



Artistic Self-Perception: An Exploration Of Self-Objectification, Integrated Self-Criticism, And Self-Reassurance And Their Effect On Psychological Well-Being Between Amateur And Non-Dancers

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ABSTRACT

Self-objectification refers to the tendency to evaluate oneself based on external appearance. At the same time, integrated self-criticism involves internal negative self-evaluations, and self-reassurance reflects the capacity to comfort oneself during distress. This study examines the impact of these three variables on the psychological well-being of amateur and non-dancers. A total of 200 participants aged 20-35 were involved, including 100 amateur dancers and 100 non-dancers. The Self Objectification Beliefs and Behaviors Scale (Lindner & Tantleff-Dunn, 2017) was used to measure self-objectification, the Forms of Self-Criticizing/Attacking and Self-Reassuring Scale (Gilbert et al., 2004) assessed self-criticism and self-reassurance, and the Psychological Well-Being Scale (Ryff, 1995) evaluated various dimensions of well-being. Statistical analysis using Pearson's correlation revealed significant associations between self-objectification and psychological well-being, indicating that higher self-objectification is linked to lower well-being. Additionally, independent t-tests were conducted to compare amateur dancers and non-dancers on self-objectification, self-criticism, self-reassurance, and well-being, revealing that non-dancers reported higher overall well-being. Regression analysis further demonstrated a significant interaction effect of self-objectification, integrated self-criticism, and self-reassurance on psychological well-being, showing that

these factors collectively influence well-being differently in each group. This research offers a deeper understanding of the complex relationship between artistic self-perception and psychological health.

Keywords: self-objectification, integrated self-criticism, self-reassurance, Psychological Well-Being Scale, amateur dancers, non-dancers.

Artistic self-perception plays a significant role in shaping an individual's psychological well-being, particularly among amateur and non-dancers. This self-perception is influenced by key psychological constructs such as self-objectification, integrated self-criticism, and self-reassurance, each contributing uniquely to an individual's mental health. Self-objectification, a tendency to perceive oneself primarily through an externalized lens of appearance, is associated with increased anxiety, body dissatisfaction, and reduced cognitive functioning (Fredrickson & Roberts, 1997). This phenomenon is particularly prevalent in performance-based activities such as dance, where individuals frequently evaluate their bodies about aesthetic and technical standards (Tiggemann & Slater, 2014).

Conversely, integrated self-criticism, while sometimes serving as a motivational force, can lead to chronic self-doubt and psychological distress when internalized excessively (Shahar, 2013). Research indicates that individuals with heightened self-criticism are more susceptible to depressive symptoms and maladaptive coping mechanisms (Blatt, 2004; Gilbert, 2009). However, self-reassurance—defined as the ability to offer oneself kindness and understanding—acts as a protective factor against these negative outcomes (Neff, 2003). Self-reassurance fosters resilience and emotional stability, counterbalancing the detrimental effects of self-objectification and excessive self-criticism (Gilbert et al., 2014).

The interaction of these variables has profound implications for psychological well-being. Studies suggest that self-objectification is linked to lower self-esteem and higher body dissatisfaction, especially among women exposed to societal beauty ideals (Liss & Erchull, 2015). Carrotte and Anderson (2018) found that neuroticism and perfectionism are positively correlated with self-objectification, reinforcing the idea that personality traits influence the extent to which individuals internalize external judgments. In the context of dance, self-objectification can disrupt the flow of experiences, reducing engagement and enjoyment (Harrison & Fredrickson, 2003).

Furthermore, research has established that social media exposure exacerbates self-objectification, particularly through platforms emphasizing visual aesthetics (Hanna et al., 2017). Instagram usage, for instance, has been linked to increased self-surveillance and lower life satisfaction among young adults (Garcia et al., 2022). This aligns with findings that self-objectification mediates the relationship between media exposure and psychological distress (Slater & Tiggemann, 2015).

On the other hand, self-reassurance has been identified as a crucial factor in mitigating the adverse effects of self-objectification and self-criticism. Individuals with high levels of self-compassion report greater life satisfaction and lower stress levels (Neff & Germer, 2013). Sommers-Spijkerman et al. (2018) demonstrated that compassion-focused therapy effectively reduces self-criticism and enhances self-

reassurance, contributing to improved mental health outcomes. This underscores the therapeutic potential of interventions aimed at fostering self-kindness and reducing negative self-evaluations.

Overall, understanding the interplay between self-objectification, self-criticism, and self-reassurance is essential for promoting psychological well-being, particularly in artistic and performance-based domains. Addressing these factors through targeted interventions can help individuals develop healthier self-perceptions, ultimately enhancing their mental health and emotional resilience.

METHODOLOGY

AIM

To Study the effects of self-objectification, integrated self-criticism, and self-reassurance on the psychological well-being of amateur and non-dancers.

OBJECTIVES

1. To examine the level of self-objectification among amateur and non-dancers
2. To assess the role of integrated self-criticism in the psychological well-being of amateur and non-dancers.
3. To explore the relationship between self-objectification and psychological well-being in amateur and non-dancers.
4. To compare the differences in Artistic Self-Perception and its components (self-objectification, integrated self-criticism, and self-reassurance) between amateur and non-dancers.
5. To identify the combined impact of self-objectification, integrated self-criticism, and self-reassurance on psychological well-being in the specified population.

HYPOTHESIS

H1: There will be a significant correlation between self-objectification and psychological well-being in both amateur dancers and non-dancers.

H2: There will be a significant difference in self-objectification levels between amateur dancers and non-dancers.

H3: There will be a significant difference in psychological well-being associated with levels of self-reassurance between amateur dancers and non-dancers.

H4: There will be a significant difference in the components of artistic self-perception (self-objectification, integrated self-criticism, and self-reassurance) between amateur dancers.

H5: There will be a significant interaction effect of self-objectification, integrated self-criticism, and self-reassurance on psychological well-being between amateur dancers and non-dancers, indicating that these factors collectively influence psychological well-being differently in each group.

POPULATION

The population for this study includes individuals aged 20 to 35, specifically focusing on two groups:

- Amateur dancers: Individuals who engage in dance as a hobby or part-time activity but are not professional dancers.
- Non-dancers: Individuals who do not engage in dance as a regular activity.

SAMPLE

Sample Size: The study will include 200 participants, with 100 amateur dancers and 100 non-dancers.

Sampling Technique: The study will use purposive sampling to select participants who meet the inclusion criteria. This technique is appropriate for targeting specific characteristics relevant to the research objectives.

INCLUSION CRITERIA

- Individuals aged between 20 to 35 years (young adulthood) are included. [According to APA].
- Participants who identify as amateur dancers (engaging in dance at least twice a week) or non-dancers (no regular engagement in dance activities).
- Participants who are willing to provide informed consent for participation in the study.

EXCLUSION CRITERIA

- Professional dancers (those earning their livelihood through dance).
- Individuals with diagnosed psychological disorders that might affect their responses.
- Participants who have recently undergone significant life changes that could influence their psychological well-being (e.g., recent bereavement, job loss).

TOOLS

Self-Objectification Beliefs and Behaviors Scale (SOBBS) The SOBBS (Lindner & Tantleff-Dunn, 2017) assesses self-objectification with 14 items scored on a 5-point Likert scale. Higher scores reflect stronger self-objectification tendencies, categorized as low (14–32), moderate (33–51), or high (52–70). The scale demonstrates high internal consistency ($\alpha = 0.91$) and construct validity.

Forms of Self-Criticizing/Attacking and Self-Reassuring Scale (FSCRS) The FSCRS (Gilbert et al., 2004) measures self-criticism and self-reassurance using 22 items on a 5-point Likert scale. Higher scores indicate more self-attack or self-support. The subscales show strong reliability, with Cronbach's alphas of 0.90 and 0.86 for inadequate and disliked selves, respectively.

Psychological Well-Being Scale (18-item version) The 18-item Psychological Well-Being Scale (Ryff, 1989) evaluates six dimensions of well-being: environmental mastery, self-acceptance, positive relations, autonomy, purpose in life, and personal growth. Higher scores reflect better well-being. The scale shows good reliability ($\alpha = 0.70\text{--}0.90$) and strong validity.

STATISTICAL TECHNIQUES

Statistical analysis was done using IBM SPSS 25 Statistics for Windows Version. Descriptive statistics such as mean, frequency, percentage, and standard deviation were used. An Independent sample t-test is used to find the mean difference between the two groups. Pearson correlation is used for finding the relation between the variables and Regression analysis is used to examine the predictive power of self-objectification, self-criticism & self-reassurance on psychological well-being.

ETHICAL CONSIDERATION

- Before a participant can participate in a study, proper consent must be gained from them.
- All personal sociodemographic information is held in strict confidence and used exclusively for academic purposes.
- No participant is compelled to provide incorrect information that benefits the study.
- Plagiarism from other research studies and articles is avoided, and citations and references are properly noted.

RESULTS AND DISCUSSION

This chapter consists of the results of the data analysis derived from the data collected from the sample and a discussion about the research and its findings.

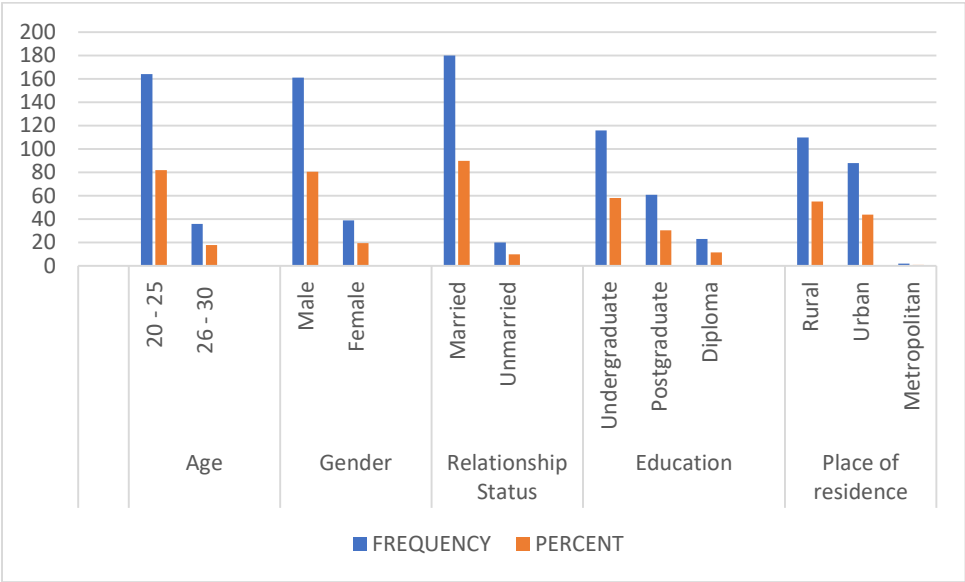


Figure 1 Graphical representation of socio-demographic details of the participants.

Table 4.1 Describes the mean and standard deviation of self-objectification, self-criticism & self-reassurance, and psychological well-being.

VARIABLE	N	MEAN	SD
Self-objectification	200	37.73	9.558
Self-criticism & Self-reassurance	200	42.33	84.98
Psychological Well-Being 200		12.885	11.704

Table 4.1 presents the mean and standard deviation for three variables among 200 participants. Self-objectification shows moderate variability ($M = 37.73$, $SD = 9.558$), while self-criticism and self-reassurance exhibit a wide range ($M = 42.33$, $SD = 84.98$), indicating diverse experiences. Psychological well-being varies significantly ($M = 12.885$, $SD = 11.704$), reflecting differences in mental health. These findings highlight the complexity of self-perception and psychological well-being in the sample.

Table 4.2 shows the difference between (Independent sample t-test) amateur and non-dancers.

VARIABLE	N	MEAN	t	F	Sig (2-tailed)
Self-objectification	100	38.12	.576	2.531	.113
	100	37.34	.576		
Self-criticism &	100	44.42	2.319	3.437	.065
Self-reassurance	100	40.24	2.319		
Psychological	100	83.56	-1.718	7.452	.007
Well-Being	100	86.39	-1.718		

Table 4.2 compares amateur dancers and non-dancers across three variables in a sample of 200 participants. While self-objectification and self-criticism show no significant differences, amateur dancers exhibit slightly higher self-criticism ($M = 44.42$) than non-dancers ($M = 40.24$). However, psychological well-being is significantly higher in non-dancers ($M = 86.39$) than in amateur dancers ($M = 83.56$, $p = 0.007$). These results highlight differences in self-perception and mental health, with non-dancers reporting better psychological well-being.

Table 4.3 shows the correlation between self-objectification, self-criticism & self-reassurance, and psychological well-being.

	Self objectification	- Psychological wellbeing	Self-criticism and Self- reassurance
Self-objectification	1	- 0.218**	0.315
Psychological well-being	-0.218**	1	-0.048
Self-criticism and Self- reassurance	0.135	-0.048	1

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

**, Correlation is significant at the 0.01 level (2-tailed).

Table 4.3 shows a significant negative correlation between self-objectification and psychological well-being (-0.218, $p < 0.01$), indicating that higher self-objectification lowers well-being. While self-objectification positively correlates with self-criticism and self-reassurance (0.315), this relationship is not significant. Psychological well-being and self-criticism/self-reassurance show no significant correlation, emphasizing the adverse effects of self-objectification on mental health.

Table 4.4 shows the regression analysis of self-objectification, self-criticism & self-reassurance, and psychological well-being.

Model	R	R-SQUARE
1	.219	0.48

Model	Variable	B	Beta t	Sig.
1	Self-objectification	95.665	28.859	.000

Self-criticism &				
Self-reassurance	-.264	-.216	-3.071	.002
Psychological				
Well-being	-0.17	-.019	-.272	.786

Dependent variable: Psychological well-being, Predictors: (Dependent variable), Self-objectification, Self-Criticism and Self-reassurance.

Table 4.4 reveals that self-objectification significantly impacts psychological well-being ($B = 95.665$, $p < 0.001$), while self-criticism negatively affects it ($B = -0.264$, $p = 0.002$). The model explains 4.8% of the variance ($R^2 = 0.48$), emphasizing the strong influence of self-objectification and self-criticism on well-being. Psychological well-being itself does not significantly predict outcomes, highlighting the need to address self-perception factors.

The study explores the relationship between self-objectification, self-criticism, and psychological well-being, revealing that young adults, particularly amateur dancers, experience higher self-objectification and lower well-being due to societal and competitive pressures (Tiggemann & Slater, 2014; Pritchard et al., 2020). Self-objectification significantly correlates with body dissatisfaction and anxiety (Grabe et al., 2008; Tylka, 2011), while self-criticism negatively impacts mental health (Neff, 2003; Shafran et al., 2002). Non-dancers reported better psychological well-being, suggesting that dance environments may intensify self-surveillance and comparison (Raval et al., 2019). Regression analysis confirmed self-objectification as a strong predictor of well-being ($B = 95.665$, $p < 0.001$), while self-criticism showed a negative effect ($B = -0.264$, $p = 0.002$) (MacBeth & Gumley, 2012). Social media amplifies self-objectification, reinforcing negative self-perception cycles (Perloff, 2014; Calogero et al., 2009). Findings highlight the need for targeted interventions promoting self-compassion and body positivity to improve psychological well-being (Seligman, 2011; Neff & Germer, 2013). Future research should explore longitudinal relationships and the role of cultural influences (Wood et al., 2010).

CONCLUSION

- There is no significant difference in self-objectification levels between amateur and non-dancers.
- There is a significant negative correlation between self-objectification and psychological well-being, indicating that higher self-objectification is associated with lower psychological well-being.
- There is no significant correlation between self-criticism and self-reassurance with psychological well-being.
- There is no significant difference in self-objectification and integrated self-criticism and self-reassurance between amateur and non-dancers.
- There is a significant difference in psychological well-being between amateur and non-dancers, indicating that non-dancers report higher levels of psychological well-being compared to amateur dancers.
- There is a significant interaction effect of self-objectification, integrated self-criticism, and self-reassurance on psychological well-being between amateur dancers and non-dancers, indicating that these factors collectively influence psychological well-being differently in each group.

SUGGESTIONS FOR FUTURE RESEARCH

- Future research should use longitudinal designs to explore the causal links between self-objectification, self-criticism, and psychological well-being. Expanding demographic diversity and examining social media and cultural influences can enhance findings. Studying interventions like mindfulness and body positivity programs may help reduce self-objectification and self-criticism. Additionally, investigating coping strategies and social support can provide deeper insights into mental health outcomes.

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