the variation in participants' use of ready-made images. It can be concluded that students at the Faculty of Fine Arts with high levels of technology integration skills also had high levels of ready-made image use.

DISCUSSION AND COMMENTARY

This study examined the perceptions of Fine Arts Faculty students regarding technology integration skills and the use of ready-made images in a relational manner across several variables. The descriptive findings of the study reveal that the students' technology integration skills are generally moderate, with relatively high tendencies in the timing and function dimensions of ready-made images. This suggests that students have the capacity to use technical tools, but the pedagogical depth of integration remains open to development. The general positive attitude towards ready-made images appears to be consistent with the current learning ecosystem, where contact with visual culture and access to digital resources are widespread. The findings indicate that the tendency towards the use of ready-made images is well-founded and that students are open to referencing, recontextualizing, and transforming processes in their production. This also indicates that technology integration resonates at an instrumental level but can become superficial when not supported by pedagogical guidance and ethical frameworks (Okojie et al., 2006; Davies & West, 2013; Ay et al., 2015). Therefore, the findings highlight the importance of integrating components such as critical visual literacy and process reporting (Price, 2023).

Research findings are consistent with studies showing that technology integration is shaped by intention, belief, and contextual opportunities (Keengwe et al., 2008; Kim et al., 2013). However, it should be noted that if the creative and ethical dimensions of arts education are not considered, moderate integration may have limited contribution to learning outcomes. Positive attitudes towards ready-made images can be linked to the broad repertoire offered by digital archives and platforms, and this relationship reinforces the need for pedagogical guidance (Sakr et al., 2018). These findings suggest that digital tools serve as catalysts in arts education, but can remain superficial when not supported by design and evaluation principles. They reveal that students are open to the possibilities of the digital era but need these opportunities to be integrated with ethical and aesthetic principles. This need provides a framework consistent with the opportunity-risk dichotomy outlined in the existing literature (Keengwe et al., 2008; Davies & West, 2013).

Technology Integration Skills and Visuals Usage Status by Gender

The findings indicate that technology integration skills differ by gender, with male students demonstrating a relatively higher level of these skills. Conversely, no significant gender-related differences were observed in the timing and functionality dimensions of ready-made imagery, but male students exhibited a higher tendency toward gender-specific usage. This finding is partially consistent with studies indicating that self-efficacy and usage habits for technology can intersect with gender (Rahmat & Au, 2017). Furthermore, despite the absence of differences in certain sub-dimensions of ready-made imagery, the observed gender-specific differences in perceptions of use suggest that the ways in which visual culture is established can be shaped by social learning. This finding suggests that pedagogical interventions require not only technical skills but also content that fosters

discussion of cultural practices and forms of representation. Gender differences in technology integration can be explained by the contributions of components such as access, experience, and self-efficacy, necessitating inclusive designs for these in-service training programs (Kim et al., 2013). However, the difference in gender-specific usage dimension indicates the need for a more intensive pedagogical examination on the axes of representation and identity.

The literature emphasizes that technology integration is strongly linked to context and beliefs, and this study concretizes this relationship within the framework of gender (Keengwe et al., 2008; Davies & West, 2013). The findings indicate that a gender perspective should be systematically integrated into technology integration and the content of ready-made image pedagogy. Thus, areas where gender differences are evident can be supported through targeted interventions, and equitable learning opportunities can be strengthened. In general, it can be seen that the principles of inclusivity and accessibility should be integral parts of technology integration strategies (Keengwe et al., 2008).

Technology Integration Skills and Visuals Usage Status by Grade Level

Research findings indicate that technology integration skills differ significantly by grade level, with higher levels of these skills in higher grades. Furthermore, a positive increase was observed in all sub-dimensions and the overall tendency toward ready-made imagery as the grade level progressed. This result points to a development consistent with the cumulative nature of technology experience and the internalization of pedagogical guidance over time. This increase in upper grades is a result of the fact that critical visual literacy and ethical reasoning can be strengthened through pedagogical processes. The literature suggests that technology integration deepens through planned guidance and modeling, and current findings support this notion (Nguyen & Szymanski, 2013; Pavlou, 2020). Increasing trends toward ready-made imagery with grade level indicate that students increasingly internalize conceptual frameworks and established ethical principles. The findings confirm that technopedagogical deepening is a time-consuming experience and that targeted outcomes are strengthened through continuous learning designs. The results indicate that the workshop-studio intensity and critical feedback culture offered by upper grades contribute to the quality of integration. Thus, as grades progress, the relationship between technology and ready-made imagery becomes more refined and aligned with field-specific ethical aesthetic principles. This is consistent with the emphasis on pedagogical maturation and structured experience in the literature (Mills & Tincher, 2003; Pavlou, 2020).

The Relationship Between Technology Integration Skills and the Use of Stock Images

Research findings indicate that technology integration skills significantly predict the use of pre-made imagery, and a significant linear relationship exists between the two variables. This result suggests that increases in integration skills can support the intensity and maturity of pre-made imagery practices. This predictive relationship indicates that

creative processes are enriched when pedagogical design is aligned with technology. This pattern is consistent with theories emphasizing that technology acceptance and pedagogical beliefs shape practice (Kim et al., 2013; Özaltun & Kahraman, 2024). Furthermore, the transformational stages defined in the TPACK and SAMR frameworks suggest that pre-made imagery can produce more sustainable outcomes when considered in conjunction with ethical aesthetic frameworks (Davies & West, 2013; Ceran, 2022). Findings indicate that the internalization of pre-made imagery depends not only on resource abundance but also on pedagogical competence that aligns technology with goals. This predictive finding further reinforces the strategic importance of in-service training and guidance.

The results indicate that progress in technology integration leads to greater awareness of the use of pre-made images. This relationship suggests that pedagogical deepening is possible when critical engagement with visual culture is mediated through technological tools. Thus, integration skills and pre-made image practices create a mutually reinforcing learning process (Keengwe et al., 2008; Nguyen & Szymanski, 2013). Overall, the predictive relationship suggests that pedagogical interventions that enhance integration skills are directly reflected in the quality of pre-made image use. This finding suggests that programs investing in technology integration may also improve ethical and aesthetic outcomes. This relationship suggests that model-based and domain-specific integration can strengthen students' creative autonomy and refine their visual ethical sensibilities.

Implications of the Findings

The findings reveal that technology integration in the context of art education is not merely a technical achievement but also a pedagogical transformation that must be supported by ethical and aesthetic principles. This study demonstrates that technology integration can produce creative learning outcomes when strengthened by teacher beliefs, institutional policies, and process-oriented assessment. It demonstrates that positive tendencies toward ready-made imagery can evolve into more ethical, conceptual, and critical practices with increased integration skills, and embodies this in a field-specific context (Pavlou, 2020; Price, 2023). The results suggest that models such as TPACK and SAMR should not be considered merely as functional maps in the context of art education, but rather as a holistic approach with process design, feedback, and visual ethics modules. Pedagogically, the structuring of sequential studio experiences and project-based learning with technology creates a production culture that problematizes and documents ready-made imagery. Institutionally, integration, supported by infrastructure investments, open-licensed source policies, and copyright guidelines, reinforces the principles of inclusivity and accessibility. At the policy level, transparent guidelines regarding the production of ready-made images and AI and the institutionalization of an open attribution culture are important.

The findings make an original contribution to the literature, demonstrating that attitudes toward technology integration and ready-made images can be explained within

the same model. They reveal that indicators of integration and ready-made images mature simultaneously as grade levels progress, and that this maturation is associated with sequential studio experiences. This expansion suggests that the positive patterns observed in upper grades can be carried forward into earlier stages of curriculum design. The findings establish a new bridge by connecting the literature on technology acceptance and pedagogical beliefs to the ethical and aesthetic requirements of art education (Kim et al., 2013). This bridge supports approaches that emphasize the need to address ready-made images with a principled and process-oriented pedagogy rather than prohibitive policies (Guzek, 2024). Furthermore, the results suggest that implementing process-oriented assessment tools in conjunction with academic integrity and copyright awareness can enhance the quality of integration (Price, 2023). This framework calls for the embedding of open-source archives and a culture of ethical citation in studio practices. In practice, the creative potential of the ready-made image can be strengthened through mechanisms such as in-class critique sessions, peer feedback, and documentation standards.

Limitations

This research is limited in terms of generalizability because it relies on a sample of students selected from multiple universities using a convenience sample. The reliance of self-reported data collection tools raises the possibility of social desirability effects on attitudes and skill perceptions. The cross-sectional design of the study cannot directly reveal the causal dynamics of the relationships between variables over time. Conducting predictive modeling at a single point in time, as well as descriptive and comparative analyses, may limit the internal validity of developmental patterns. Because contextual variables such as institutional policy, infrastructure, and faculty beliefs were not directly measured, the interpretations address their effects indirectly. The limited consideration of demographic or academic variables other than gender and grade level limits the visibility of different moderator or mediator effects. The failure to triangulate ethical copyright sensitivities regarding stock imagery with performative indicators may lead to an overreliance on self-reporting in interpretations.

CONCLUSION AND RECOMONDATIONS

This study establishes a conceptual bridge between approaches in the art education literature by considering technology integration skills and ready-made image attitudes within the same model. The findings demonstrate that integration skills are significantly related to the use of ready-made imagery, and this relationship is strengthened by the ethical-aesthetic dimensions of pedagogical design. The study demonstrates that indicators of integration and ready-made imagery mature as grade levels progress, emphasizing the need for a sequential and process-oriented curriculum structure. Furthermore, gender-related patterns highlight the importance of inclusive pedagogical interventions and suggest integrating discussions of the ethics of representation into art education. These contributions demonstrate that technology integration in the context of art education is not

solely limited to technical competence but rather should be considered holistically, encompassing process design, visual ethics, and institutional policy. The study fills a research gap in the literature by providing a measurable and pedagogical basis for modeling integration and ready-made imagery together. It proposes a framework that simultaneously activates the ethical, aesthetic, and pedagogical components of digital transformation in art education, and through this framework, it highlights the transformative impact of integration on creativity and critical thinking. When this impact is sustained through institutional policies, teacher professional development, and process-oriented assessment tools, students' capacity to both use technology consciously and engage with the ready-made image at an ethical conceptual level is significantly strengthened. Thus, the research embodies the adaptability of arts education to the digital ecosystem, and its potential to transform it, both theoretically and practically, and offers a lasting contribution to the field.

Future research could explore the dynamic relationship between technology integration and ready-made imagery through longitudinal and mixed-method designs. Embedding TPACK and SAMR adaptations into studio practices through micro-modules from early grades could accelerate the maturational patterns seen in upper grades. Teacher professional development requires support with workshops that address technology acceptance and visual ethics together. For research, adopting data strategies that triangulate ready-made imagery practices through performance tasks, studio observations, and document analysis is crucial. Pedagogical framing of AI-supported productions with principles such as dataset transparency, source traceability, and production logging could be explored. Qualitative research based on inclusive content designs and representation-focused critical sessions could be conducted to investigate differences observed in gender-specific use. At the institutional policy level, systematic integration of openly licensed visual resources and ethical use training into courses is recommended. Incorporating qualitative dimensions that make student subjectivity and cultural context visible in design will contribute to flexible and context-sensitive policy implementation. Early ethical awareness training can be more robustly grounded in later technology-integrated arts practices. Support mechanisms aimed at reducing technology access and equipment disparities are crucial for fostering equitable participation. Finally, program evaluation mechanisms can be a crucial step toward ensuring the effectiveness of technology use in arts education by regularly monitoring the quality of integration and providing improvement cycles.

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Data Availability Declaration

Data Availability Upon Formal Request:

While the primary datasets utilized in this study are not publicly accessible due to certain constraints, they are available to researchers upon a formal request. The authors have emphasized maintaining the integrity of the data and its analytical rigor. To access the datasets or seek further clarifications, kindly reach out to the corresponding author. Our aim is to foster collaborative academic efforts while upholding the highest standards of research integrity

Author Contributions

The sole author of this research, Omer Tayfur Ozturk, was responsible for the conceptualization, methodology formulation, data collection, analysis, and interpretation. Furthermore, Omer Tayfur Ozturk took charge of drafting the initial manuscript, revising it critically for vital intellectual content, and finalizing it for publication. The author has read and approved the final manuscript and takes full accountability for the accuracy and integrity of the work presented.

Author(s)' statements on ethics and conflict of interest

Ethics statement: This study was conducted in accordance with the ethical principles established by Necmettin Erbakan University. Approval for the research was obtained from the Necmettin Erbakan University Social and Human Sciences Research and Publication Ethics Committee (Date: 23.06.2025, No: #25865). All participants were informed about the aim of the research, the voluntary nature of participation, and the confidentiality of their responses prior to data collection. Consent was obtained electronically, and participants were assured that their data would be used solely for academic purposes.

Statement of interest: The author declares that there is no conflict of interest regarding the publication of this paper. The study was conducted independently and without any influence that could compromise the objectivity or integrity of the research findings

Funding: This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors. The study was supported solely by the author's institutional resources.

*Acknowledgements:*The author expresses sincere gratitude to the students of the participating Fine Arts Faculties for their voluntary involvement and thoughtful contributions. Appreciation is also extended to the Necmettin Erbakan University Faculty of Fine Arts administration for their institutional support during the data collection process.

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