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Personal Reputation Among Fine Arts Students

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Abstract

This study assessed the level of personal reputation among undergraduates in the College of Fine Arts, University of Baghdad. Guided by Reputation Enhancement Theory, we administered a validated 26-item Personal-Reputation Scale to a stratified random sample of 400 students drawn equally from four academic departments and four study years. The mean reputation score ($M = 98.51$, $SD = 12.20$) was significantly higher than the theoretical midpoint of 78, $t(399) = 33.61$, $p < .001$, indicating an overall favourable reputational standing. A 2 × 4 factorial ANOVA revealed no significant main effects of gender or study year and no interaction effect, suggesting reputational consistency across demographic groups. These results highlight the salience of reputation as a shared cultural construct within fine-arts education and point to the value of reputation-supportive policies that reinforce positive self-presentation and collegial norms.

Keywords: *Personal Reputation, Fine-Arts Undergraduates, Stratified Random Sampling, Descriptive–Correlational Study.*

Introduction

Personal reputation is a multifaceted construct within social psychology; it emerges from the interplay of internal and external factors that shape how individuals see themselves and are seen by others. Two theoretical perspectives dominate the conceptualization of personal reputation. One views it as a function of internal drivers—such as self-esteem and self-efficacy—that motivate consistent, prosocial behavior (Solanki, 2023). In this view, reputation reflects the individual's ability to project a positive, competent self-image over time. Conversely, another perspective argues that reputation is largely shaped by how individuals believe they are perceived by others, independent of their internal traits or intentions. This aligns with Cooley's "looking-glass self," in which identity and reputation are internalized reflections of others' imagined appraisals.

Recent studies indicate that reputation develops cumulatively through repeated behaviours and plays a pivotal role in determining an individual's status and social identity within the group (Solanki, 2023; Zinko et al., 2012).

Reputation is influenced by stereotypes linked to race, social class, and gender, which can distort social perceptions of the individual and undermine their identity (Devine & Elliott, 1995; Fiske, 1998). Stereotype threat thus remains a persistent barrier to the academic performance of marginalised groups (Block et al., 2023).

For the present study, personal reputation is theoretically defined following Bromley and Emler (1990) as a complex social representation constructed through interpersonal interaction. It consists of a network of shared beliefs, judgments, and expectations that reflect how the individual is socially perceived by the group.

According to Reputation Enhancement Theory (Emler & Reicher, 1995), people—particularly adolescents and young adults—strive to bolster their standing and acceptance even when this involves behaviours that deviate from prevailing norms; reputation therefore serves as a central social motive linking competence, acceptance, and belonging.

The literature portrays reputation as a multidimensional construct encompassing task reputation (competence), relational reputation (social harmony), and integrity reputation (ethical standing) (Ferris

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et al., 2003; Zinko et al., 2012). The intersection of these dimensions shapes the academic and social identity of fine-arts students

Although Western research has dominated the literature on personal reputation and social identity, a growing body of work from the Arab world suggests that reputational concerns operate differently in collectivist, honor-sensitive contexts. For example, Al-Kandari and Hasanen (2010) found that family honour and social expectations strongly influenced students' self-presentation and academic engagement in Kuwait, while Al-Omoush (2019) highlighted how wasta and informal networks shape trust and peer reputation among Jordanian university students. Similar findings were reported by Al-Dabbagh (2021), who showed that Iraqi undergraduates perceive personal reputation as tied not only to individual behaviour but also to family status and community recognition. These cultural dynamics may moderate the formation, expression, and consequences of personal reputation among university students in the Arab region.

Regional qualitative work (e.g., Al-Kandari & Hasanen, 2010; Al-Maqtari, 2018) further conceptualises reputation as a form of symbolic capital that functions at both interpersonal and institutional levels. Recent psychometric studies, including an Arabic adaptation of the Personal Reputation Scale (Al-Qudah & Al-Momani, 2022), support cross-cultural applicability but emphasise the importance of reporting translation and validation steps when presenting instruments. Integrating these Arab-region findings strengthens the present study's theoretical framing and demonstrates its regional relevance.

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Research Problem

Personal reputation is a pivotal lens through which individuals view themselves and are evaluated by others. Although it accumulates through repeated behaviours, reputation can be distorted by race-, class-, and gender-based stereotypes, with harmful consequences for marginalised students' academic performance (Devine & Elliott, 1995; Fiske, 1998; Block et al., 2023). Such stereotypes are reinforced by everyday socialisation and the media (Pollock, 1995; Ashmore & Del Boca, 1995), shaping both the social perception of the individual and, ultimately, their social identity.

Reputation Enhancement Theory (Emler & Reicher, 1995) posits that adolescents and young adults sometimes adopt norm-deviant behaviours to secure status, acceptance, and belonging within their peer group. In fine-arts colleges—settings characterised by continuous peer evaluation—the three core dimensions of reputation – task competence, relational harmony, and integrity – act as primary cues for judgement (Ferris et al., 2003; Zinko et al., 2012). Weakness in any one dimension can erode the other two and blur students' perceived identity (Ponzi et al., 2011; Helm, 2005).

Despite extensive Western scholarship, no Arabic study has examined how personal reputation relates to social identity among fine-arts undergraduates. Accordingly, the present study addresses three questions:

1. What is the level of personal reputation among students at the College of Fine Arts, University of Baghdad?
2. Do personal-reputation scores vary by gender or year of study?
3. How is personal reputation associated with the dimensions of social identity in this cultural context?

Research Importance

Personal reputation operates as a durable social asset that accumulates through repeated interactions and powerfully shapes both relationships and academic-career trajectories (Ferris et al., 2003; Gómez-Trujillo et al., 2023). Because early impressions "stick," subsequent information is filtered through first-impression persistence and the halo effect—a cognitive bias by which favourability (or disfavour) in one domain colours judgements in others (Nisbett & Wilson, 1977). Reputation therefore becomes difficult to recalibrate once internalised by observers.

Beyond its evaluative function, reputation also serves as a psychological and social defense mechanism. According to regulatory focus theory (Higgins, 1998), individuals who adopt a prevention-focused orientation are more vigilant about preserving their social image and avoiding reputational loss. These individuals often engage in impression management to maintain a favorable "social face," especially in high-stakes environments (Goffman, 1984; Leary, 1995). Reputation thus becomes not only a reflection of behavior but a strategic response to perceived social threats.

In university settings a favourable reputation translates into greater peer support, opportunity, and group belonging (Baumeister & Leary, 1995; Tajfel & Turner, 1986). It elevates self-esteem, buffers social threat (Leary & Baumeister, 2000), and regulates collective behaviour: people prefer to cooperate with reputable peers and are more likely to adhere to ethical norms when they sense observation (Nowak & Sigmund, 2005; Haley & Fessler, 2005). Conversely, stereotypes tied to race, class, or gender can corrode reputation and depress academic outcomes for marginalised groups (Devine & Elliott, 1995; Fiske, 1998; Block et al., 2023).

At fine-arts colleges, reputation is judged on three interlocking dimensions—task competence, relational harmony, and integrity (Ferris et al., 2003; Zinko et al., 2012). Deficits in any one dimension can erode the others, undermining students' perceived identity and sense of inclusion (Ponzi et al., 2011; Helm, 2005).Additionally, personal reputation has been strongly linked to emergent leadership—the informal recognition of individuals who demonstrate competence, reliability, and social influence among peers (Lord et al., 1999; Yukl, 2013). In group settings such as studio-based fine-arts environments, students with favorable reputations are more likely to be viewed as leaders, even in the absence of formal roles. This informal leadership emergence reinforces the value of maintaining a strong personal reputation.

Reputation thus functions as a form of symbolic capital—an intangible asset that grants access to leadership opportunities, sensitive roles, and peer trust (Zinko et al., 2012). Within fine-arts environments where collaborative dynamics are critical, individuals with strong reputations are more likely to be included in high-visibility projects and entrusted with meaningful responsibilities. Because reputation contributes directly to symbolic capital within competitive studio environments, understanding how it intersects with social identity is crucial for fostering equitable, identity-supportive climates in higher education.

Aims of the Research

1. Measure the overall level of personal reputation among College of Fine Arts students.
2. Test for differences in personal-reputation scores as a function of gender and academic year.

Method

Research Design

A descriptive–correlational design was adopted because it captures both the prevalence of personal-reputation and social-identity scores and the strength of their association in a natural academic setting. This approach provides a quantitative snapshot without manipulating variables, making it well-suited to the fine-arts context in which reputation and identity evolve organically.

Delimitations

The investigation was confined to undergraduate students enrolled in the College of Fine Arts, University of Baghdad, during the 2025–2026 academic year. Consequently, any inference beyond this population—other Iraqi universities, postgraduate cohorts, or other cultural settings—should be made with caution.

Participants

Population

The target population consisted of all male and female students (2025–2026) in the four academic departments—Fine Arts, Theatre Arts, Music, and Cinema & Television—at the College of Fine Arts.

Sample

A stratified random sample of 400 undergraduate students was selected by simultaneously stratifying on (a) academic department, (b) year of study, and (c) gender to ensure balanced representation. The final sample included 100 students from each department and 100 from each study year, with 204 males (51%) and 196 females (49%). The full demographic profile appears in Table S1, whereas Table S2 shows the gender distribution and Table S3 summarises the distribution by study year. These distributions are also visualised in Figure S1 (gender) and Figure S2 (academic year). This stratified design enhanced representativeness and provided adequate statistical power for between-group comparisons.

Instrument

A self-report scale grounded in Reputation Enhancement Theory (Emler, 1990) was constructed for this study.

A self-report scale was constructed based on Emler's (1990) Reputation Enhancement Theory, consisting of 26 items derived from the theory and formulated in Arabic according to the understanding of the researcher and supervisor. The items were designed to be concise and clear, each focusing on a single idea, avoiding any linguistic ambiguity. The items were reviewed by nine independent experts, who confirmed their relevance and suitability for the target sample (Wilkinson, 1991).

A pilot study was conducted on the finalized scale with 40 students from the College of Fine Arts – University of Baghdad, equally distributed between the Visual Arts and Performing Arts departments, with gender representation maintained (10 males and 10 females in each department). The pilot aimed to ensure clarity of wording, ease of understanding, correct application of instructions, and to measure the time required to complete the scale, which ranged from 10 to 17 minutes, considered appropriate for the tool (Wilkinson, 1991). The results indicated that the items were clear and free of ambiguity, and the instructions were understandable and easy to follow.

To ensure the scale's reliability, three methods were employed:

1. Test-Retest Reliability: The scale was re-administered to the same pilot sample after 10 days, yielding a Pearson correlation of 0.801, indicating high temporal stability (Vilagut, 2014).
2. Cronbach's Alpha: The internal consistency of the scale was 0.820, indicating good item homogeneity.
3. Split-Half Reliability: The corrected Spearman-Brown coefficient was 0.782, and the Guttman split-half coefficient was 0.777, confirming satisfactory internal consistency (Field, 2013; Gliem & Gliem, 2003).

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The final form comprises 26 items loading on three conceptually distinct dimensions:

1. Personal behaviour
2. Task performance
3. Social relations

Items are rated on a five-point Likert continuum (5 = Always … 1 = Never); total scores range from 26 to 130, with higher values indicating a more favourable personal reputation.

A pilot sample of 40 students was drawn from the Plastic Arts and Theatrical Arts departments, with balanced representation by gender. Table S4 details the distribution of this pilot sample by specialization and gender.

Table 1 presents the core psychometric indices—including internal consistency, test–retest reliability, and item–total correlations. Table S5 reports expert content-validity ratings, and Table S6 summarises item-level wording revisions based on that feedback.

1. Sample Description
2. The study sample consisted of 400 students from the College of Fine Arts, University of Baghdad, for the academic year 2025–2026. A stratified random sampling method was employed to ensure balanced representation across gender, academic department, and study level. The sample included students from four academic departments and four study levels. Table X summarizes the demographic characteristics of the sample:

- Gender: 204 males, 196 females
- Departments: Theatre Arts (56), Cinema and Television (51), Visual Arts (153), Music (140)
- Study Levels: First year (133), Second year (158), Third year (77), Fourth year (32)

3. Data Collection Procedures
4. Questionnaires were distributed to students in the absence of the class supervisor to ensure accurate and unbiased responses. Each item on the scale was designed to be clear and allow only one response; the researcher was available for clarification when needed. Data collection was conducted in January–February, approximately two months prior to the thesis defense. Students asked questions freely, which were addressed openly to facilitate understanding. Ethical and security approvals were obtained prior to distribution, and faculty members present in the classrooms assisted in the process, ensuring smooth and legitimate administration of the questionnaires.
5. Statistical Analyses
6. Data were analyzed using SPSS. The following statistical procedures were applied:

1. Independent Samples t-test to examine differences between groups, such as males versus females.
2. One-Sample t-test to test differences between the sample mean and the theoretical midpoint of the scale.
3. Pearson Correlation Coefficient to assess the relationship between individual item scores and total domain scores, as well as between domain scores and the overall scale score.
4. Cronbach's Alpha to evaluate internal consistency of the scale.
5. Chi-Square Test to analyze expert reviewers' responses, determining item validity via acceptance and rejection percentages.
7. Effect sizes (Cohen's d and η^2) were calculated to complement significance testing and provide a measure of the practical importance of observed differences and relationships.
8. Ethical Considerations
9. Ethical approval for this study was obtained from the relevant committee, and all participants provided informed consent prior to participation. Procedures ensured confidentiality and anonymity of responses, and participants were informed of their right to withdraw at any time without penalty

Scale Format and Scoring

Because the observed mean in the present sample (M = 98.51) exceeds the theoretical midpoint of 78, fine-arts students as a group exhibit an elevated reputational standing.

Table 1. Core Psychometric Evidence for the Personal-Reputation Scale

Indicator	Value

Cronbach's α	.82
Test–retest reliability (10 days, n = 25)	r = .80
Item–total correlations	r = .14 – .54 (p < .05)

Nine content experts confirmed face validity. Inter-factor correlations were substantial (r = .72 – .81) and split-half reliability (Spearman–Brown) equalled .78, attesting to satisfactory internal consistency and score stability.

Table 5 presents the Pearson correlations between each item and the total scale score, whereas Table 6 shows item–domain correlations. Table 7 summarises the intercorrelations among the three reputation domains.

Table 5. Pearson Correlations Between Item Scores and Total Scale Score

Item no.	**r**
1	.283
2	.394
3	.141
4	.392
5	.334
6	.413
7	.411
8	.423
9	.444
10	.347
11	.415
12	.427
13	.314
14	.366
15	.453
16	.428
17	.444
18	.479
19	.508
20	.525
21	.529
22	.544
23	.478
24	.454
25	.436
26	.480

Table 6. Pearson Correlations Between Items and Their Own Domain

Domain no.	Domain	No. items	Item no.	t	r
1	Personal-behaviour & reputation impact	12	1	5.189	.879
			2	7.983	
			3	7.364	
			4	7.470	
			5	6.388	
			6	8.429	
			7	7.441	
			8	8.510	
			9	8.423	
			10	6.907	
			11	8.410	
			12	8.862	
2	Professional performance & success	10	13	5.725	.868
			14	7.877	
			15	9.656	
			16	10.195	
			17	8.917	
			18	10.311	
			19	11.623	
			20	12.747	
			21	12.152	
			22	12.747	
3	Relations & interaction	4	23	9.712	.721
			24	8.972	
			25	9.280	
			26	10.798	

Table 7. Intercorrelation Matrix for the Personal-Reputation Scale Domains

	1 Difficulty Interpretation	**2 Work Readiness**	**3 Relations & Interaction**	**Total Score**
1 Difficulty Interpretation	1			
2 Work Readiness	.421	1		
3 Relations & Interaction	.463	.465	1	
Total Personal-Reputation	.809	.790	.721	1

Procedure / Data Analysis

Data were collected in lecture halls after ethical approval and informed consent. Completed questionnaires were coded and entered in IBM SPSS v.28. Analyses comprised descriptive statistics, a one-sample t test, a 2 × 4 factorial ANOVA, and Pearson's r ($\alpha = .05$). These methodological procedures ensured both internal consistency and external validity, enabling a reliable examination of the research hypotheses within the academic context of fine-arts education in Iraq. A full set of additional statistical tables is available in the Supplementary Materials.

Data Availability Statement

All anonymized data files, the variable codebook, SPSS syntax, and the Arabic and English versions of the questionnaire are freely accessible via the Open Science Framework (OSF) at the following view-only link: https://osf.io/h467z/?view_only=a1178d4b03d547a9ab4aec2d42d61bf7

Results

Descriptive Indicators and Normality Tests

To examine distribution characteristics, several descriptive statistics were computed, including the mean, standard deviation, median, mode, skewness, and kurtosis for the full sample (N = 400). Table 8 summarises descriptive indices for all study variables, and Figure 1 displays the empirical score distribution.

Table 8. Personal-Reputation Scale: Descriptive Indices

Statistic	**Value**
Mean	98.52
Median	100.00
Mode	100.00
SD	12.21
Skewness	-0.334
Kurtosis	-0.433
Range	58.00
Minimum	65.00
Maximum	123.00

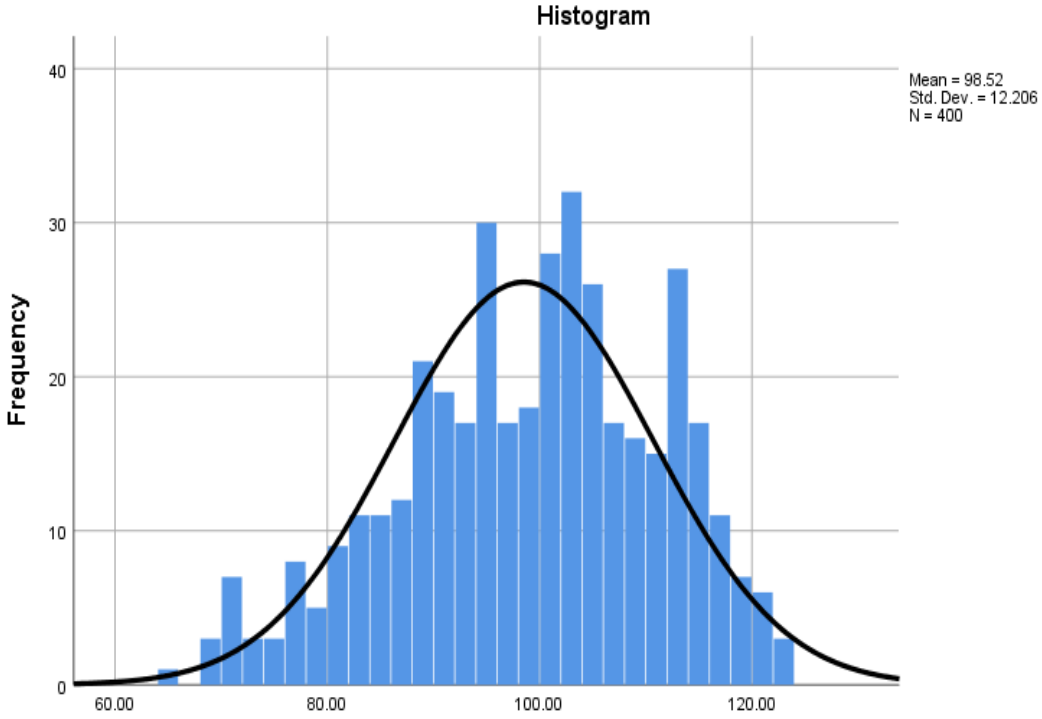

Figure 1. Normal Distribution Curve of Students' Scores on the Personal-Reputation Scale

The mean total score was 98.51 (SD = 12.20); the median and mode were 100, indicating approximate symmetry. Skewness (–0.334) and kurtosis (–0.433) both fell within the ±1 range that suggests normality (Gravetter & Wallnau, 2014; George & Mallery, 2010). The observed range (65–123) confirmed sufficient variability for parametric analyses.

Achievement of Research Objectives

To address the first research objective, which aimed to assess the overall level of personal reputation among university students, a one-sample t-test was conducted. The results indicated that the mean score on the personal-reputation scale (M = 98.52) was significantly higher than the theoretical average of 78 (t = 33.614, p < .05). This finding supports the Reputation Enhancement Theory proposed by Emler & Reicher (1990), which posits that individuals are motivated to build and maintain a positive reputation to ensure social acceptance and recognition. The result is also consistent with prior studies (e.g., Fang & Huan, 2020), which highlight the positive effect of personal reputation on academic self-efficacy and interpersonal engagement.

For the second objective, which focused on examining differences in personal reputation by gender and academic year, a two-way ANOVA was performed. The analysis revealed no statistically significant differences between males and females (F = 1.175, p = .279) or among students from different academic years (F = 1.988, p = .115). Additionally, there was no significant interaction effect between gender and academic year. These findings align with the core assumption of the Reputation Enhancement Theory (Emler, 1986; 1990), which suggests that reputation-driven behaviors are pervasive across demographic groups, especially in structured environments like universities. Prior research (e.g., Gotsi & Wilson, 2001; Fombrun, 1996) similarly emphasizes the universal drive to maintain reputation as a determinant of academic engagement and collaborative behavior.

Aim 1 – Overall level of personal reputation

Table 2 presents the one-sample t-test results. Students' mean score (M = 98.52) was significantly higher than the theoretical midpoint of 78, t(399) = 33.61, p < .001. This supports Reputation Enhancement Theory (Emler & Reicher, 1990) and aligns with prior findings (e.g., Fang & Huan, 2020).

Aim 2 – Differences by gender and study year

Table 3 summarises the 2 × 4 factorial ANOVA. No significant main effects of gender, F(1, 392) = 1.18, p = .279, or study year, F(3, 392) = 1.99, p = .115, emerged, nor was their interaction significant, F(3, 392) = 0.73, p = .534. Thus, personal-reputation scores were stable across demographic groups,

consistent with Reputation Enhancement Theory (Emler, 1986, 1990) and earlier empirical work on the universality of reputation-driven behaviours (Gotsi & Wilson, 2001; Fombrun, 1996).

Table 2. One-Sample t-Test for Personal-Reputation Mean versus Scale Midpoint (N = 400)

Variable	***M***	***SD***	***Midpoint***	***t (399)***	***p***
Personal reputation	98.52	12.21	78	33.61	< .001

Note. M = mean; SD = standard deviation

Table 3. Two-Way ANOVA of Personal-Reputation Scores by Gender and Study Year (N = 400)

Source	**SS**	**df**	**MS**	**F**	**p**
Gender	95.61	1	95.61	1.18	.279
Study Year	882.25	3	294.08	1.99	.115
Gender × Year	1.00	3	0.33	0.01	.912
Error	58,565.66	392	149.41		
Total	59,544.52	399			

Note. SS = sum of squares; MS = mean square. No effects reached the .05 significance level.

Additional item-level *t*-test results are provided in Table 4, confirming that every item discriminated significantly between high- and low-scoring groups.

Table 4. Independent-Samples t-Test for Personal-Reputation Scale Items

No.	**Upper Group Mean**	**SD**	**Lower Group Mean**	**SD**	**Calculated t-value**
1	3.9630	1.0759	3.2037	1.0744	5.189
2	4.4537	0.7284	3.4167	1.1367	7.983
3	4.5648	0.6736	3.7130	0.9958	7.364
4	4.6296	0.5734	3.8148	0.9778	7.470
5	4.5093	0.8145	3.6852	1.0647	6.388
6	4.7037	0.6154	3.7315	1.0286	8.429
7	4.3981	0.8081	3.3519	1.2176	7.441
8	4.1389	1.0181	2.9074	1.1068	8.510
9	3.9907	1.0980	2.6481	1.2404	8.423
10	3.7685	1.2650	2.5741	1.2767	6.907
11	4.2778	1.0031	2.9907	1.2342	8.410
12	4.2778	0.8184	3.0833	1.1367	8.862
13	4.2500	0.8217	3.4907	1.1064	5.725
14	4.4537	0.6611	3.6759	0.9554	7.877
15	4.6944	0.5375	3.5278	1.0273	9.656
16	4.6759	0.5439	3.5278	1.0363	10.195
17	4.3241	0.8947	3.0741	1.1496	8.917
18	4.4537	0.7780	3.1019	1.1186	10.311
19	4.3889	0.7082	2.9259	1.0997	11.623
20	4.6759	0.5265	3.2685	1.0195	12.747
21	4.5556	0.5692	3.1852	1.0244	12.152
22	4.4630	0.7541	2.8796	1.0476	12.747

23	4.2037	0.8835	2.8241	1.1827	9.712
24	3.7870	1.0682	2.4444	1.1302	8.972
25	4.1111	0.9505	2.7685	1.1650	9.280
26	4.3889	0.8184	3.0093	1.0456	10.798

Discussion

The present findings shed light on the pivotal role of personal reputation in the academic lives of fine-arts undergraduates at the University of Baghdad. Table 2 shows that the elevated mean score (M = 98.51, SD = 12.20) confirms students perceive themselves—and are likely perceived by peers—as behaviourally consistent, task-competent, and socially harmonious. Such reputational standing accords with Reputation Enhancement Theory, which proposes that repeated prosocial behaviours consolidate favourable judgements over time.

Table 3 further indicates that the absence of gender- or year-of-study differences means reputational norms are widely internalised across demographic boundaries. In this highly interactive studio environment, students evidently share a common standard for acceptable conduct and performance, yielding a homogeneous reputational climate.

Although the present analyses did not include a formal comparison across academic departments, the literature suggests that each artistic discipline may foster its own micro-culture of evaluative criteria (e.g., technical mastery in Music versus originality in Visual Arts). Future qualitative work should examine whether such disciplinary nuances modulate personal-reputation judgements.

Overall, the results position reputation as a social “currency” that regulates support, collaboration, and informal leadership within the college. Maintaining a strong reputation therefore appears to be both a personal objective and a collective norm that shapes day-to-day interactions among fine-arts students.

Limitations

This study is limited by its single-institution scope, reliance on self-report data, and cross-sectional design. Future multi-site or longitudinal studies using behavioural indicators (peer nominations, portfolio reviews) would strengthen causal inference and external validity.

Conclusion

Personal reputation functions as a durable asset that underpins academic cooperation and professional development among fine-arts students. Its consistency across gender and year highlights a shared cultural script, while discipline-specific nuances point to the contextual nature of reputation criteria. Institutions seeking to enhance student success should acknowledge reputation as both an outcome of individual effort and a collective mechanism that promotes cohesion.

Recommendations and Future Research

Recommendations

1. Integrate reputational feedback into studio critiques and performance reviews, emphasising constructive behaviours (preparation, collaboration, ethical conduct).
2. Establish reputation-building workshops that coach students on professional etiquette, punctuality, and peer support to foster a climate of mutual respect.
3. Monitor reputational dynamics informally (e.g., peer observation) to prevent the emergence of exclusionary cliques based on perceived status.
4. Encourage cross-disciplinary projects so that reputational strengths in one department can be recognised and emulated by others.

Suggestions for Future Research

10. Track reputation trajectories longitudinally from first to final year to identify critical periods of reputational consolidation.
11. Examine behavioural predictors of high reputation (e.g., participation rates, mentorship activities).

12. Compare reputation formation across creative vs. non-creative faculties to test for domain-specific effects.
13. Use experimental vignettes to manipulate reputational cues and measure their impact on peer selection, cooperation, and leadership emergence.
14. Investigate the role of digital portfolios and social media in shaping or signalling students' reputations in contemporary art education.
15. Future studies may consider conducting multiple regression analyses or additional correlation tests to explore other potential predictors of personal reputation, which were beyond the scope of the present study.

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