

CRYPTO ART PERCEPTION OF UNIVERSITY STUDENTS WITHIN THE SCOPE OF NFT-BLOCKCHAIN PLATFORM

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ABSTRACT

This research is based on university students' perception of NFT (Non-fungible token). It is aimed to examine the perception of crypto art within the scope of the blockchain platform. The population of the research, which was developed with a quantitative research design, was students from all fields studying at Ondokuz Mayıs University, and the sample was determined as 384 randomly selected students from these students. As the data tool of the research, it was obtained from the questionnaires conducted with the students studying in the fields of science, social, health and fine arts in the academic fall semester of 2021-2022 at Ondokuz Mayıs University in Samsun. Data; NFT has been evaluated in two groups according to whether they are aware of crypto art or not. The results of the research show that 55.5% of the students are aware of the concept of NFT, 31.3% of them use the Cryptocurrency system and 5.7% of them use the crypto art NFT. In terms of being aware of NFT crypto art; A statistically significant relationship was found in terms of gender, the unit where he studied, the relationship between himself and his parents with art, his and his mother's closeness with technology, and the type of art he was interested in. When the reliability of the blockchain crypto platforms was evaluated, 35.6% of the students stated that they found this system reliable. As a result, although the level of use of crypto art systems, which is a very new concept, among university students is low, it shows significant changes in the awareness levels of the participants according to the relationship between them and technology. NFTs use smart contracts to verify ownership and terms. However, as it is clearly seen in the research findings, the majority of the students stated that they are undecided about the reliability of blockchain systems. "Does a work of art replace the original?" In the premise, most of the students disagree option was coded. In the context of research findings, most of them are aware of NFT and they see themselves as potential NFT producers. The impact of digitalization and rapid spread, especially on the young generation, is undeniable. When we look at the situation in the context of art economy, it can be said that the perspective towards the acceptance of art as an economic tool suitable for the arguments of the digital world, as in many disciplines, will change relatively.

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Introduction

Since the subject is human, it can be said that the commodification of works of art inherent in quality creates a quality problem in the value base. As in every subject, art also gets its share from the tradition of rejecting the new situation at the beginning, but later getting used to it. In this way, as in many cases, the transformation of quality and quantity into art has begun to be accepted, albeit in the subliminal layer. Therefore, the displacement of the concepts of quality and quantity in perception is progressing at a cyclical pace with the support of technology. Artworks created in digital living spaces ensure the acceptance of the digital value reality with their representative presence against conventional works of art. NFT (Non-Fungible Token), that is, the digital assets of immutable tokens in the art arena, can be seen as a result of this new representational reality. Blockchain technology can be embedded with multiple media and can be carried out on the internet. However, it should be noted that blockchain art, which is characterized as the digital form of art, in other words, the NFT market means a transparent and licensed market. On decentralized autonomous systems (Chohan, 2017; Akt. Dursun, 2021: 1042) graphic products, usually created by graphic design artists, are made into a value with ERC721, Ethereum blockchain technology. These values can be made possible by digital art markets. It should be noted that NFT markets are not Crypto Art and their mission is simply to provide platforms. In a sense, this can be thought of as physical art galleries (Dursun, 2021: 1042). NFTs are often used to buy and sell digital artworks. It can take the form of GIFs, tweets, virtual trading cards, images of physical objects, game skills or skins, virtual real estate, and more. It is publicly verifiable, verified on a blockchain. NFTs, on the other hand, are unique and non-fungible, meaning no two NFTs are the same (Icrypex, 2021). According to Frye (2021: 4), typically, NFTs are associated with an image, but this is not required. After all, when you buy an NFT, all you buy is exclusive access to the data that makes up the NFT. Having an NFT associated with an image does not grant any rights to the image. The only thing that matters here is data. The image associated with the NFT may change, the name of the NFT may change, but the NFT itself remains the same. In this context, Frye is of the opinion that what is blessed with uniqueness is in fact pure data. The problem with owning a "unique" copy of a digital work of art is that you have nothing to own. Obviously, you can own the copyright to a digitally pinned author's work. "When you buy an NFT, all you buy is unique access to a digital file. You are not buying a unique piece of digital art because it is impossible. You are not purchasing copyright ownership or any copyrights, even if the digital artwork associated with NFT is copyrighted (Frye, 2021: 6). It is clear that the NFT and the opposition to the commodification of works of art are taking a stance in favor of the infungible and qualitative nature of works of art, their strict blending of artworks with currency, and the rejection of traditional art markets and institutions. According to Brown (2015), Pierre Bourdieu argues that artistic value cannot be reduced to economic value, but emphasizes that it would be wrong to make symbolic economy dependent on the linguistic features (pictorial or formal content) of art objects. On the other hand, the side that sees NFT as necessary and useful for art is seen as the main pillars of sustainability of digital assets created as monetary value with blockchain technology. Therefore, the dominant discourse of the view that glorifies NFT despite its quality problem is; With NFT, securing the digital asset as well as being traceable and traceable means the registration of the uniqueness and originality of the work, while protecting the rights of both the work and the artist (Dursun, 2021: 1055). In this context, in the new world order that is changing, transforming and evolving towards digitalization, the NFT platform creates a field of action for both works of art that are works of art and assets that are attributed unique value by their producers. Crypto art appears to be an artistic phenomenon that is spreading across the general crypto community but appealing to a wider and younger group of potential artists and collectors. (Franceschet et al., 2021: 404). With their ability to buy and sell digital assets, NFTs have changed the way artists and creators live, as well as the way they relate to art. NFTs have also increased interest in blockchain technology beyond investment in Bitcoin and Ethereum. Experts still debate whether NFTs are the future of the arts or just a fad, but the amount of money exchanged for art backed by NFTs has seriously captured the attention of the art world, technologists and economists. Thanks to huge sales in financial parameters, the biggest main use of NFTs today is for works of art (Kugler, 2021: 19). Although NFT is a very new crypto tool in the global perception, due to the rapid adoption of digital innovations by the international young generation, the prevalence of the crypto device and its counterpart in the youth are worth investigating.

Method

Research Model and Analysis of Data

This research is based on university students' NFT (Non Fungible Token) It is aimed to examine the perception of crypto art within the scope of the blockchain platform. The data of the research will be obtained from the questionnaires made with the students studying in the fields of science, social, health and fine arts at Ondokuz Mayıs University in Samsun. Cochran sampling formula (1) was used to determine the number of students surveyed (Barlett et al., 2001).

$$(1) \quad n = \frac{(t)^2(p)(q)}{(d)^2}, \quad n = \frac{(1.96)^2(0.5)(0.5)}{(0.05)^2} = 384$$

In equation 1; n is the sample size, t is the table value corresponding to the 95% confidence level, p is the probability of occurrence of the investigated event (0.5), q is the probability that the examined event will not occur (q=1-p), d is the allowable error margin (5%). Accordingly, the number of students surveyed was determined as 384. The surveys are conducted in the academic fall semester of 2021-2022. The questionnaire form to be used in the research was prepared in accordance with the purpose of the research. In the questionnaire, there are questions about the demographic characteristics of the student, the participants and their families' interest in classical art and contemporary arts, and the level of knowledge about the concept of NFT "Crypto Art". To eliminate the deficiencies in the questionnaire form, a pilot application was made. SPSS 21 package program was used to analyze the data obtained from the research. Data; analyzed according to groups studying in the fields of science, social, health and fine arts. Frequency distribution, percentage and mean value were used in the evaluation of the characteristics of the students. In addition, the average of the answers given by the students to the questions about their views on the perception of crypto art was considered in the evaluation of the Likert type scales (strongly disagree: 1, disagree: 2, undecided: 3, agree: 4, I totally agree: 5). In the research, while defining the difference between the averages; Analysis of variance (ANOVA) was used if the data showed normal distribution, and Kruskal Wallis H test was used if data did not show normal distribution. The non-parametric chi-square test was used for the difference between the groups.

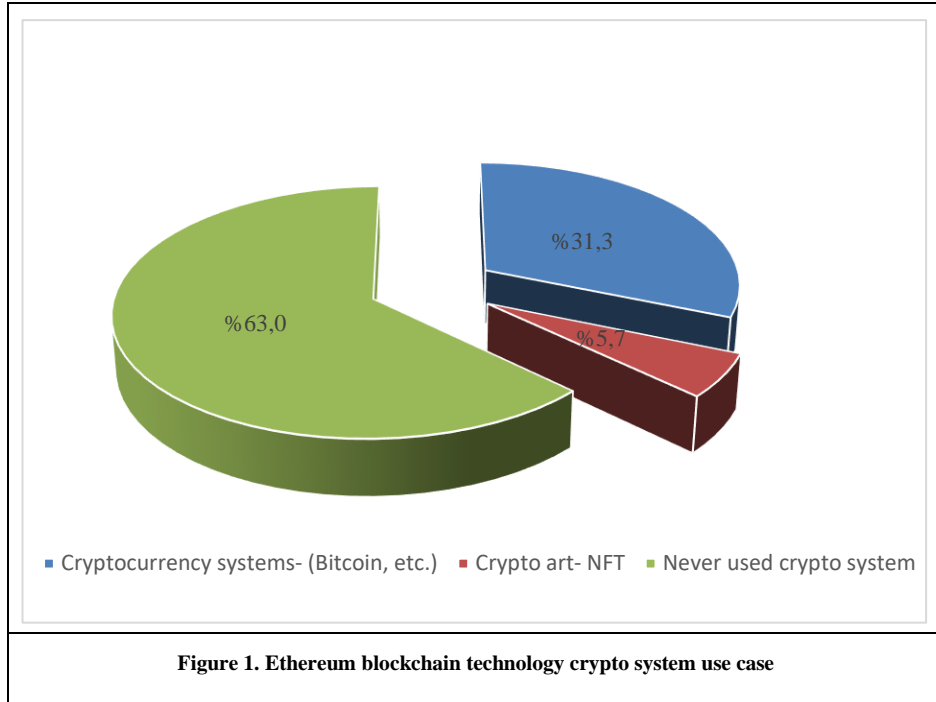
Research Findings

In the research, the perceptions of university students towards NFT crypto art were revealed within the framework of the results obtained from the research.

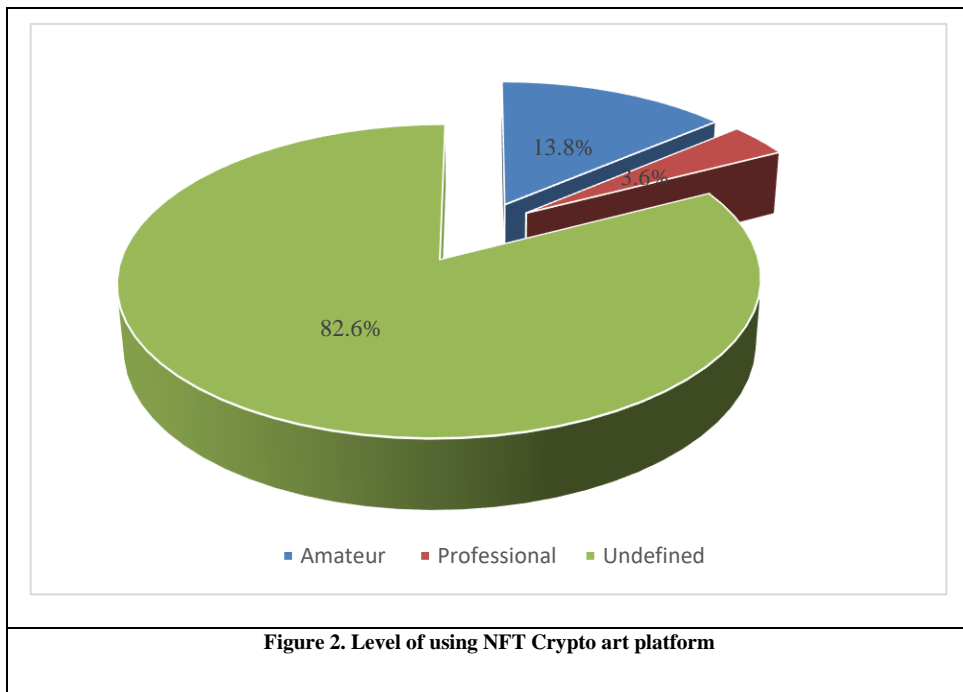
Table 1. NFT crypto art awareness

	Issue	%
NFT aware of crypto art	213	55.5
NFT is unaware of crypto art	171	44.5.
Total	384	100.0

According to the results of the research, 55.5% and more than half of the students were aware of NFT, while 44.5% had no knowledge of this concept (Table 1).



In Figure 1, when we look at the use of Ethereum blockchain technology crypto system, 63% of the entrepreneurs stated that they have never used it, 31.3% of them used Cryptocurrency systems (Bitcoin, etc.), and 5.7% of them declared that they used crypto art NFT. In line with these findings, it can be said that Ethereum blockchain technology is not recognized at the level of use among university students.



Considering the level of students using the NFT Crypto art platform in Figure 2; 82.6% of them have never used the system, 13.8% of them stated that they used the system at an amateur level, and 3.6% of them at a professional level. Looking at the distribution of the level of using the NFT Crypto art platform shown in the pie chart, it shows that it is at a much lower level than the use of Bitcoin and altcoin crypto money tools in Ethereum blockchain technology.

Table 2. NFT crypto art awareness by gender

	who are informed		those who are not aware		χ^2	Significance level (P)
	Issue	%	Issue	%		
Male	126	59.2	61	35.7	20.936	0.000
Female	87	40.8	110	64.3		
Total	213	100.0	171	100.0		

Table 2. shows the distribution of NFT crypto art awareness by gender. Accordingly, while 59.2% of male students are aware, 35.7% are not. Again, according to the table, while 40.8% of female students are aware, 64.3% are not. A statistically significant relationship was found in terms of gender in terms of students' awareness of NFT crypto art ($p < 0.01$).

Table 3. NFT crypto art awareness by age

	who are informed		those who are not aware		χ^2	Significance level (P)
	Issue	%	Issue	%		
≤18	6	2.8	7	4.09	5.004	0.171
19-21	99	46.5	92	53.80		
22-25	75	35.2	57	33.33		
26	33	15.5	15	8.77		
Total	213	100.0	171	100.00		

Table 3. shows the distribution of NFT crypto art awareness by age. Accordingly, 3.4% of the students are under the age of 18; 49.7% are between the ages of 19-21; 34.4% are between the ages of 22-25 and 12.5% are older than 26 years old. When we look at the data for the 19-21 age group, which has the highest number of students, it is seen that the number of those who are informed proportionally is equal to those who are not.

Table 4. Awareness of NFT crypto art by department of education

	who are informed		those who are not aware		χ^2	Significance level (P)
	Issue	%	Issue	%		
Science	47	22.1	40	23.4	11.498	0.009
Healthcare	23	10.8	35	20.5		
Arts and Design	75	35.2	38	22.2		
Social	68	31.9	58	33.9		
Total	213	100.0	171	100.0		

Table 4. Considering the state of being aware of NFT crypto art according to the department he studied, the most obvious difference is in the field of Art and Design. Accordingly, while the rate of those who are aware of NFT is 35.2%, the rate of those who are not aware is 22.2%. In terms of the unit of education, there is a statistically significant difference between those who are aware of NFT crypto art and those who are not ($P < 0.01$). It is seen that art and design students, who are directly related to the concept of art, which is the main content of the NFT concept, are mostly aware of NFT.

Table 5. NFT crypto art awareness by relationship to art

		who are informed		those who are not aware		χ^2	Significance level (P)
		Issue	%	Issue	%		
My relationship with art is very good.	Strongly agree	62	29.1	27	15.8	22.565	0.000
	Agree	99	46.5	66	38.6		
	Neither Agree, Nor Disagree	36	16.9	53	31.0		
	Disagree	14	6.6	18	10.5		
	Strongly disagree	2	0.9	7	4.1		
	Total	213	100.0	171	100.0		
My mother has a very good relationship with art.	Strongly agree	27	12.7	9	5.3	13.249	0.010
	Agree	62	29.1	49	28.7		
	Neither Agree, Nor Disagree	71	33.3.	4	28.1		
	Disagree	42	19.7	45	26.3		
	Strongly disagree	11	5.2	20	11.7		
	Total	213	100.0	171	100.0		
My father's relationship with art is very good.	Strongly agree	30	14.1	12	7.0	13.265	0.010
	Agree	53	24.9	28	16.4		
	Neither Agree, Nor Disagree	65	30.5	54	31.6		
	Disagree	4	22.5	54	31.6		
	Strongly disagree	17	8.0	23	13.5		
	Total	213	100.0	171	100.0		

According to Table 5., there is a statistically significant difference between those who are aware of NFT crypto art and those who are not, in terms of their relationship with art ($P < 0.01$) and their parents' relationship with art ($P < 0.05$).

Table 6. NFT crypto art awareness by relationship with technology

		who are informed		those who are not aware		χ^2	Significance level (P)
		Issue	%	Issue	%		
I am very interested in technology	Strongly agree	84	39.4	38	22.2	16.552	0.002
	Agree	83	39.0	76	44.4		
	Neither Agree, Nor Disagree	35	16.4	37	21.6		
	Disagree	8	3.8	17	9.9		
	Strongly disagree	3	1.4	3	1.8		
	Total	213	100.0	171	100.0		
My mother is closely related to technology.	Strongly agree	16	7.5	7	4.1	13.641	0.009
	Agree	53	24.9	37	21.6		
	Neither Agree, Nor Disagree	67	31.5	54	31.6		
	Disagree	66	31.0	46	26.9		
	Strongly disagree	11	5.2	27	15.8		
	Total	213	100.0	171	100.0		
My father is closely related to technology.	Strongly agree	24	11.3	13	7.6	6.117	0.295
	Agree	68	31.9	45	26.3		
	Neither Agree, Nor Disagree	55	25.8	4	28.1		
	Disagree	50	23.5	44	25.7		
	Strongly disagree	16	7.5	21	12.3		
	Total	213	100.0	171	100.0		

According to Table 6., there was a statistically significant difference between the student groups and their mother's closeness with technology ($p < 0.01$).

Table 7. NFT crypto art awareness by type of art

	who are informed		those who are not aware		χ^2	Significance level (P)
	Issue	%	Issue	%		
Tradition	62	29.1	69	40.4	22.069	0.000
Current	96	45.1	4	28.1		
Traditional & Current	35	16.4	18	10.5		
Does not apply	20	9.4	36	21.1		
Total	213	100.0	171	100.0		

According to Table 7., there is a statistically significant difference in terms of being aware of NFT crypto art in terms of the type of art that students are interested in ($p < 0.01$). It seems that those who hear about the contemporary (postmodern) arts league, which is the arena for the creation and development of NFT contents, are also aware of NFT in parallel.

Table 8. Views on NFT crypto art

		who are informed		those who are not aware		χ^2	Significance level (P)
		Issue	%	Issue	%		
A digital image of a work can replace the original	Strongly agree	25	11.7	7	4.1	8.289	0.082
	Agree	30	14.1	21	12.3		
	Neither Agree, Nor Disagree	38	17.8	37	21.6		
	Disagree	68	31.9	57	33.3		
	Strongly disagree	52	24.4	49	28.7		
	Total	213	100.0	171	100.0		
An artistic product can be bought and sold like an economic instrument.	Strongly agree	40	18.8	23	13.5	5.328	[0.255]
	Agree	72	33.8	50	29.2		
	Neither Agree, Nor Disagree	54	25.4	60	35.1		
	Disagree	30	14.1	25	14.6		
	Strongly disagree	17	8.0	13	7.6		

	Total	213	100.0	171	100.0		
Blockchain crypto platforms are reliable	Strongly agree	35	16.4	3	1.8	44.542	0.000
	Agree	41	19.2	10	5.8		
	Neither Agree, Nor Disagree	86	40.4	99	57.9		
	Disagree	34	16.0	33	19.3		
	Strongly disagree	17	8.0	26	15.2		
	Total	213	100.0	171	100.0		
I might consider using the NFT platform	Strongly agree	39	18.3	6	3.5	50.113	0.000
	Agree	58	27.2	16	9.4		
	Neither Agree, Nor Disagree	76	35.7	86	50.3		
	Disagree	27	12.7	39	22.8		
	Strongly disagree	13	6.1	24	14.0		
	Total	213	100.0	171	100.0		
The relationship between art and technology is meaningful and necessary	Strongly agree	69	32.4	28	16.4	17.376	0.002
	Agree	100	46.9	84	49.1		
	Neither Agree, Nor Disagree	32	15.0	43	25.1		
	Disagree	7	3.3	12	7.0		
	Strongly disagree	5	2.3	4	2.3		
	Total	213	100.0	171	100.0		

According to Table 8, by student groups, “Digital image of a work can replace the original” ($P < 0.10$), “Blockchain crypto platforms are reliable” ($P < 0.01$) and “I can consider using NFT platform” ($P < 0.01$), “The relationship between art and technology is significant and necessary” ($P < 0.01$), A statistically significant difference was found in terms of opinions about the expressions. According to this situation " A digital image of a work can replace the original" while its premise was not approved by students, regardless of their knowledge of NFT, “The majority of students who are aware of the premise that an artistic product can be bought and sold like an economic tool' have approved. “The premise “Blockchain crypto platforms are reliable” was not endorsed by students, regardless of their knowledge of NFT. “The premise of "I can consider using the NFT platform" is that the majority of the students stated that they were undecided. Finally "The premise “The relationship between art and technology is meaningful and necessary” was approved by most of the students.

Conclusion

In the context of research findings; NFT has been evaluated in two groups according to whether they are aware of crypto art or not. The results of the research show that 55.5% of the students are aware of the concept of NFT, 31.3% of them use the Cryptocurrency system and 5.7% of them use the crypto art NFT. In terms of being aware of NFT crypto art; A statistically significant relationship was found in terms of gender, the unit where he studied, the relationship between himself and his parents with art, his and his mother's closeness with technology, and the type of art he was interested in. When the reliability of the blockchain crypto platforms was evaluated, 35.6% of the students stated that they found this system reliable. However most of them are aware of NFT and they see themselves as potential NFT producers. "NFTs use smart contracts to verify ownership and terms (Kugler, 2021: 19)." However, as it is clearly seen in the research findings, the majority of the students stated that they are undecided about the reliability of blockchain systems. "Does a work of art replace the original?" In the premise, most of the students disagree option was coded. In Walter Benjamin's article *Artwork in the Age of Mechanical Production*, written in 1936, it is possible to share the approach that the reproduction of the work of art with technical means eliminates its aura / uniqueness, and the view that the work of art produced by machines has become mechanized, because although there is a belief that the numerous existences of the work is secured with crypto codes. contains similarities. The originality of the work of art is shaped by the acceptance of a unique unchangeable value belief. The uniqueness of the artwork as an identity value with crypto codes and its creation with blockchain technology; can express the representation of the work of art. In this respect, although the uniqueness of the work of art can be preserved, it should be said that the work needs updating in the context of ethics and norms (Maria Paula Fernandez, 2019; Akt Dursun, 2021: 1042). According to Kugler (2021: 19), "NFTs provide digital art ownership on the blockchain, while digital art itself is immutable. Looking at the print of a physical painting is different from the experience of seeing the original. This is why almost everyone has seen a Mona Lisa reproduction at some point, but millions still travel to see the artwork in person. The original is more valuable as the experience of authenticity cannot be repeated when looking at a (physical) print. In this context, when NFTs are considered in the context of purely artistic quality, it is questioned how valuable they really are. As a result, although the level of use of crypto art systems, which is a very new concept, among university students is low, it shows significant changes in the awareness levels of the participants according to the relationship between them and technology. As it is clearly seen in the research findings, the majority of the students stated that they are undecided about the reliability of blockchain systems. In the context of research findings, most of them are aware of NFT and they see themselves as potential NFT producers. The impact of digitalization and rapid spread, especially on the young generation, is undeniable. When we look at the situation in the context of art economy, it can be said that the perspective towards the acceptance of art as an economic tool suitable for the arguments of the digital world, as in many disciplines, will change relatively. NFTs are not a new phenomenon, although they are perceived as a phenomenon and create a bipolar orientation towards reliability. Crypto art is expressed as "a new idea in an old field" (Franceschet et al., 2021: 404) . The phenomenon of crypto art is closely linked to the values that blockchain technology represents. With this feature Ethereum It is seen that the fact that NFTs also benefit from the popularity of the blockchain crypto money system, which is formed and developed with the rapid increase in the society, is reflected in the results of the research. According to Baudrillard (2010, p. 92): The world is placed in the same ranks on the ready-made object, the forms also survive on this opposite field, but everything else has turned into value in this whole mechanism. Art is also included. In this context, blockchain and cryptocurrency have the potential to create new opportunities to invest in art (Barsotti , 2019). Today, there are art, artists, collectors, gallerists, art historians and data scientists from different actors in this system. It is emphasized that crypto art, an artistic phenomenon that appeals to a wide and young group of potential artists and collectors, is praised for allowing them to act in physical and digital spaces with a speed and freedom of experimentation previously unknown (Franceschet, et al., 2021: 404). As a result, it is seen that there is not a small number of people who appreciate the spread and use of NFTs, as well as those who support the view that art is subjected to a symbolic reductionism and deviated from its general acceptance.

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ÜNİVERSİTE ÖĞRENCİLERİNİN NFT-BLOK ZİNCİR PLATFOMU KAPSAMINDA KRİPTO SANAT ALGISI

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ÖZET

Bu araştırma, üniversite öğrencilerinin NFT (Non Fungible Token) blok zincir platformu kapsamında kripto sanat algısını incelemeyi amaçlamaktadır. Nicel araştırma deseni ile geliştirilen araştırmanın evreni Ondokuz Mayıs Üniversitesinde öğrenim görmekte olan bütün alanlardan öğrenciler olup, örnekleme bu öğrencilerden rastgele seçilmiş 384 kişi olarak belirlenmiştir. Araştırmanın verisi, Ondokuz Mayıs Üniversitesinde fen, sosyal, sağlık ve güzel sanatlar alanlarında 2021-2022 akademik güz yarıyılında okuyan öğrencilerle gerçekleştirilen anketlerden sağlanmıştır. Veriler; NFT kripto sanattan haberdar olup olmama durumuna göre iki grup itibarıyla değerlendirilmiştir. Verilerin analiz edilmesinde SPSS 21 paket programı kullanılmıştır. Veriler; fen, sosyal, sağlık ve güzel sanatlar alanlarında okuyan gruplara göre analiz edilmiştir. Öğrencilere ait özelliklerin değerlendirilmesinde frekans dağılımı, yüzde ve ortalama değerden yararlanılmıştır. Ayrıca, likert tipi ölçeklerin değerlendirilmesinde, öğrencilerin kripto sanat algısına yönelik görüşlerine ilişkin sorulara verdikleri cevapların ortalaması dikkate alınmıştır (kesinlikle katılmıyorum: 1, katılmıyorum: 2, kararsızım: 3, katılıyorum: 4, kesinlikle katılıyorum: 5). Araştırmada, ortalamalar arasındaki farklılığın ortaya konulmasında; verilerin normal dağılım göstermesi halinde varyans analizi (ANOVA), normal dağılım göstermemesi halinde ise Kruskal Wallis H testi kullanılmıştır. Gruplar arasındaki farklılıkta ise parametrik olmayan ki-kare testinden yararlanılmıştır. Araştırma sonuçları, öğrencilerin %55.5'inin NFT kavramından haberdar olduklarını, %31.3'ünün Kripto Para sistemini, %5.7'sinin ise kripto sanat NFT'yi kullandıklarını göstermektedir. NFT kripto sanattan haberdar olma durumları, cinsiyet, öğrenim gördüğü birim, kendisi ile anne ve babasının sanatla ilişkisi, kendisinin ve annesinin teknolojiye yakınlığı ve ilgilendiği sanat türü açısından karşılaştırılmış ve istatistiki olarak anlamlı ilişki olduğu tespit edilmiştir. Blok zincir kripto platformlarının güvenilirliği değerlendirildiğinde, öğrencilerin %35.6'sı bu sistemi güvenilir bulduklarını ifade etmişlerdir. Sonuç olarak, henüz çok yeni bir kavram olan kripto sanat sistemlerinin üniversite öğrencileri arasındaki kullanım düzeyi düşük olmakla beraber, katılımcıların teknoloji ile aralarındaki ilişkiye göre farkındalık düzeylerinde önemli değişiklikler göstermektedir. NFT'ler mülkiyeti ve şartları doğrulamak için akıllı sözleşmeler kullanılmaktadır. Fakat araştırma bulgularında öğrencilerin büyük çoğunluğun blok zincir sistemlerinin güvenilirliği konusunda kararsız olduklarını belirtmişlerdir. "Bir sanat eseri orijinali yerine geçer mi?" öncülünde öğrencilerin çoğu katılmıyorum seçeneğini işaretlemiştir. Yine araştırma bulguları bağlamında öğrencilerin büyük çoğunluğunu NFT'den haberdar olanlar oluşturmakta ve kendilerini potansiyel NFT üreticileri olarak görmektedirler.

Anahtar Kelimeler: Kripto sanat, sanat ekonomisi, blok zincir, disiplinler arası, dijital sanatlar