

**Individual Differences and the Psychology of Film
Preferences**

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Abstract

A wealth of research has highlighted the importance of understanding individual differences in the uses and effects of the mass media. However, significantly less attention has been paid to the role of individual differences in the area of film use and preferences. This thesis sought to provide more insight into the area of movie consumption, whilst investigating the links between individual differences, movie-watching motives and film preferences. The thesis also sought to amalgamate some of the more common methods of analysing individual differences with a new measure, namely the Uses of Film Inventory, a self-report questionnaire which was designed to assess individual's choices for specific genres of films. The investigation aimed to make a contribution to research in two areas. The first was within the field of individual differences research, by providing a more methodical understanding of how film preferences can be accounted for as a function of important psychological needs. The second is within the applied field of media psychology, by providing researchers with an understanding of both the uses and effects of the mass media, as well as interpretative methods in understanding consumer behaviour in film.

The theoretical chapter comprised of a thorough literature review of the theoretical and methodological foundations to the scientific understanding of the psychological determinants of individual differences in film preferences. The experimental chapters explored several possibilities in which established personality traits and movie-watching motives may be linked to preferences for a variety of film genres.

Overall, it was concluded that when all of the psychological measures were considered, a number of variables could account for the role in predicting movie preferences. Thus, taken as a whole, this thesis demonstrates that a number of personality variables and movie-watching motives can, to some degree, predict film preferences. However, it must also be acknowledged that although these variables are an important factor in predicting consumer choice in film, other factors must be essential. Thus, further research is essential to answer the outstanding questions generated by this relatively new field of research.

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CHAPTER 1: Introduction and Organisation

Introduction

There is continuing debate as to the structure of both theories of personality and of film preference, and the thesis sought to investigate the two together. The area of media use and preference is little researched and has so far produced inconclusive data (Finn, 1997). Thus, the thesis sought to explore the relationship of established measures of individual differences with different dimensions of film preferences, specifically, why and how individuals choose to consume films. The direct links between several individual differences and film preferences were therefore investigated. The measurement of movie-watching motives, namely the Uses of Films Inventory (UFI; Chamorro-Premuzic, 2009), was also used in the hope to enhance the predictive power of individual differences.

Practical applications of any personality theory are sought-after, especially in the media. Moreover, the media plays a big part in people's lives, and for that reason, it is surprising that there is a general lack of research into the psychology of movie consumption. The selection and use of the mass media has become (particularly in Western cultures) a fundamental element of most individuals' social environment (Robinson, 1981). Despite the widespread popularity of movies however, there are clear individual differences in movie preference and choices, which most people will have experienced firsthand.

Understanding individual differences in other media types have been comparatively researched more frequently. For example, preference for and emotional use of music,

has been found to relate to personality traits (Chamorro-Premuzic, Fagan & Furnham, 2010), as have art preferences (Zuckerman, 2006), television viewing and even television remote control use (Weaver, 2000). Nonetheless, research on preference for movies and movie-watching motives is rare.

Accordingly, many questions remain, particularly regarding the relationship between individual differences and different uses of film in everyday life, specifically, whether different people watch movies in different or similar ways and why they may choose to do so (Kerrigan, 2010). The questions of why and how people experience films in everyday life is an important one given that film is an ever-present aspect of all human cultures and has been associated with broad psychological functions. The study of how and why individuals consume the movies they watch through the application of personality theory would therefore seem a plausible field of research. For example, if individuals scoring high on the Openness to experience dimension have a propensity to prefer novel/complex films over feel-good/less complex films, one may expect them to watch films in intellectual rather than emotional ways, thus implying higher levels of cognitive processing. These differences may be noticeable in preferences for artistic/foreign movies, as their complexities are more likely to suit those who seek intellectually stimulating experiences. Extraverts, on the other hand, may consume movies to increase their arousal, or to achieve specific emotional states (Greenwood, 2008). More specifically, individuals high in Extraversion may be expected to watch films more for hedonic purposes as they are generally more likely (than individuals low in Extraversion) to experience intense positive emotions. Accordingly, the associations between individual difference variables, different dimensions of movie-watching motives and film preferences will be investigated in the hope that personality

and film use motives may partly determine why individuals consume the movies they do. Moreover, the identified psychological film motives are expected to play a greater role in understanding specific movie choices over personality inventories. Although personality predicts film preferences, personality inventories were not designed for that purpose – personality traits are descriptors of much wider individual differences than of specific movie choice. In addition, theories of motivation suggest that personality affects behaviour via specific goals or motives (Diefendorr et al, 2010), leading to the question of what specific motives can be satisfied by watching movies.

The aim of the thesis was to provide more insight into the area of movie consumption, whilst investigating the links between individual differences, movie-watching motives and film preferences. The thesis sought to amalgamate some of the more common methods of analysing individual differences with a new measure, namely the Uses of Film Inventory (UFI; Chamorro-Premuzic, 2010), a self-report questionnaire which was specifically designed for this thesis in order to assess individual's choices for specific genres of films.

Organisation of the thesis

This thesis is organised into one theoretical chapter, four empirical chapters and a discussion and conclusions chapter.

The theoretical chapter comprises a thorough literature review of the theoretical and methodological foundations to the scientific understanding of the psychological determinants of individual differences in film preferences.

The first experimental chapter sought to examine the relationship between movie-watching motives and film preference. Both the Uses of Films Inventory and film preferences were tested for their validity as it was the first time both measures were used in an experimental study.

The second experimental chapter sought to investigate the extent to which the consideration of The Big Five personality traits exhibited by movie consumers influence the content selections they make across a variety of film genres. The first study examined the relationship between the uses of film and the Big Five personality traits. The second experiment sought to investigate the relationship of the uses of film and the Big Five personality traits with preferences for Arty and Horror movies. Additionally, the investigation sought to explore these potential links between romantic partners.

The third experimental chapter examined the links between film preferences, personality and movie-watching motives. The first study examined the relationship of the uses of film, Openness, Need For Cognition and Core Self Evaluation with film

preferences for Arty and Mainstream movies. The second study examined the relationship of the uses of film, Openness, Neuroticism and Aggression with preferences for Action, Drama and Horror movies. The third study sought to examine the relationship of the uses of film, Openness, Emotional Intelligence, Life Satisfaction, Aggression, Need For Cognition and Conformity with preferences for Action, Arty, Horror, Mainstream and Sci-Fi movies.

The fourth experimental chapter as well, sought to investigate the relationship between personality, movie-watching motives and film preferences. The final study sought to examine the relationship of the uses of film, the Big Five, Sensation Seeking, Aggression, Self-rated IQ and Creativity, and Sex Roles with preferences for Action, Arty, Horror, Mainstream and Sci-Fi movies.

Each experimental chapter is followed by a general discussion. The final chapter of the thesis provided an overall conclusion and summary of the research. Furthermore, the limitations and implications of the research contained within the theses were considered.

CHAPTER 2: Literature Review

Film Preferences

The application of individual differences has been recognized as key to understanding both the uses and effects of the mass media (Kerrigan, 2010; Weaver, 1991). Accordingly, investigations have consistently focused on the relationship between personality characteristics and mass media use, and recent research suggests that media usage and preferences are influenced by a wide range of demographic, social and psychological variables (e.g. Kraaykamp & van Eijck, 2005; Nabi, Finnerty, Domschke & Hull, 2006; Sargent, Zillmann & Weaver, 1998).

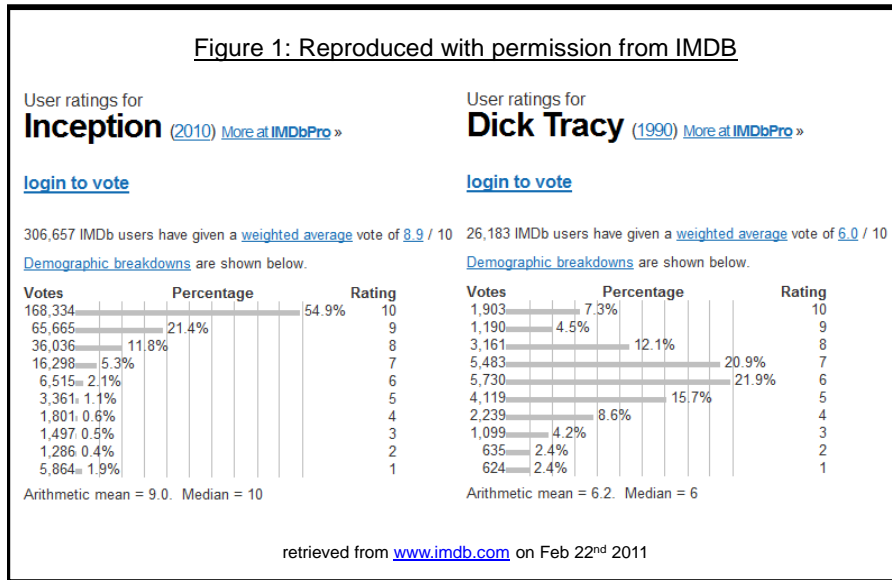
The film industry is a mixture of commerce and culture, business and art, of which we all have access to and can relate to in some ways or another. Hence, this media type could qualify as having predominant importance to our society, providing us with glimpses into worlds and lives we ordinarily do not have access to (Anderson & Iannaco, 2010).

It is evident that the film industry is an important media type, generating extensive economic rewards and important cultural beliefs. For instance, in 2008, the US motion picture industry generated \$15.7 billion in public revenues in the United States. Additionally, just one day of on-location shooting delivers on average \$225,000 to the local economy. In 2010, worldwide box office revenues exceeded \$30 billion (IHS Screen Digest) and over 80% of the US population watched videos over the internet, bringing a total number of videos watched online to a record 20 billion per year. Pay-monthly rentals, which offer a wide range of movies online are also growing rapidly.

For example, Netflix, a service which allows subscribers to stream movies online for a fixed monthly fee (around \$8), counts over 20 million members in the US and Canada, and Amazon-owned Lovefilm provides a similar service to 1.5 million members in the UK and Europe.

Irrespective of movies being hugely popular around the globe, there are apparent individual differences in film preferences and motives. Open databases, such as the International Movie Data Basis (IMBD), provide convincing evidence for the multiplicity of opinions a movie can generate. For instance, preference ratings for “Dick Tracy” by 26,183 viewers produce an average rating of 6/10 and are normally distributed, but even top-rated movies, such as Inception (the 8th most-highly rated movie of all times), polarize opinions (see figure 1). While over half of the voters in a sample of over 300,000 gave it a rating of 10, there were almost 6,000 people who gave it a rating of 1. Therefore, one reviewer deemed Inception "a cinematic experience so audacious, so incredible, and in the end so gratifying, that it will remain a benchmark for many filmmakers in years to come", whilst others thought it was "a 'fake thinking person's' movie", or a "pretentious, incomprehensible piece of garbage".

Figure 1: Reproduced with permission from IMDB



The enhancement in digital movie consumption allows for movie providers to indentify individual film preferences and develop formulae, or “algorithms” to make film recommendations to individual users based on their specific profile of preferences. Two examples of this are Amazon (owner of IMDB) and E-bay, who use individual-level data on past choices to recommend items with similar characteristics. For instance, if you purchase a Brad Pitt film you will be recommended other films with the same actor; if you buy a movie on WWII you will be recommended other war movies, etc. Although recommendations may be based on a wide range of variables, the underlying logic is based on two basic principles: (1) identifying similarities between a chosen and other (not yet chosen) movies; (2) recommending similar movies to similar consumers. The first step may be determined a priori - for example, by using pre-defined product categories, such as genre, actor, director, etc, to profile movies - or ad hoc, by analyzing the choices of other consumers (who have made similar choices).

For example, if people who ordered Brad Pitt films have also ordered Leonardo DiCaprio films, the engine will recommend Pitt films to anyone who orders a DiCaprio

film, and so on. Thus, recommendation engines act like a friend who is conscious of our choices and other people's choices and translates knowledge of our film choices into recommendations of allegedly similar movies: "if you liked x film you should check out y because x and y are similar", or "if you liked x film you should check out y because other people who liked x tended to also like y" (which makes x and y similar). The main limitation, on the other hand, is that even if we dislike some of the movies we order, the system will still assume that we liked them and recommend similar movies to our friends and ourselves. This problem is parallel to the issue of text-based behavioural targeting (commonly used by Gmail and Facebook), where a product or brand is assumed to be liked just because it is mentioned (and detected) in an e-mail text, even if the reasons for mentioning it may in fact be completely unrelated to the level of preference. What's more, because recommendation engines can only "learn" from our past behaviours, they cannot generate truly novel recommendations, making any recommendation as good (or bad) as our previous choices.

Although there is an extensive amount of available data, and there are evident benefits of profiling consumer preferences, understanding the key drivers of individual differences in movie preferences is an underdeveloped area of investigation. However, if individual differences in film preference reflect any meaningful characteristics of an individual's psychological profile, psychologists should be able to predict and explain a person's movie preferences and choices. Furthermore, a key limitation lies in the methods which are used in researching film choice and consumption (Kerrigan, 2010). The most popular process of investigating consumer selection of films, are looking at box office data, budget, cast, critical reviews and award nominations and successes in assessing consumer choice. However, what is missing is a concern with choices expressed by consumers and a more holistic evaluation of film consumptions outside

of the cinema setting (Kerrigan, 2010). Likewise, Wierenga (2006, p. 674) stated that the consumer “is-after all- the ultimate destination of the motion picture value chain... [and] more insight is necessary in consumer behaviour with respect to the movies”.

Uses and Gratifications

One influential tradition in media research is referred to as ‘Uses and Gratifications’ which arose originally in the 1940s (Herzog, 1944). The uses and gratifications perspective proposes that, not only do we utilize media to meet various social and psychological needs, but motives for using media may well mediate media effects (e.g., Haridakis, 2002). Thus, the media may provide a niche for those who are interested in keeping up with what is going on around them. Essentially, they may seek out gratification (GS) by surveying or monitoring the environment through exposure to the mass media. In particular, individual differences, i.e. personality factors, may influence individuals’ needs, which, in turn, would influence individuals’ need for gratification.

Since the uses and gratifications tradition went through a revival in the 1970s and 1980s (Katz, Blumler, Gurevitch, 1974), investigations have increasingly focused on demonstrating the relationship between basic personality traits and mass media use. Nonetheless, Daly (1987) stated that “communication research emphasising personality has had no obvious structure or ‘master plan’ associated with it” (p. 31). Instead, a great deal of research relating to personal needs has been stimulated by a narrow focus on social deficits, which has guided uses and gratifications (Herzog, 1944). For example, uncovering the links between media gratifications and forms of social isolation has been a habitual topic of study (Austin, 1985; Canary & Spitzberg,

1993; Finn & Gorr, 1988; Perloff, Quarles & Drutz, 1983; Rubin, Perse & Powell, 1985, Perse & Rubin, 1990). Studies in this area allowed for a more realistic assessment of the mass media's inadequate ability to relieve feelings of chronic loneliness, but no wider perspective on personality and media use. In comparison, few empirical studies (Conway & Rubin, 1991; Donohew, Palmgreen & Rayburn, 1987; Finn, 1992; Weaver, 1991) have researched the social and psychological origins "which lead to differential patterns of media exposure" (Katz et al., 1974, p. 20).

Blumler and Katz (1974) proposed that the audience's needs have social and psychological origins, which generate certain expectations about the mass media, leading to differential patterns of media exposure. This results in both the gratification of needs and in other (often unintended) consequences. Working within the Uses and Gratifications paradigm, Rosengren (1974) argued that a viewer's personality characteristics have an impact on media selection, use and consequence. In line, Rosengren proposed that individual differences should be incorporated into Uses and Gratifications research, proclaiming it as "almost self evident" (p. 273). Audience personality is consequently argued to have an influential role in determining the various stages of media selection, uses and consequences. In addition, Palmgreen, Wenner and Rosengren (1985) argued that personality characteristics must be conceptualized within "close causal proximity" of any media uses and gratifications model. Likewise, Wober (1986, p.206) called for personality traits to be included in media research, declaring that "adequate, let alone, full understanding of how individuals interact with mass media will not be reached without a good account of those individuals attributes". Yet, despite the evident theoretical importance of individual differences as an antecedent to media preferences and media use, "much

discourse around film consumption treats consumers of film as one-dimensional” (Kerrigan, 2010, p. 104).

Understanding individual differences in other media types

Although research on film preferences and movie-watching motives is rare, a great deal of researchers have shown, over the last decades, an interest in people’s music preferences as an individual difference variable that relates to personality traits (Cattell & Anderson, 1953; Dollinger, 1993; Little & Zuckerman, 1986; McCown, Keiser, Mulhearn, & Williamson, 1997; Robinson, Weaver, & Zillmann, 1996). For instance, some support has been found for the notion that people prefer listening to music that reflects specific personality characteristics (Rentfrow & Gosling, 2003; Schwartz & Fouts, 2003). For instance, preferences for “reflective and complex” music (defined by classical, jazz, blues, and folk genres) are positively associated with openness to experience, verbal ability, and liberal political orientation and negatively related to social dominance; preferences for “upbeat and conventional” music (defined by pop, country, Christian, and film genres) are positively related to extraversion, agreeableness, conscientiousness, and political conservatism and negatively related to verbal ability (e.g., Delsing, ter Bogt, Engels, & Meeus, 2008; Rentfrow & Gosling, 2003; Rentfrow & McDonald, 2009).

Cattell was among the first to theorize about how music could contribute to understanding personality. He believed that preferences for certain types of music reveal important information about unconscious aspects of personality that is overlooked by most personality inventories (Cattell & Anderson, 1953a, 1953b; Cattell & Saunders, 1954; Kemp, 1996). Accordingly, Cattell and Anderson (1953a) created

the I.P.A.T. Music Preference Test, a personality inventory comprising 120 classical and jazz music passages in which respondents indicate how much they like each musical item. Using factor analysis, Cattell and Saunders (1954) identified 12 music-preference factors and interpreted each one as an unconscious reflection of specific personality characteristics (e.g., surgency, warmth, conservatism). Whereas Cattell believed that music preferences provide a window into the unconscious, most researchers have regarded music preferences as a manifestation of more explicit personality traits. For example, sensation seeking appears to be positively related to preferences for rock, heavy metal, and punk music and negatively related to preferences for sound tracks and religious music (Little & Zuckerman, 1986). In addition, Extraversion and Psychoticism have been shown to predict preferences for music with exaggerated bass, such as rap and dance music (McCown et al., 1997).

The uses and gratification approach (Rosengren, Wenner, & Palmgreen, 1985) has served as a general theoretical framework for explaining associations between personality factors and music preferences. This approach has focused on the motives for individuals' music consumption and stresses individual choice and how 'people intentionally participate and select media messages from communication alternatives. . . what people do with the media, instead of what the media do to people' (Rubin, 1994, p 421). From this line of research, it has been shown that people prefer particular kinds of music because they have particular personality characteristics that the music satisfies (Arnett, 1995; Arnett, Larson, & Offer, 1995; Gantz, Gartenberg, Pearson, & Schiller, 1978; Larson, 1995). For example extraverts, who generally enjoy socialising and like spending time with others, tend to enjoy music that facilitates social interactions with peers (e.g. party music). Similarly, individuals high on Openness to

Experience, who have a desire for ‘variety, intellectual stimulation and aesthetic experiences’ (Costa & McCrae, 1988, p 261), may prefer relatively ‘difficult’ or obscure types of music. The music people choose may also serve to gratify physiologically based needs. According to the model of optimal stimulation (Eysenck, 1990; Zuckerman, 1979), people tend to choose the type of music that moves them toward their optimal arousal level. For example extraverts are considered to be on the low level of the cortical arousal scale and tend to choose the types of music which have the property to raise that level. Introverts, however, who are normally highly aroused, tend to avoid overstimulation by choosing less stimulating music (Daoussis & McKelvie, 1986).

Although adolescents generally share a fascination for music, adolescents differ in their preferences for musical styles. Social factors such as ethnicity, social class (e.g. Frith, 1981; Gans, 1974), youth cultures, as well as individual factors (e.g. personality, physiological arousal, social identity) have been implied to account for the heterogeneity of adolescents’ music preferences (Rentfrow & Gosling, 2003; Zillman & Gan, 1997). One line of research has focused on the role of personality traits in the determination of adolescents’ musical taste (e.g. Dollinger, 1993; Little & Zuckerman, 1986; McCown et al., 1997; Pearson & Dollinger, 2002; Robinson et al., 1996). One of the most comprehensive studies to date in this respect is Rentfrow and Gosling’s (2003) investigation, in which the authors first determined the major dimensions of music preferences by means of exploratory and confirmatory factor analysis (CFA), and subsequently examined the associations of these dimensions with the well-established Big-Five personality factors. Four music-preference dimensions that were highly consistent across samples and time emerged from their analyses: The Reflective

and Complex dimension, which was defined by the genres blues, jazz, classical and folk music; The Intense and Rebellious dimension, which was defined by Rock, alternative and heavy metal music; The Upbeat and Conventional dimension, which was defined by country, sound track, religious and pop music; The Energetic and Rhythmic dimension, which was defined by rap/hip-hop, soul/funk and electronical/dance music.

Rentfrow and Gosling (2003) found both the Reflective and Complex and the Intense and Rebellious dimensions to be positively related to Openness to Experience. The Upbeat and Conventional dimension was found to be positively related to Extraversion, Agreeableness and Conscientiousness, and negatively to Openness to Experience. The Energetic and Rhythmic dimension was positively related to Extraversion and Agreeableness. No substantial correlations were found between the music-preference dimensions and Emotional Stability.

In an attempt to extend on the works of Rentfrow Gosling (2003), Desling et al (2008) carried out an investigation examining the structure of Dutch adolescents' music preferences, the stability of music preferences and the relations between Big Five personality traits and (changes in) music preferences. Exploratory and confirmatory factor analyses of music-preference data from adolescents aged between 12-19 revealed four clearly interpretable music-preferences and personality at three follow-up measurements, In addition to being relatively stable over 1, 2 and 3-year intervals, music preferences were found to be consistently related to personality characteristics, confirming prior research in the United States. Furthermore, personality characteristics were also found to predict changes in music preferences over a 3-year interval.

In addition to music preferences, TV preferences, book reading and outdoor cultural participation have been investigated. Being more of one's own choice than e.g. vocational interests, reading interests are likely to reflect a person's psychological needs rather than structural socio-economic constraints (Tirre & Dixit, 1995). For similar reasons, personality can also be expected to affect outdoor cultural behaviour (e.g. visiting museums, attending concerts). Such behaviour may be considered as unmediated participation in culture, where individuals will be looking for specific uses and gratifications as well. According to information processing theory (e.g. Berlyne, 1971; Ganzeboom, 1982; Kraaykamp & Dijkstra, 1999), the satisfaction people derive from reading books, visiting museums, or attending concerts, depends on their optimal, or preferred, arousal levels. Such cultural products differ in their complexity. The level of complexity one prefers is thought to be affected by an individual's information processing capacity or extraversion (Ganzeboom, 1982). But it is not only directly linked to our cognitive or affective orientations toward the mass media, as it can also reflect individuals' preferences for and responses to physiological stimulation (Zuckerman, 1991). Personality is therefore relevant for understanding individuals' appreciation of the arts.

In a study carried out by Kraaykamp and van Eijck (2005), the impact of the Big Five personality traits on media preferences (TV programs) and cultural participation (book reading and attending museums and concerts) were examined. It was found that Openness to Experience had a positive effect on 9 out of 12 indicators of TV preferences, book reading, and outdoor arts attendance. Thus, it could be concluded that Openness clearly encourages an interest in complex and exciting recreational practices. Furthermore, Conscientiousness and friendliness tended to have negative

effects on activities that were either difficult or unconventional, whereas emotional stability negatively influenced more predictable means of escape from everyday life.

Personality and the Media

Personality characteristics are conceptualized as a series of attitudes, beliefs and values which guide our cognitive/affective interactions with the social environment (Chamorro-Premuzic, 2007). Therefore, providing that the selection and use of the mass media has become (particularly in Western cultures) a fundamental element of most individuals' social environment (Robinson, 1981), it can be implied that personality should be directly linked to our cognitive/affective orientation toward the mass media (Weaver, 1991; Kraaykamp & Eijck, 2005). Moreover, personality characteristics also reflect one's preferences for, and responses to, physiological stimulation (Zuckerman, 1991). Given that the mass media provides a wide range of stimuli capable of influencing the quality and level of one's physiological state, personality traits may be directly related to our physiological orientation toward the mass media.

In order to serve as useful predictors of media selection and perception, personality traits must be organised into a set number of categories. Thus, a robust operationalization of personality traits is necessary. The first wave of studies into personality and media preferences were based on Eysenck's personality theory. According to this theory, the three main personality factors are Extraversion, Neuroticism, and Psychoticism (Eysenck & Eysenck, 1985). Eysenck's model is based on the hierarchical organization of traits. These point to relatively consistent and regular patterns of acting and reacting that concurrently characterize individuals,

setting them apart from others (McCrae & Costa, 1999). Other research (e.g. Weaver, 1998; Zuckerman, Kuhlman & Camac, 1988) provides extensive validation of H. Eysenck's integrated model and has further clarified the definition of each of the three personality types.

For example, personality is linked to individual differences in television remote control use (Weaver et al., 1996) and internet usage motives (Aniel & Sargent, 2004). Weaver et al (1996) explored the links between the gratifications derived from remote control device (RCD) use and the three primary dimensions of personality - Psychoticism, Extraversion, and Neuroticism. Findings highlighted significant differences in RCD perceptions as a result of personality type. Respondents reporting a Neuroticism personality type endorsed use of the RCD to avoid both commercial and program content more strongly than their Psychoticism or Extraversion personality type counterparts. Additionally, respondents in the Psychoticism personality type group, compared to those in the Extraversion group, reported greater use of the RCD to annoy and tease co-viewers.

Results from Aniel from Srgent's (2004) study on individual differences in internet usage motives suggest a pattern of differences between each of the Eysenckian personality dimensions and internet usage motives. Those reporting a Neuroticism personality type reported using the Internet to feel a sense of 'belonging', whilst Extraverts rejected the communal aspects of the Internet. On the other hand, Extraverted individuals made more instrumental and goal-orientated use of the Internet. Moreover, those scoring high in Psychoticism demonstrated an interest in more deviant, defiant and sophisticated Internet applications.

Personality Predictors of Movie Preferences

In the majority of personality and media use models, media preferences are defined as reflecting an individual's beliefs and expectations about the content or themes displayed in different media (e.g. Conway & Rubin, 1991; Finn & Gorr, 1988; Nolan & Patterson, 1990; Rosengren & Windhal, 1977; Stanford, 1984). Thus, media preferences can be characterised as evaluative judgments recapitulating the satisfaction that consumers anticipate to receive from their interaction with the media (Palmgreen, 1984). Within this framework, personality characteristics are seen as influencing media preferences via both psychological (cognitive and affective) and physiological mechanisms (Eysenck, 1990; McGuire, 1974; Zuckerman, 1991).

Surprisingly, only a few empirical studies have examined the effects of personality traits on film preferences. As stated by Wober (1986, p. 211), “projects relating patterns of viewing behaviour (and other media preferences) to psychological variables have tended to be piecemeal”. There is, irrefutably, more research into other media preferences such as music (Chamorro-Premuzic & Furnham, 2007; Chamorro-Premuzic, Swami, & Cermakova, 2011) and the visual arts (Chamorro-Premuzic, Burke, & Swami, 2010). Understanding the key drivers of individual differences in movie preferences has yet to be fully accomplished, not least because “what is missing is a concern with choices expressed by consumers” (Kerrigan, 2010, p.103). Nonetheless, there are some promising research findings which show potential for the importance of personality traits as a chief ingredient for media preferences, and if individual differences in film preferences reflect any meaningful characteristics of an individual's psychological profile, psychologists should be able to predict and explain a person's movie preferences and choices (Kerrigan, 2010).

In particular, the Psychoticism dimension (Eysenck & Eysenck, 1985) has been found to predict media preferences. Weaver (1991) found that individuals scoring high on Psychoticism tended to dislike comedy, preferring graphically violent films (compared to their low Psychoticism counterparts). In addition, Robinson, Weaver and Zilmann (1991) found a positive correlation between Psychoticism and preference for hard rock music. Preferences for the sexual media have also been explored (Bogaert, 2001), highlighting that men with lower IQ scores and higher trait aggressiveness have a stronger preference for violent sexual media than their less aggressive, more intelligent counterparts. To add, stronger preferences for Horror movies have been associated with higher scores on Machiavellianism, a trait which assesses the predisposition to manipulate and hurt others (and is positively linked to Psychopathy), and preferences for Pornography in males (Tamborini, Stiff et al, 1987).

The impact of personality on media preferences was also explored by Gunter (1985), who reported that individuals scoring high on Neuroticism found scenes of violence to be particularly disturbing, whilst individuals scoring high on Psychoticism observed harmful violence as less violent and more humorous. In line, Zuckerman and Little (1986) found a positive correlation between Psychoticism and interest in morbid and sexual events presented via the mass media (see also Aluja-Fabregat, 2000). Moreover, a positive correlation for females was found between Extraversion and curiosity about morbid events. Finally, Neuroticism has been found to correlate positively with preference for information/news television programmes, and downbeat music, and negatively with preference for comedy and action/adventure genres (Weaver, 1991).

Despite the relatively little research, there is some support for the notion that media preferences are affected by personality characteristics. Weaver, Brosius and Mundrof (1992) continued to explore personality (Psychoticism, Extraversion and Neuroticism) and media content preferences, as well as the moderating role of cultural factors. Specifically, the influence of Eysenck's model of personality on American and German cultures on preferences for contemporary films was explored. Participants responded to sixteen short vignettes of themes typical of different film genres i.e. horror, drama, sexual-comedy and tragedy, indicating "how much they would enjoy" and "how much they would like to see" each movie.

These findings provided interesting insights into the relationship between personality characteristics and media preferences, and how this could be moderated by culture. Across both American and German cultures, individuals who were high in Psychoticism reported a significantly stronger preference for movie plots which included "deviant" content e.g. horror, and reported lesser preference for "traditional" themes such as tragedy. Additionally, individuals high in Psychoticism (in both American and German cultures) held a strong preference for vignettes with content of graphic violence.

American participants scoring high in Psychoticism reported a preference for sexual-comedy, though the same was not reported for German individuals high in Psychoticism. Thus, it can be implied that perceptions of sexually explicit media content differs considerably across cultures. Across both cultures, individuals scoring high in Extraversion held preference for sexual-comedy vignettes. Social activity was the main context in the scenarios for two of the three of these vignettes, and given that

sociability is a key characteristic of the extraversion dimension, the inclination for sexual-comedy could be expected by Extraverts.

In a more recent study (Swami et al, 2010), investigation was carried out examining the association between preferences for surrealist film and the Big Five personality factors, sensation seeking, and ambiguity tolerance. This was the first study to operationalise aesthetic preferences in terms of motion pictures, specifically preference for clips of surrealist film. The results showed that preference for surrealist film was significantly associated with the Big Five personality factor of Openness to Experience, sensation seeking, ambiguity tolerance in relation to art forms, and liking for surrealist art in general. These factors together explained almost 40% of the variance in preference for surrealist film.

Personality Predictors of Media Use Motives

Research has also explored personality and self-reported television viewing motives (e.g. Conway & Rubin, 1991; Finn & Gorr, 1988; Perse & Rubin, 1990). Finn and Gorr (1988) examined the relationships between two constructs isolating TV viewing motives – social compensation (defined as companionship, pass time, habit, and escape motivations) and mood-management (defined as relaxation, entertainment, arousal, and information motivations), and six personality trait measures (including shyness, loneliness, self-esteem, and social support). They found that self-esteem and social support were significantly linked to the mood-management motive and negatively linked with the social-compensation motive. Additionally, it was found that both shyness and loneliness correlated positively with the social-compensation viewing motive.

In line with these findings, Weaver (2003) continued to study the various motives for watching television; examining them with the conceptual framework of the psychobiological model of personality developed by Eysenck (1947, 1990). In particular, empirical evidence of the linkages between the three Eysenckian personality dimensions (Psychoticism, Extraversion, and Neuroticism) and five television viewing motives – pass time, companionship, relaxation, information, and stimulation were found. Results showed that individuals higher in Neuroticism tended to watch television as a pass-time, for companionship, relaxation, or stimulation (compared to Extraverted individuals or those higher in Psychoticism). Additionally, findings revealed that Extraverted individuals were less likely to watch TV for interpersonal companionship, no doubt due to their richer social life. Results from this study supported the theory that personality characteristics are linked to different uses and gratifications.

The results of this study (Weaver, 2003) lend considerable support to the notion that audience personality characteristics are important mediators of the Uses and Gratifications expected from television viewing. Moreover, the findings are consistent with earlier research examining personality traits such as loneliness and self-esteem (Conway & Rubin, 1991; Finn & Gorr, 1988). Participants higher in Neuroticism, a personality type defined by traits such as emotionality and social isolation, displayed a stronger preference for television watching and were more likely to watch TV simply as a pass-time, for companionship, relaxation, and stimulation.

In addition, Extraverts and higher Psychoticism individuals exhibited different motives for watching television. Respondents in the Neuroticism group strongly endorsed the companionship-viewing motive, whereas those in the Extraversion group strongly

rejected the notion that television can serve as a sufficient replacement for interpersonal interactions. These findings are in line with Rosengren and Windahl's (1977) suggestions.

Accordingly, results from this study (Weaver, 2003) demonstrate that those participants in the Extraversion and Psychoticism group appeared to reject two-thirds of the traditionally identified motivations for television viewing.

Weaver's study reveals promising findings on the relationship between personality and mass media uses.

Sensation Seeking as a predictor of Media Use and Preferences

Sensation seeking is thought to be an important individual difference, and has been defined as the need for varied, novel and complex sensation and experiences and the willingness to take physical and social risks for the sake of such experiences (Zuckerman, 1979). A display of its importance in media research has been conducted in several studies (e.g. Conway & Rubin, 1992; Kremer & Greene, 1999) and although varied, it is evident that Sensation Seeking could act as a predictor of media use and preferences. The sensation seeking scale developed by Zuckerman (1978) is widely used in individual differences research and can be divided into four traits. The first is Thrill and Adventure Seeking (TAS), which is defined as the 'desire to engage in sports or other activities involving speed or danger' and the second is Experience Seeking (ES), defined as the 'seeking of experience through the mind and sense, travel and non-conforming life-style'. The third sub-scale is Disinhibition (DS) which is defined as the 'desire for social and sexual disinhibition as expressed in social

drinking, partying, and variety in sexual partners' and lastly, Boredom Susceptibility (BS) is defined as an "aversion to repetition, routine, and dull people, and restlessness when things are unchanging".

In terms of the Sensation Seeking personality characteristic and its link to media use, Rowland et al., (1989) reported that high Sensation Seekers utilized television to enhance stimulus intensity and complexity, whilst low sensation seekers reported that they watched television in situations in which there were few distractions.

High Sensation Seekers have been reported to have a preference for violent media (Greene & Kremer, 2005) and horror films (Hoffner & Levine, 2005), thus supporting the proposal that Sensation Seeking individuals show a preference for films, which provide them with excitement and stimulation. Moreover, studies have shown that high sensation seekers opt for emotionally intense media stimuli, whether positive or negative (Zuckerman, 1983).

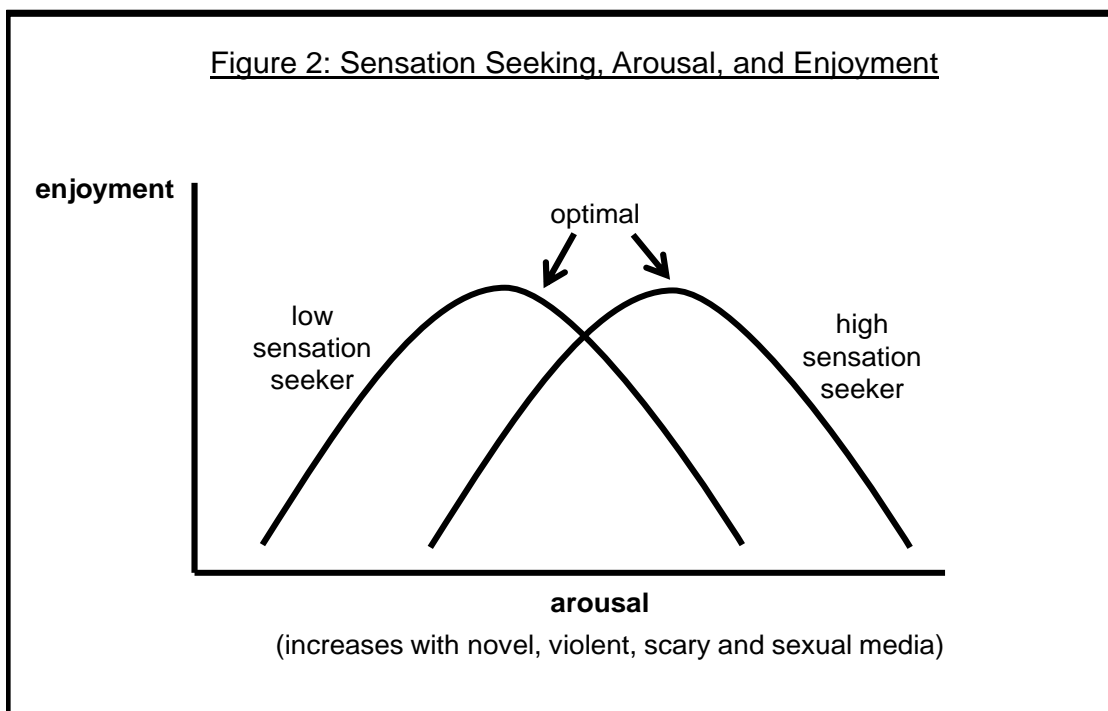
Individual differences in preferences for scary films are largely explained in terms of (low) Neuroticism and (high) Sensation Seeking. Evidence for the importance of Sensation Seeking as a determinant of preference for scary films was first highlighted by Zuckerman and Little (1985), in which it was found that this trait was positively associated with preference for erotic violent and fear-provoking films. It was thus concluded that sensation seekers have a generic preference for media that is novel and arousing, regardless of its genre or content. In a similar study, Tamborini and Stiff (1987) found that individuals watching a Horror movie tended to have a high desire for destruction and higher than average Sensation Seeking scores, and that the film was

enjoyed more by younger people. Furthermore, given that Sensation Seeking decreases with age (Steinberg, Albert, Cauffman, Banich, Graham, & Woolard, 2008), these findings imply that the trait may explain some of the age differences in preference for scary movies.

Banerjee et al (2008) carried out a study in which gender and Sensation Seeking were used as predictors of media choice, specifically for films differing in mood and arousal. Preference for films was examined through hypothetical descriptions of movies, and it was found that happy films and high arousal films were preferred over sad films and low-arousal films. In regards to gender, female participants revealed a greater preference for happy-mood and low-arousal films, and male participants preferred high-arousal films. Additionally, in a recent study by Trice (2010), second grade school pupils were given two videos to choose from, whereby it was found that Sensation Seekers were more likely to choose and favour the video about “scary sharks” over the video about “bunnies”.

Some researchers have described Horror movies as a way of exploring “beyondness” (Hutchings 2004, p.105), through which they provide speculative and unexpected experiences, parallel to the Jungian notion of the Shadow (Connolly 2008). These experiences would increase levels of physiological arousal to an optimum, though only in individuals high in Sensation Seeking – but over-aroused those low in Sensation Seeking or high in Neuroticism. This relates to the famous psycho-physiological effect, namely the Yerkes-Dodson law (1908), which describes the relationship between performance and arousal. This law states that there is a curvilinear relationship between performance and electro-cortical arousal (the level of brain activity). As

shown in figure 2, individuals perform best when they are moderately aroused. Even though arousal is influenced by external stimulation, such as media exposure, there are individual differences in people's optimal level of arousal and these overlap with Extraversion, Neuroticism and Sensation Seeking. Hence, Sensation Seekers need more external stimulation in order to compensate for their lower baseline levels of cortical arousal, and it is violent, scary or sexual media that may allocate for this stimulation.



Personality and Preferences for Violent Movies

The focus on personality and its correlation to media violence has also been a habitual topic of study within personality and individual differences research, and was one of the first areas of research within this field (Johnson, 1980). A number of links have been drawn between violent films and violence in society (Newson, 1994) and that exposure to violent media may have negative effects on aggressive and prosocial behaviour (Anderson, 2004). Research into the mediating influence of personality in the effects of media violence is thus very important (Zilmann & Weaver, 1997), and a great deal of attention of the potential impact that violence in the media has on our culture has been brought to light. Bushman (1995) found that people with high levels of aggressiveness showed a greater interest in violent stimuli, and Zilmann and Weaver (1997) found that the utilization of violence fostered greater acceptance of violence as a means of conflict resolution in individuals scoring high in Psychoticism.

Even though psychologists' primarily focused on the effects of violent media exposure on aggression (Bandura & Walters, 1963; Lovaas, 1961), it soon became visible that there are individual differences in preferences for, and reactions to, violent media content (Speisman, Lazarus et al, 1964). These individual differences are best conceptualized in terms of Agreeableness. Specifically, individuals lower in Agreeableness would be less likely to empathize with the victims of violence, which would permit them to enjoy violent scenes more. On the other hand, people high in Agreeableness, would be more likely to show altruistic concerns and empathetic feelings for the targets of violence in films, which would make violent scenes less appealing.

Sigurdsson et al., (2006) carried out a study, in which the relationship between empathy and attitudes towards violence and real-life exposure to violent films and computer games was investigated. Findings demonstrated the influential role of violent attitudes in violent media use. Although empathy was not found to be predictive of violent media use, acceptance of violence was strongly related to the use of violent computer games and films. Sigurdsson et al added that the findings could be interpreted within the 'downward spiral model'; exposure to violent media reinforces and intensifies aggressive attitudes and tendencies (Slater et al., 2003).

Despite its negative effect on viewers, violent television programmes and movies remain very popular. In order to understand why viewers choose to view media violence, Kremer and Kean (2005) sought to explore individuals' interest in and gratification of media violence. The study was developed using the theory of uses and gratifications, whereby gratifications sought (GS) and gratifications obtained (GO) were investigated. Results showed that GS and GO were not strongly related. It was found that Neuroticism was positively related to watching violent media, real crime, and police dramas. Nonetheless, there were no positive correlations between Neuroticism and liking violent content. A positive correlation between individuals' scoring high on the Extraversion dimension and movie watching was also found, and when Extraverts reported to watching television, an association was made with viewing violent genres. Additionally, a significant correlation was found between Openness and liking of violent media. Furthermore, a negative association between Agreeableness and liking violent content was established. Therefore, what people may view may not necessarily be what they enjoy or like watching, leading one to presume

that enjoyment may only be a small factor to one's viewing habits. So, watching and liking the media could be believed to be two dissimilar and separate experiences.

The Big Five and the Media

The five factor model of personality (Costa & McCrae, 1992) has also been used as a correlate of mass media use. Of the major factor-analytic models "the Big Five dominates the landscape of current psychological research" (Ewen, 1998, p. 141). Indeed, the Big Five framework is seen as a universal language for categorising individual differences (Chamorro-Premuzic, 2007).

The five traits in the model are Extraversion, Neuroticism, Agreeableness, Conscientiousness, and Openness. Extraversion (together with Neuroticism) is one of the most robust and replicated traits of the Big Five – and is present also in Eysenck's model (Eysenck & Eysenck, 1985). Costa and McCrae (1988) have described Extraverts as individuals who "have needs for social contact, attention, and fun" (p. 261). Consistent with the Uses and Gratifications framework, individuals may seek to satisfy certain needs, such as social needs, through media use. Watching TV with others – family, friends, or any social group - and movie attendance might both be positively associated with Extraversion, whilst solitary TV viewing may be negatively associated with Extraversion. In line, Finn (1992) reported that movie attendance is positively correlated with Extraversion.

Uses and Gratifications research has also examined the Big Five trait of Neuroticism. For instance, studies have reported that individual differences in secure attachment style (an antecedent for high Emotional Stability/low Neuroticism) explained variability in responses to fear-evoking movie clips in children as young as 4-7 years

old (Gillissen, Backermans- Kranenburg et al. 2008), whilst trait fearfulness – a proxy for Neuroticism – has been found to interact with parent-child relationship quality to moderate the effect of fearful film clips on physiologically-measured emotional responses (Gillissen, Koolstra et al. 2007). Furthermore, some studies (Gunter, 1985; Lee et al, 2010) also report negative correlations between Neuroticism and preference for violent movie clips.

Compared to Extraversion and Neuroticism, there is not much research on Openness to Experience – this is at odds with the finding that Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005). One would assume that those high in Openness would share preference for novel stimuli, need higher intellectual stimulation, and show an appreciation of aesthetic experiences. Indeed, open individuals are characterized as “curious, imaginative, willing to entertain new ideas, and unconventional values” (Costa & Widiger, 1994, p.3). Open individuals prefer imaginative (rather than conventional) forms of entertainment (Dollinger, Orf, & Robinson, 1991). In line, Palmgreen et al (1988) found that those high in Openness seek satisfaction through a variety and richness of mediated experiences offered in film. In a similar vein, Finn (1997) found that Open individuals were more interested in novel stimuli i.e. movies and pleasure reading, and not interested in television viewing. Finn explained that this finding could be based on the supposition that television viewing does not offer enough varied stimulation for those who are high in Openness. Furthermore, it has been suggested that films offer a diverse set of experiences to viewers, thus making film a more suitable source of entertainment for those in quest of aesthetic and unique experiences (Palmgreen et al., 1985).

Research on the final two dimensions of the five factor model, Agreeableness and Conscientiousness, has yet to provide consistent empirical evidence for the relationship between film preferences and those personality traits. Agreeable individuals are typically described as trusting, straightforward, altruistic and compassionate. The Agreeableness dimension consists of a form of compassion that expresses itself as an enthusiasm to help others (Costa, McCrae & Dye, 1991). Studies have reported that individuals higher in Psychoticism - a strong negative correlate of Agreeableness – tend to prefer movies with violent content (Weaver, 1991) and find harmful violence to be less violent and more humorous (Gunter, 1985) compared to lower Psychoticism (higher Agreeableness) individuals. Additionally, Finn (1997) found that individuals high on Agreeableness had a preference for non-media activities, specifically conversation.

Conscientious people, on the other hand, are described as careful, hard working, self-disciplined, thorough and organized. They are characterized by their goal-orientated behaviour and a need for achievement. There is very limited research into this personality trait and its relationship with mass media consumption, thus, there is little evidence to suggest that Conscientiousness may affect individuals' film preferences and their motives for watching them. Nonetheless, research suggests that individuals higher in de-inhibition (who would be lower on Conscientiousness and Neuroticism, and higher in Openness) tend to respond more favourably to images of sexual content (Fisher and Byrne, 1978).

In an exploration of the five-factor model of personality as a correlate of mass media (Finn, 1997), links between personality traits and various forms of media use were

investigated. Finn looked to uncover links between personality and communications activities (mass-media and non-media) measured by composite week time diaries. The composite diaries record usage and operationalize the three components of Katz et al's (1974) verbal paradigm. There are three essential components to this global framework: (1) the social and psychological origins of audience needs, (2) the different patterns of media exposure that purportedly result and (3) the differential engagement in other activities that serve as an alternative set of devices for needs gratification. Because of the over-optimistic evaluation of the mass media's ability to satisfy personal needs (Finn, 1997), researchers selected four types of media use (TV, radio, reading for pleasure, and movies) against four types of non-mediated activities (conversation, party going, spectator sports, and religious activities) in order to operationalize the concept of differential engagement.

The strongest relationships that were found were the correlations between Openness and pleasure reading. Additionally, individuals high in Extraversion were less likely to enjoy reading, whilst Open individuals were less likely to enjoy TV. What's more, individuals who scored higher on Extraversion and Agreeableness exhibited a preference for non-media activities, particularly conversation. So, individuals high in Extraversion and Agreeableness preferred interpersonal activities to media activities. These results run counter to the Uses and Gratifications framework, as the theory has always placed emphasis on individuals utilizing the mass media to meet social and psychological needs. Consequently, these findings imply that one cannot link personality to patterns of mass media without taking into account other sources of gratification in the interpersonal domain. Moreover, these findings fall in line with the assumption that Blumler (1985) made, in that "fascination with television has diverted

researchers' attention from the gratifications served by more focused forms of media... in which possessor of certain social identities are more likely to find reflections and confirmations of their own roles" (p. 51-52).

Gender Differences in Film Preferences and Uses

The general assumption in media production is that males and females enjoy different types of films, and this can be supported by genre and content satisfaction (Gantz & Wenner, 1991; Tamborini, Stiff & Zillmann, 1987). For example, in a specific study (Fischhoff, Antonio & Lewis, 1998), it was proposed that "women's films" are movies in which the story is told from the woman's point of view (e.g. "Muriel's Wedding") whereby the woman is the clear protagonist or heroine (e.g. Julia Robert's movies), or the story centres around women and women's issues (e.g. "The Colour Purple"). On the contrary, "men's films" are movies, which focus more on action, sex (rather than romance), and competition (Fischhoff, 1994). Nonetheless, factors other than action vs. romance or male vs. female protagonist should also influence individuals' movie choices.

There are well-established sex differences in personality. For instance, women tend to score higher in Neuroticism and anxiety-related traits (Feingold, 1994), whilst men have a tendency to score higher in Psychoticism and psychopathic traits (Egan, 2011). Thus, it can be implied that personality also accounts for some of the sex differences in preferences for violent movies. Nonetheless, the relationship between sex, personality and violent movie preferences is likely to be more complex. For instance, it has been found that sex moderates the effects of violent movie clips on physiological measures of stress, such as sweat gland activity and skin conductance response (Gilbert &

Gilbert, 1991). This implies that sex and personality differences in violent movie preferences are at least in part, biologically determined. Accordingly, Hirshman (1987) argued that individuals use violent movies to increase their levels of physiological arousal to an optimum. In addition, Schierman and Rowland (1985) found that Sensation Seekers of both genders were more likely to spend more of their movie-watching time on the consumption of action movies. Furthermore, it has been found that male individuals, who were higher in Sensation Seeking, were more likely to prefer certain kinds of violent media (Kremar & Greene, 1999). Yet, they noted that the pattern of results suggested that arousing media (and not violence) may be one influential factor in linking these variables to media choice. Other research on gender and arousing media, specifically sexual media, implies that not only are men more attracted to arousing media, they are also more likely to experience physiological arousal as a result of exposure (Grabe & Kamhawi, 2006; Janssen, Carpenter & Graham, 2003).

Gender differences have also been explored in relation to happy and sad films (Oliver, Sargent & Weaver, 1998; Oliver et al., 2000), whereby it has been found that men and women report different preferences based on content. Sex and gender identity differences in overall enjoyment and anticipated enjoyment of sad films, especially when the film theme and character's gender were varied, have been reported (Oliver et al., 2000). Moreover, results show that responses to sad films may in part reflect an interaction of both viewer and film-related characteristics. Specifically, females have reported enjoyment of sad films, particularly the ones that had a communal theme as well. Nonetheless, these studies have tended to use actual films, which may confound

emotion e.g. sadness. For that reason, it would be beneficial to examine the independent effect of gender on movie mood preferences.

Demographics and the understanding of media use

Research into the relationship between demographics and the understanding of film preferences is underdeveloped. Conversely, investigations into the demographic factors that are thought to be associated to other media types been undertaken. For instance, research shows that culture and “political economy” (political orientation) has a lot to do with music preferences (Frith, 1981). Furthermore, several studies suggest that the fans of different musical styles might indeed have differing beliefs and lifestyles based on a liberal–conservative dichotomy. More specifically, various studies have supported the more narrowly defined contention that fans of certain ‘problem’ musical styles such as dance music, rap, and heavy metal are more involved than other fans in lifestyles containing acts of delinquency and anti-authoritarian behaviour.

A small number of studies have indicated specifically that fans of classical music score more highly on measures of conservatism whereas fans of problem music are more liberal. McLeod et al. (2001) found that participants who listened to ‘problem’ music lyrics did not support their censorship, whereas participants with conservative attitudes were most likely to support censorship. Lynxwiler and Gay (2000) found that participants who held conservative attitudes toward sexuality and those who attended religious services disliked heavy metal and rap. Glasgow and Cartier (1985) argued that conservatives prefer simple, familiar, and ‘safe’ artistic objects. Therefore, research indicates that liking for liberal versus conservative musical styles is associated with respectively liberal versus conservative behaviours, attitudes, and personalities.

North and Hargreaves (2007) carried out an investigation looking at whether musical preferences could provide a means of discriminating between social groups. Accordingly the rationale of this research was that liking for 'liberal' musical styles such as rap, dance music, and rock might be reflected in more generally liberal beliefs and behaviours as well as higher levels of delinquency/anti-social behaviour; and that liking for 'conservative' musical styles such as classical music would be reflected in generally conservative lifestyle preferences and relatively pro-social attitudes and behaviours. For example fans of 'problem' music styles might be expected to be relatively liberal and anti-social when compared with fans of classical music on factors such as number of sexual partners, levels of homosexuality, co-habitation outside of marriage, religious beliefs, general political preferences (and opinions concerning more specific issues such as taxation and nuclear weapons), levels of criminality and particularly drug use.

Participants responded to a questionnaire asking them to state their musical preferences and provide data on various aspects of their lifestyle (namely interpersonal relationships, living arrangements, moral and political beliefs, and criminal behaviour). It was found that many associations existed between musical preference and these aspects of participant's lifestyle. The nature of these relationships were generally consistent with previous research concerning a putative liberal-conservative divide between differing groups of fans. Hence, it was concluded that participants' musical preferences provided a meaningful way of distinguishing different lifestyle choices.

Today, research into musical preferences and the question which sensory, intellectual, emotional and physical attractions music may offer– that is which value music has for us – is mainly empirical and follows music-psychological and music-sociological perspectives, which may without doubt produce significant results (von Appen, 2007). Research of this kind has told us, for example, how minorities or majorities can influence public opinion, how opinion depends on age and stereotype gender roles, and how significant personality traits like neuroticism or personal arousal needs are (Crozier 1997; Russell 1997; Kloppenburg 2005; v. Georgi et al. 2006). It is known that people represent themselves socially via music, and that as a consequence their opinion depends on whom they mention it to in which context. However, such aspects may complement an aesthetic approach in a meaningful way but they cannot replace it.

Developing a taxonomy for entertainment genres

Entertainment preferences can be measured at different levels of abstraction, ranging from a highly descriptive narrow subordinate level to a very broad superordinate level (Rentfrow & Gosling, 2003). For instance, individuals could be asked to report their degree of liking for specific songs, books, films, and TV shows (e.g., respectively, Rehab, White Teeth, The Matrix, The West Wing); musicians, writers, directors, or actors (Amy Winehouse, Zadie Smith, the Wachowski Brothers, Martin Sheen); subgenres (blue-eyed soul, novel, cyberpunk, political drama); genres (soul, fiction, science fiction, drama); or general attributes (melancholic, satirical, exciting, intelligent). Most previous research has focused on the subordinate level and used either specific examples, such as the titles of songs, films, or television programs (e.g., Rozin, Riklis, & Margolis, 2004; Weaver, 1991), or genre labels (e.g., Han,

2003; Hirschman, 1985; Katz- Gerro, 1999; Kraaykamp & van Eijck, 2005; Rentfrow & Gosling, 2003). There is evidence that likeability ratings given to particular exemplars yield results similar to those given to their genre labels. For example, Rentfrow and McDonald (in press) found high convergence between preference ratings given to exemplary musical snippets and music-genre labels. Thus, it might seem as though exemplars and genres are equally useful. However, exemplars suffer from two important limitations. First, exemplars are specific, and as such they will be unfamiliar to many people. For instance, it is likely that more young people living in the United States will be familiar with the White Stripes (a Grammy Award–winning alternative rock band) than older people in the United States or most people living abroad. Second, the life span of exemplars can be short. A title exemplifying a specific genre (e.g., All in the Family for comedy television) may eventually become less representative of that genre and associated instead with a particular era (e.g., the 1970s). Very few studies have examined preferences at the superordinate level of general attributes. A reason for this could be that such general attributes are highly ambiguous in the absence of exemplary stimuli. As a result, preference ratings for general attributes could be extremely subjective and unreliable. In contrast to exemplary items and general attributes, genres are broad categories with which many people are familiar, have longer life spans than exemplars, and are more straightforward than attributes. Moreover, the set of genres for a given medium is considerably smaller than the set of potential exemplars, so an entertainment-preference measure based on genres should be more useful in diverse samples than one based on exemplars. Therefore, the genre level seems like the most sensible level of analysis for measuring entertainment preferences.

Rentfrow et al (2011) carried out an investigation to help situate personality theory and research in the flow of everyday life. Specifically, the connections between personality traits and entertainment preferences were carried out. As an initial step toward meeting this goal, this work set out to develop an empirically based classification of entertainment genres. Specifically, the research aimed to examine (a) the latent structure of entertainment preferences, (b) the connections between the preference dimensions and other individual differences, and (c) the incremental validity of personality traits over and above demographic variables in the prediction of entertainment preferences.

The first aim of this work was to explore the structure of entertainment preferences. The results obtained from multiple samples, methods, and geographic regions converged to suggest that entertainment preferences can be conceptualized in terms of five independent factors. These were; communal, aesthetic, dark, thrilling, and cerebral. Each factor comprises genres that are similar in content and come from different media domains. These findings suggest that entertainment preferences are more a function of substance than style. Thus, individuals prefer genres that share similar content irrespective of the medium through which it is conveyed. This research also aimed to provide an initial examination of the relations between these basic factors and the basic dimensions of personality. The results indicated that the preference factors were related moderately to age and ethnicity and related strongly to gender and level of education. The preference factors were also uniquely related to a wide variety of personality traits in each of the Big Five domains. And, in two independent samples, the patterns of correlations between the preference dimensions and personality traits were highly similar for four of the five factors. Furthermore, the

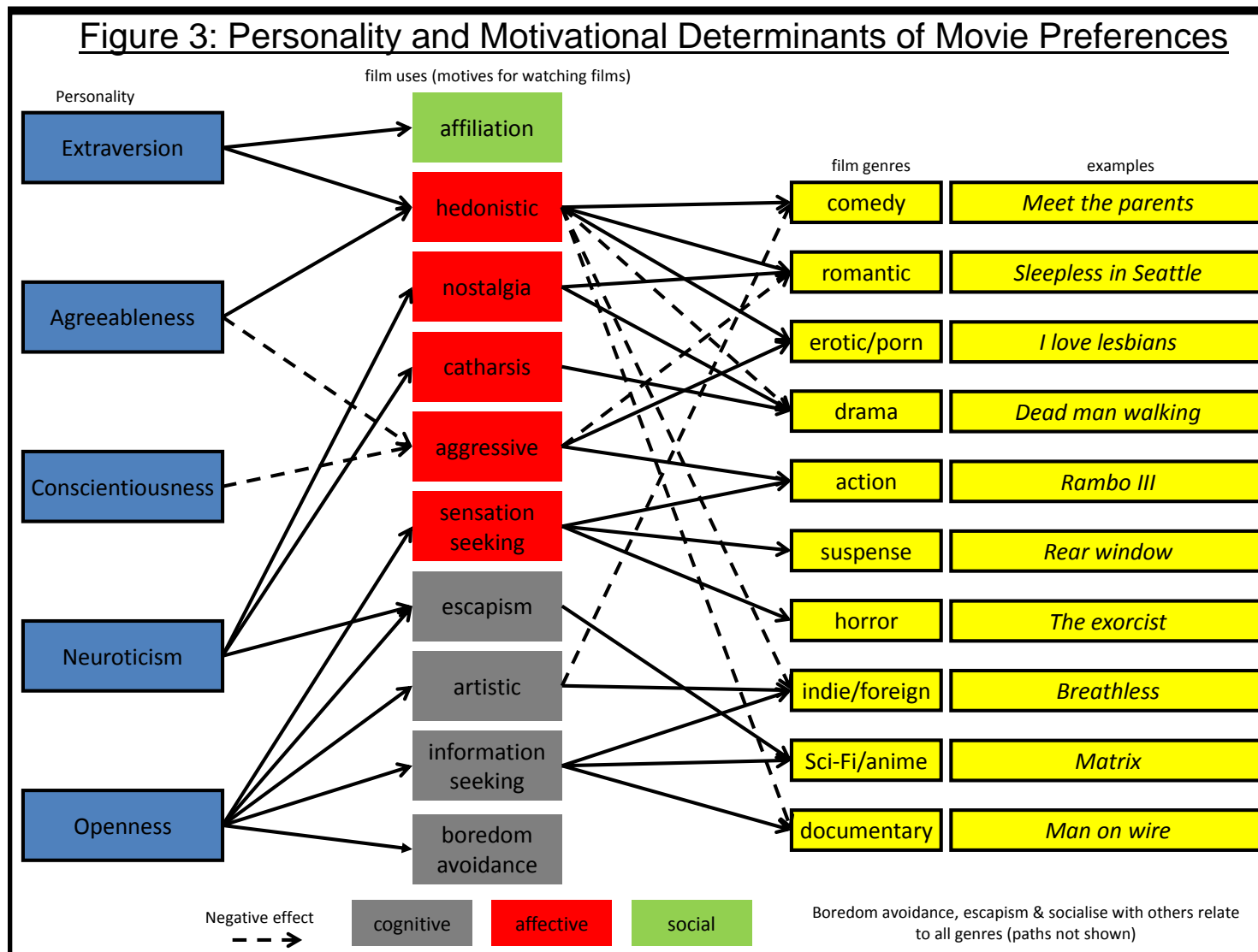
results from multiple regression analyses indicated that the Big Five personality domains accounted for significant proportions of unique variance in the preference factors even when demographics were held constant. Thus, entertainment preferences are not determined exclusively by age, gender, or education but also by psychological dispositions. Overall, the findings provided a solid foundation on which to develop and test hypotheses about the causes and consequences of entertainment preferences. The connections between personality and the entertainment-preference dimensions suggest that people seek out entertainment that reflects and reinforces aspects of their personalities. This interpretation is consistent with the view that people are not passive recipients of information, as the media effects paradigm implies. Researchers concerned with entertainment media, and in particular the associations between media exposure and behaviours, should consider media consumption as less of a passive process and more of an active one.

Movie-watching Motives: Psychological Dimensions of Film Uses

Although personality predicts film preferences, personality inventories were not designed for that purpose – personality traits are descriptors of much wider individual differences than of specific movie choices. Furthermore, theories of motivation imply that personality affects behaviour via specific goals or motives (Diefendorff et al, 2010), leading on to the question of what specific motives can be satisfied by watching movies. People consume films for a variety of reasons (Holbrook, 1999), which can be expected to differ between people and situations. As Kerrigan (2010) has stated, “consumers of film are motivated by different wants and needs” (p. 104). In the search to develop a comprehensive catalogue of film uses, the major psychological motives individuals seek to attain when they consume movies have been identified. This

includes 10 main dimensions (see Figure 3), which can be grouped into three types of uses: emotional, cognitive, and social. This is consistent with research on motives for using music (Chamorro-Premuzic, 2007; Chamorro-Premuzic, Swami, & Cermakova, 2011), which identified the same three types of uses.

Figure 3: Personality and Motivational Determinants of Movie Preferences



a) *Emotional Uses of Film*

Research on media use suggests that people consume media in order to achieve specific emotional states (Greenwood, 2008) and there also is a well-established literature on media-related mood regulation (Zillman, 2000). The most prominent research into this area relates to Zilman's (1998, 2000) mood-management theory, which is an explicit model for understanding the role of emotions in media consumption. This model proposes that an intermediate level of arousal is experienced as more pleasurable, leading bored and under-stimulated individuals to prefer arousing movies whilst over-stimulated individuals will tend to prefer soothing media.

There are five types of emotional reasons for watching movies, namely Hedonistic, Nostalgic, Cathartic, Aggressive and Sensation Seeking Uses of Films. These are described below (see also Figure 3).

- I) *Hedonism*: One of the most evident reasons for watching a movie is pleasure (Bartsch et al, 2010), and there is extensive empirical evidence for the importance of pleasure-based or "hedonic" consumption as a driver of media preferences (Holbrook, 1999). As one would predict, there is a great deal of appetite for the consumption of "uplifting" movies (Kerrigan, 2010). Although research has yet to examine how intra- and inter-individual differences in hedonic film use affect movie preferences, one would expect positive associations between this film use and preference for comedy (including romantic comedies) and sexual films, as well as negative associations with drama, documentaries and indie/foreign films

(which tend to require more concentration and intellectual engagement). Given that personality predisposes individuals to select mood-congruent media (Chamorro-Premuzic, Swami, & Cermakova, 2011), a "feel-good" personality should propel individuals to maintain positive emotions via the consumption of fun, happy, and pleasurable movies.

Individuals who are high in Extraversion and Agreeableness would be thought to consume movies more for this movie-watching motive, as they are usually more likely to experience positive emotions.

- II) *Catharsis*: People may choose to watch a movie to experience negative emotions, selecting media that mirrors and validates their unhappy mood states (Knobloch & Zillmann, 2002). Kerrigan (2010) defined catharsis as the opposite to uplifting. Catharsis allows for people to “cleanse the soul” by compassionately experiencing the suffering of others (the actors). This usually involves downward social comparisons whereby individuals who are feeling down are cheered-up by consuming movies featuring others who are worse off than themselves. Thus, one would expect people to have a preference for drama movies, as these are films, which enable the individual to experience negative affect via dramatic film scenes. Research (Davis et al, 1987) supports this notion, reporting that individual differences in cognitive and emotional empathy moderated the effects of dramatic film scenes on preferences. What’s more, movies, which feature others with similar problems to ours, can facilitate in our coping of adversity. For example, Knobloch and Zillmann (2002) found that young

people who are lonely or lovelorn preferred love-lamenting pop songs over love-celebrating ones. Additionally, Mares and Cantor (1992) found that elderly participants who felt lonely were more inclined to favour portrayals of lonely old people. To add, research has put forward that coping with media induced emotions is a skill demanding activity that can lead to feelings of success and competence if the person manages to cope (Bartsch, Hubner and Vienhoff, 2003; Früh, 2002).

Individuals who are higher in Neuroticism are more likely to experience negative affects (Chamorro-Premuzic, 2011) and seeing as individuals lean towards media that matches their mood states (Chamorro-Premuzic, Fagan & Furham, 2010), it can be implied that Neuroticism would be positively associated with Catharsis Use of Film. Furthermore, Neuroticism and Catharsis Use of Film should both be significantly and positively related to drama movies. In line with this presumption, research has found that individual differences in cognitive and emotional empathy moderate the effects of dramatic film scenes on preferences (Davis et al, 1987).

III) Nostalgia: Nostalgia is defined as the emotional experience of yearning for the past. Therefore, individuals' motivated by nostalgia will seek movies that transport them to the past, by enabling them to re-live treasured moments again. Schindler and Holbrook (2003) noted that there are consistent individual differences in the psychographic variable of

nostalgic proneness, which moderate the effect of nostalgic movies on individuals.

Research has yet to examine the relationships between the Big Five personality traits and this film use, though, one would expect this emotionally intense, quasi-dramatics use of film to be positively correlated to Neuroticism.

- IV) *Aggression Release*: Another emotional use of film is to release aggression, which has been widely documented primarily in terms of the effects of watching violent media. For example, Leyens et al (1975) found that violent movies were more likely to increase aggression levels in those individuals who are naturally more aggressive. Thus, one would expect steady individual differences in personality to overlap with both preferences for aggressive films and the tendency to consume movies to release these aggressive tendencies.

Individuals higher in Agreeableness and Conscientiousness (two negative markers of trait aggression) would be expected to be negatively correlated with Aggressive Use of Film.

- V) *Sensation Seeking*: Not only is Sensation Seeking a personality trait (Chamorro-Premuzic, 2007; Zuckerman, 1979), it is also a movie-watching motive. Thus, individuals differ in their typical levels of desire for experiencing intense, arousing and exciting emotions, and, at the same

time, they do not always experience the same thirst for sensations (implying intra-individual differences). Hirschman (1987) identified sensual/sensory arousal as one of the main media uses, characterised mainly by preferences for violent, sexual, or exciting content. In line, sensation seekers have been found to prefer violent and horror films (Hoffner & Levine, 2005), supporting the notion that emotionally intense media stimuli can help consumers attain their preferred levels of excitement and stimulation (Zuckerman, 1983).

Arousal is affected by both our personality and media exposure, in that it increases with Introversion, Neuroticism, and novel media content, whilst decreasing with Sensation Seeking and Psychoticism. For example, research has identified that sensual/sensory arousal is one of the main media uses, characterized predominantly by preferences for violent, sexual, or exciting content (Hirschman, 1987). Similarly, Hofner and Levine (2005) found that sensation seekers prefer violent and horror movies, which falls in line with the implication that emotionally intense media stimuli can help consumers reach their preferred levels of excitement and stimulation (Zuckerman, 1983). Seeing as Sensation Seeking is positively associated with Openness, it would be expected that individuals higher in Openness would be inclined to consume movies for the purpose of sensation seeking.

b) *Cognitive Uses of Film*

Motives for using film also include cognitive factors. These are described below.

- I) *Boredom Avoidance*: One reason for watching movies is for the sheer purpose of passing time. This movie motive can be seen as the cognitive equivalent of the sensation seeking use of film, whilst the former emphasises the cognitive aspects of arousal and the latter emphasises the emotional ones. This motive mirrors one of the major TV-viewing motives (see Weaver et al, 2003), and as Potts et al (1996) have stated, it is closely linked to the arousal theory of media consumption, although a less extreme version. For instance, Rowland, Fours and Heatherton (1989) found that sensation seekers were more likely to use TV while working or studying. This falls in line with other research findings on music uses, whereby Extraversion (a positive correlate of Sensation Seeking) increases an individual's probability to use music as background to other activities (Chamorro-Premuzic & Furnham, 2007). Despite Boredom Avoidance Use of Film and Sensation Seeking being related, the former lays emphasis on the cognitive aspects of arousal, whereas the latter emphasizes the emotional ones. It has been proposed that boredom-based media consumption may be used to buffer unpleasant thoughts that would be heightened under boredom. Nevertheless, it is yet to be determined "whether such a strategy is in fact adaptive or whether turning to media when bored ultimately postpones, rather than resolves, a tendency to focus on negative thoughts and events" (Greenwood et al., 2008, p. 616). In this

respect, Boredom Avoidance Use of Film should overlap with Escapism Use of Film (see below), and should be higher in more open individuals.

- II) *Information Seeking*: Another reason for watching movies is information seeking, and has been widely documented in media literature (Potts et al, 1996; Weaver et al, 2003). Bartsch et al (2010) noted that one of the key functions of media is to facilitate "thought-provoking experiences" (p. 2252). Undeniably, movies give people access to a wide range of languages, cultures and geographies, educating them about remote historical times, the biographies of illustrious people, environmental and political issues (UK Film Council/Stimulating World Research, 2007), and allow us to understand human nature (Potts et al, 1996). The information seeking use of film is most compatible with documentaries, films based on "true stories", and films that provide factually correct information - these movies should be very realistic, tend to require high levels of concentration, and a "hungry mind" (von Stumm, Hell, & Chamorro-Premuzic, 2011).

Openness would be expected to relate to this movie-watching motive as Open individuals favour imaginative (as opposed to conventional) forms of entertainment (Dollinger, Orf & Robinson, 1991). Moreover, they enjoy more complex film experiences (Palmgreen et al, 1988). To add, research has found that individuals higher in Neuroticism are correlated with higher levels of preference for information/news television

(Weaver, 1991), and more common use of the internet for information (Amiel & Sargent, 2004).

Information Use of Film is also related to the concept of eudaimonic motivation (Oliver, 2008; Oliver & Raney, 2008). This refers to the predisposition to use media (including films) to search for deeper insights, meaning, and purpose in life. For instance, it has been found that individuals use media not solely for the purpose of entertainment, but also as a means of experiencing beauty and raising morale (Katz, Gurevitch & Haas, 1973). In addition, Tesser, Millar and Wu (1968) recognized a motivational factor, namely “self-development”, driven by consumers’ desire to use media to understand how others think and feel. To add, Cupchik (1995) differentiated between “reactive” aesthetic experience which is based on rewarding feeling states of positive valence and arousal, and “reflective” aesthetic experience, which is exemplified by the experience of deep and meaningful self-reflection and insight. Subsequently, more recently, Oliver and Bartsch (2010) devised “appreciation” as “the perception of deeper meaning, the feeling of being moved, and the motivation to elaborate on thoughts and feelings inspired by the experience” (p. 76). Hence, individuals higher in Openness would be expected to be higher on the Information Seeking Use of Film dimension.

III) *Escapism*: People watch movies to escape from everyday problems (Potts et al, 1996), to “switch-off” and forget their current concerns and worries. Escapism Use of Film was one of the first movie uses ever identified and has been replicated widely. For instance, Lehman et al (1927) noted that watching films provides an enjoyable escape mechanism, while Hirschman's (1987) study on TV-watching motives identified escapism from reality as a major motive (more common in males than females).

There are different types of movie involvement, which have been identified by Suckfüll (2004). The first is *diegetic involvement*, which refers to the act of getting fully absorbed by the fictional worlds as in seen in movies. The second is *socio-involvement*, which refers to consumer's identification with movie characters, and last, *ego-involvement* relates to the act of establishing a connection between different aspects of the movie and one's own personal life. It can be implied that these different forms of escapism would help protect people's self-esteem by reducing the gap between the ideal and actual self and escape negative self-related feelings (Moskalenko & Heine, 2003). The personality traits of Neuroticism and Openness would be expected to relate to higher Escapism Use of Film.

IV) *Artistic*: This cognitive use of film refers to someone's consumption of movies for the purpose of aesthetic appreciation. It overlaps with some aspects of Escapism, Sensation Seeking and Information Seeking Uses of

Film, and is very much related to individual differences in Openness (Chamorro-Premuzic, 2011). Hence, people sometimes watch films in order to feel creatively empowered and have an "artistic experience", and some individuals - those higher in Openness - are much more prone to this than others.

c) Affiliation Use of Film

It has been widely documented in media research that the consumption of media can help individuals achieve interpersonal goals, such as bonding or connecting with others (Lull, 1990; Rubin, 1983). In line, Potts et al., (1996) found that one of the main uses of TV was sharing time and having something to discuss with people. Thus, movies provide people with a good excuse for relating to others - e.g., watching films in the company of others, discussing movies with others etc. As Bartsch and Viehoff (2010) have recently stated, movies facilitate communication, affiliation, social learning, and role enactment. With regard to the latter, scholars from various research traditions have pointed out that movies enable viewers to establish a close psychological connection with the characters, persons, or avatars they see on screen (Giles, 2002). Studies on TV-watching motives show that one of the main reasons for watching TV is affiliation or bonding with others (Weaver, 2003). This is in line with broader views on motivation, such as the universal needs theories of McClelland (1985) and Hogan (2007), which highlight "getting along" as a fundamental human motive.

This movie-watching motive refers to people's predisposition to get along, thus it is expected that Affiliation Use of Film will be more common in individuals who are high in Agreeableness and Extraversion. However, contrary to this theory, Weaver et

al (2003) reported that introverts and more neurotic individuals were more likely to report watching TV for social or inter-personal reasons i.e. “companionship”.

Using Movie Uses to Profile Movie Preferences

In spite of the convincing evidence supporting the notion that people watch movies to satisfy specific psychological needs, there is still deficient research on the relationship between film preferences, movie uses and personality traits - Figure 3 provides a conceptual model for integrating these variables.

One limitation of past studies is that they have tended to categorize movie preferences in terms of pre-defined aesthetic categories, such as film genre, which may not be related to specific movie uses or to multiple uses in tandem. In line, Bartsch et al., (2010) proposed the notion of "meta-emotion" to account for the simultaneous gratification of multiple psychological needs, which should not be seen as mutually exclusive. Rather, people may satisfy several film-watching motives simultaneously, and some uses (e.g., boredom avoidance, sensation seeking, catharsis) are more clearly intertwined than others (e.g., information seeking, aggression release and nostalgia). In fact, some researchers have conceptualized different terms or meta-motives to highlight the broader psychological functions of movie consumption. Thus, Wilschinsky (2006) noted that film consumption, in its variety of uses, stimulates individuals' personal growth by increasing their self-awareness levels. He notes that personal growth may include "re-examining one's understanding of one's personality, one's relationship to family, to friends and others, and to the world at large as well as one's opinions about the political and social state of the world" (p. 67).

Movie consumptions elicit the experience of a wide range of emotions and psychological responses, ranging from simple hedonistic gratification, such as pleasure, to more abstract, intellectual, or complex gratifications, such as the satisfaction of social and cognitive needs (Bartsch et al, 2010, p.247). As personality traits influence behaviours via goals (Dieffendorf et al, 2010), one may expect different uses of films and personality to influence one's movie preferences. For instance, individuals' personalities will affect their optimal levels of arousal, intellectual curiosity, and propensity to experience positive and negative mood states. In turn, these variables will determine the extent to which the consumption of a movie will satisfy an individual's needs - if they do, the individual will probably categorise the movie as good, and vice-versa. Thus, individuals with a tendency to experience positive affect - those with high Extraversion scores, for example - will gravitate towards movies that improve or maintain their good moods (Knobloch & Zillmann, 2002), which should be reflected in higher levels of liking for uplifting, fun-evoking movies. Although these films may be classified as comedies, the main relevance of a genre denomination is the psychological message it carries for the consumer: "if you watch this film, you will experience happiness" (in the case of comedy), "if you watch this film, you will experience sadness" (in the case of drama). The implication is that genre denominations set out expectations for the consumer about certain needs that the movie may help them satisfy. As pointed out by Greenwood et al (2010, p.616), "clarifying who uses which media in what kind of mood state is a first crucial step toward understanding whether media use may serve a therapeutic or self-defeating function for those with increased difficulty managing their moods and emotions."

As previously discussed, considerable individual differences and personality research has focused on both the psychology of film uses and film preferences. Nonetheless, results have varied and there still remains much room for further investigation. It would seem plausible to propose a direction into this area of media research, facilitating further understanding into why specific film genres differ in the gratification opportunities that are offered to audiences. In other words, preferences for specific genres of movies may be sensitive to audience members' personality attributes and to their film viewing motives. The current thesis therefore sought to investigate the effects of movie-watching motives, the Big Five personality variables and other individual differences on audiences' genre preferences within this media type. The investigation looked to explore prospective links between individual differences, film uses and preferences. The Uses of Film Inventory (UFI) model was thus used to measure and uncover individuals' motives for watching movies (similar to the television viewing motives model formulated by Weaver (2003)). It was proposed that the Uses of Film Inventory would serve as an important psychological dimension in enhancing the predictive power of individual differences. In previous research, an analogous model was drawn up by Chamorro-Premuzic et al (2010) to measure the mediating factor between personality traits and music preferences. The addition of mediating factors, such as background use of music or cognitive use of music, was found to strengthen a model of predictions for music preferences. Hence, it can be implied that a similar association can be applied to film preferences.

Summary & Outline of Research Questions

This thesis has provided an overview of the literature concerning the understanding of individual differences in film preferences and uses. Specifically, the literature reviewed has taken a psychographic approach in evaluating consumer behaviour and choice within the movie industry.

Films are a major source of entertainment, allowing us to escape from the humdrums of life to a fantastic world (Holbrook & Hirschman, 1982). They can be educational, giving us insights into other cultures, environmental and political issues and other historical times (UK Film Council/Stimulating World Research, 2007). The motion picture production industry remains one of the most highly competitive around the world, and more and more states understand that show business is good business. Therefore, the widespread interest in consumer behaviour within this media type has been brought to light and more and more studies are now taking a psychological approach to understanding individual differences in consumer choice.

People's film preferences are likely to be a function of important psychological needs, which are influenced by broad, stable, and normally distributed psychological tendencies, namely personality traits. Nonetheless, while psychological theory emphasises the individual experience and its importance in consumer selection, this does not imply that there is a scientifically proven formula for film selection (Kerrigan, 2010). To add, much existing discourse around film consumption treats consumers of film as one-dimensional (Kerrigan, 2010). What's more, the majority of methods, which are in used in the exploration of film choice and consumption, usually include looking at box office data, budget, cost, critical reviews and award

nominations. Although factors such as marketing budget, critical reviews, word-of-mouth, country of origin etc all play a role in consumer selection, the moviegoer's experience and aesthetic concerns also influence consumer behaviour (Gazley, Clark & Sinha, 2010). Furthermore, researchers are becoming increasingly interested in the complex processes involved in movie choice. The films available on the market exhibit great variety and the perception of any specific film varies distinctively between consumers. What's more, each film is a unique product, and the comparison between alternatives is bound to be subjective as the evaluation of a film can take place only during and after the viewing experience. Consequently, this forms a challenge for the explanation and prediction of movie preferences (Beard, 1980).

Seeing as the psychological nature of film choice implies that consumers of film are motivated by different wants and needs at different times (Kerrigan, 2010), it would seem plausible to propose a direction in the search of unravelling the drivers of the aesthetic consumer experience in the context of this paramount media type.

In light of the literature reviewed in this chapter, this thesis will explore several possibilities in which established personality traits and movie-watching motives may be linked to different ways in which films are watched in everyday life. The thesis will pay attention to the following research questions:

Can peoples' film preferences be accounted for as a function of important psychological needs, which are influenced by broad, stable, and normally distributed psychological tendencies, namely personality traits?

This question will draw on the evidence presented across studies and investigate whether established individual differences measures reflect one's preferences for different movie genres. Providing that the mass media support a wide range of stimuli capable of influencing the quality and level of one's physiological state, personality traits may be directly related to our physiological orientation toward the mass media.

Media preferences can be characterized as evaluative judgments recapitulating the satisfaction that consumers anticipate to receive from their interaction with the media (Palmgreen, 1984). Within this framework, personality characteristics are seen as influencing media preferences via both psychological (cognitive and affective) and physiological mechanisms (Eysenck, 1990; McGuire, 1974; Zuckerman, 1991).

The studies in this thesis will therefore consider the application of individual differences to understanding consumer behaviour in film preferences.

Can peoples' film preferences be accounted for as a function of their motivations, which are influenced by the psychological dimensions of film uses? Specifically, can movie-watching motives be used to profile film preferences?

Research has offered a wealth of support of the personality basis for mass media use. However, very little research has been directed on the psychological motives individuals

seek to attain when they consume movies. Theories of motivation imply that personality affects behaviour via specific goals or motives (Diefendorff et al, 2010) and people consume films for a variety of reasons (Holbrook, 1999), which can be expected to differ between people and situations. A key focus of this thesis is to investigate whether people's film preferences can be profiled via a purpose designed self-report inventory, namely the Uses of Film Inventory (Chamorro-Premuzic, 2009).

Are there specific goals or motives, which can be satisfied by watching movies, and if so, is there a relationship between different movie uses and personality traits?

This question will consider whether the major psychological motives or goals individuals seek to attain when they consume movies, are associated to their personality traits. For example, given that personality predisposes individuals to select mood-congruent media (Chamorro-Premuzic, Swani & Cermakova, 2011), a "feel-good" personality should drive individuals to maintain positive emotions via the consumption of fun, happy and pleasurable movies. The thesis will thus examine the personality correlates of movie-watching motives.

Can theories of motivation, namely movie-watching motives, explain consumer film preferences over and above established individual differences?

Although personality predicts film preferences, personality inventories were not designed for that purpose. Furthermore, personality traits are descriptors of much wider individual differences than of specific film preferences. To add, theories of motivation suggest that personality affects behaviour via specific goals or motives

(Diefendorff et al, 2010), which leads to the question of what specific motives can be satisfied by watching movies. Thus, the Uses of Film Inventory (Chamorro-Premuzic, 2009) has been designed as a means of integrating these different variables with the objective of understanding and explaining film preferences in individuals, something that established personality measures are not completely able to achieve.

Chapter 3: Film Preferences and the Uses of Film

Introduction

Since the revival of uses and gratifications research in the early 1970s (Katz, Blumler, & Gurevitch, 1974), the focus on mass media use has been widely documented in individual differences research (Finn, 1997). Nonetheless, the more specific focus on film use is a largely unaccomplished mission, and motives underlying film consumption remain vague in existing research. Therefore, the turn towards more interpretative methods in understanding consumer behaviour in film would seem credible (Wohlfeil & Whlan, 2006).

The implication that people watch movies for a variety of reasons (Holbrook, 1999), gives reason to believe that consumer behaviour within this media type is a complicated process. Nevertheless, this should not impede the study of such motives, though it does imply the need to place boundaries around our enquiry in order to produce some meaningful observations (Kerrigan, 2010). Thus, a detailed assessment of film consumption is strongly encouraged.

In looking at film consumption from a psychological perspective, the investigation is interested in what influences and drives the selection amongst individuals. Thus, in order to develop meaningful evaluations of how consumers make their selections, a comprehensive model of movie- watching motives has been developed. The model has identified 10 main dimensions of uses of film. These have been grouped into three types of uses: emotional, cognitive, and social. This is consistent with research on motives for using music (Chamorro-Premuzic & Furnham, 2007). Thus, a self-

report questionnaire, namely the Uses of Film Inventory (UFI; Chamorro-Premuzic, 2009) was purposely designed to identify the major psychological motives individuals seek to attain when they consume movies.

Understanding preferences for motion pictures is also an important topic within this field of media research (Wallace et al, 1993). Thus, not only are we interested in the motivational basis of film watching, we are also concerned with consumers' motion picture preferences. Consumers attending different types of films have distinctively separate motivation bases, as well as attribute importance profiles, underlying their movie choices (Moller & Karppinen, 1983). The films that are available on the market demonstrate great variety, and the perception of any specific movie varies distinctively between consumers. To add, the movie choice is seen as a process guided by contextual factors and consumer variables. More specifically, the contextual variable i.e. general movie supply and culture, together with a person's values, personality and life-style all influence the motion picture attendance and choice (Moller & Karppinen, 1983).

Film genre is an important concept for critics, film-makers and audiences, as well as media theorists and psychologists. Film genre encapsulates the movie's general storyline (Gazley, Clark & Sinha, 2010), and studies have revealed that genre preferences differ across countries (Bagella & Bechetti, 1999; Neelamegham & Chintagunta, 1999). Film genre has both academic and practical applications and movies are categorised by genre at every stage of their existence, from the initial approach the screenwriter takes, to where they end up on the shelves, to how their impact on cultural history is assessed. To add, Zufryden (1996) places emphasis on

the importance of identifying the need for future research into the effects of storyline on movie choice.

A lot of formal study has been conducted into the categorisation of film through a variety of models, and into how that categorisation informs our understanding of the film as text. Moreover, there is also a lot of commercial interest in the way people classify and choose to watch movies; this is very important for the initial marketing of a movie, and for companies like Netflix or LoveFilm, who rely on genre categories to help their customers make their picks. Film genre is seen as collective expressions of contemporary life that strike a particularly resonant chord with audiences. (Experience & Meaning in Genre Films BK Grant, Film Genre Reader 1986).

The repetitions of patterns in a film genre are the repetitions of social questions that we need answers to as part of our shared social experience. For instance, what is frightening, or what possibilities do we fear? (horror films), what is criminal, or what are the boundaries of social morality that we must not cross? (gangster films), what is morality? (melodramas), what is acceptance and belonging? (romantic comedies), what is alien? (science fiction) and what is the future? (science fiction again) etc. These questions are consistently asked, from generation to generation, as our values change. Accordingly, movies are a product of their socio-historic context whereby watching them becomes a cultural ritual where values are examined.

Study 1: Movie -Watching Motives as predictors of Movie Preferences

The primary aim of this study was to carry out investigation examining the relationship between movie-watching motives, using The Uses of Film inventory (Chamorro-Premuzic, 2009) and Movie Preferences. While film, as a medium, operates within textually and culturally inscribed codes and representations, certain codes and representations come to be associated with a specific type of film and charged with significance as a result of this connection. This is what a genre is, a collection of narrative conventions organised into recognisable types of narratives. Genres are differentiated from each other by characteristics of style, technique, or narrative content. Spectators become familiar with these codes, anticipate them, and take satisfaction as they play themselves out within structures that allow, but limit, variation. The movies that were selected for investigation fell under the categories of Arty (independent/foreign), Action, Horror, Mainstream and Sci-Fi. These films were tested for their association with each of the ten dimensions of the Uses of Film Inventory, namely Affiliation, Hedonistic, Pleasure, Nostalgia, Catharsis, Aggressive, Escapism, Sensation Seeking, Artistic, Information and Boredom Avoidance.

The hypotheses of the study were as follows:

H1a: Action film genre would correlate positively with Affiliation Use of Film, Aggressive Use of Film, Sensation Seeking Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film.

H2a: Arty film genre would correlate positively with Affiliation Use of Film, Artistic Use of Film and Information Seeking Use of Film.

H2b: Arty film genre would correlate negatively with Hedonistic Use of film.

H3: Horror film genre would correlate positively with Affiliation Use of Film, Sensation Seeking Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film.

H4a: Mainstream film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film.

H4b: Mainstream film genre would correlate negatively with Artistic Use of Film.

H5: Sci-Fi film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Information Use of Film and Boredom Avoidance Use of Film.

Method

Design and Participants

In total, 1077 participants were recruited in total through opportunistic sampling. 158 participants were male and 842 female (77 did not reveal this information). Their ages ranged from 16¹ to 64 years, with a mean of 24.12 years (SD = 6.53).

Measures and Procedure

Participants were recruited via the social networking site Facebook, but other techniques such as emailing were also used. The questionnaire was compiled and hosted online using the program Survey Monkey, and there were no restrictions on the conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their

¹Given that data were collected online – via an open website/URL – it was not possible to control or verify the age of participants. In the instructions, participants were told that the minimum age to take part in this study was 18 (and consent was sought accordingly). However, a few participants were under 18 and their data were still kept for the analyses (despite the fact that ethical permission was not requested for under-aged participants).

data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire assessed movie-watching motives. This was measured using the Uses of Film Inventory (Chamorro-Premuzic, 2009), in which participant's uses of film on 10 dimensions were investigated. All 10 dimensions are listed in the Appendix. The ten dimensions are grouped into three types of uses: emotional, cognitive, and social. This is consistent with research on motives for using music (Chamorro-Premuzic & Furnham, 2007; Chamorro-Premuzic, Swami, & Cermakova, 2011), which identified the same three types of uses. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= "Strongly Disagree"; 5= "Strongly Agree").

The second and final part of the questionnaire asked the participants to rate their preference for 105 films (or likelihood to watch if they hadn't seen it) on a 5-point Likert scale (from 1= "Strongly Disagree" to liking the film, to 5= "Strongly Agree"); 21 from each genre of film investigated. The selection of films for each genre was carried out by consulting the Internet Movie Database. Each film selected was within the top 100 for that genre, as voted by users of the website, and the ratio between males and females in preference was within 20 percentage points. The website has an adjustment to its rankings to ensure that a film must receive a good rating from a substantial number of its users before it is put onto the list – therefore eliminating the chance that an obscure film reaches the top of the chart by relatively few people giving it a perfect score (IMDb). For the genre of Action, "Universal Soldier", "Lethal Weapon 4", "Blade Trinity", "Rambo", "Terminator", "Timecop", "Die

Hard”, “Escape from L.A.”, “Robocop”, “Lock Up”, “Hellboy II”, “Men of War”, “Street Kings”, “Bangkok Dangerous”, “Out For Justice”, “Street Fighter”, “Conan”, “G.I. Joe”, “Dragonball Evolution”, “Rock n’ Rolla” and “The Transporter” were all used. For the genre of Arty, “Kids”, “Spirited Away”, “Amelie”, “Babel”, “Enduring Love”, “A Bout De Souffle”, “Lucio y el Sexo”, “The Sea Inside”, “La Dolce Vita”, “Easy Rider”, “Delicatessen”, “Dogville”, “The City Of Lost Children”, “This Is England”, “In The Mood For Love”, “The Graduate”, “Caramel”, “Belleville Rendez-Vous” and “Secretary” were all used. For the genre of Horror, “Amityville Horror”, “Poltergeist”, “Cabin Fever”, “The Ring”, “The Grudge”, “Saw IV”, “The Blair Witch Project”, “Orphan”, “Halloween”, “Friday the 13th”, “Scream”, “Rosmary’s Baby”, “The Descent”, “The Crow”, “House of Wax”, “I Know What You Did Last Summer”, “A Nightmare on Elm Street”, “Dracula”, “Children Of The Night”, “Hide And Seek” and “The Exorcist” were all used. For the genre of Mainstream, “Hairspray”, “Titanic”, “Stardust”, “Pirates Of The Caribbean”, “E.T.”, “Harry Potter And The Philosopher’s Stone”, “Finding Nemo”, “The Da Vinci Code”, “Casino Royale”, “Bruce Almighty”, “The Shawshank Redemption”, “The Lord Of The Rings”, “Indiana Jones”, “The Pursuit Of Happiness”, “Mama Mia!”, “Mr And Mrs Smith”, “Maid In Manhattan” and “Toy Story” were all used. Finally, for the genre of Sci-Fi, “Alien Vs Predator 2”, “Event Horizon”, “The Fly”, “Solaris”, “Hollowman”, “Aliens”, “Tron”, “Star Trek”, “Moon 44”, “12 Monkeys”, “District 9”, “Solar Crisis”, “The Abyss”, “Leviathan”, “Red Planet”, “Deep Rising”, “Close Encounters”, “Titan A. E.”, “Space Cowboys”, “Signs” and “The Prestige” were all used.

Each of these films was rated by 3 independent judges in a pilot study, and each was judged to be within their relevant category. These were shown in sequential order (Action, Arty, Horror, Mainstream & Sci-Fi), with a picture of the poster for the film given as a means of aiding recall of the film.

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study's outcome arose).

Results

Factor Analysis

An exploratory factor analysis using maximum likelihood extraction was performed on the data to identify the structure of film preferences. Results are reported in Table 1. Based on the Eigenvalues and a Scree Test, 5 factors were identified, which accounted for a total of 52.3% of the variance. Factor 1 was labelled Action films, which accounted for 15.3% of the variance. Factor 2 was labelled Arty films, which accounted for 10.2% of the variance. Factor 3 was labelled Horror films, which accounted for 9.7% of the variance. Factor 4 was labelled Mainstream films, which accounted for 8.7% of the variance. Finally, factor 5 was labelled Sci-Fi films, which accounted for 8.4% of the variance.

Table 1: Factor Analyses for Film Preferences

<i>Movie Titles</i>	<i>Action</i>	<i>Arty</i>	<i>Horror</i>	<i>Mainstream</i>	<i>Sci-Fi</i>
Out of Justice	.63				
Robocop	.62				
Conan	.61				
Universal Soldier	.57				
Men of War	.56				
The Transporter	.56				
Rambo	.55				
Die Hard	.55				
Lethal Weapon 4	.54				
Lock Up	.53				
Blade Trinity	.53				
Street Kings	.52				
Hellboy II	.51				
Rock n' Rolla	.51				
Bangkok Dangerous	.50				
Street Fighter	.50				
Terminator	.49				
G.I. Joe	.49				
Dragonball Evolution	.43				
Escape from L.A.	.37				
Timecop					
La Dolce Vita		.70			
Together		.69			
In the mood for Love		.67			
The city of Lost Children		.66			
The Science of Sleep		.65			
This is England		.65			

Dogville	.63	
Easy Rider	.63	
Belleville Rendez-vous	.63	
Delicatessen	.62	
Caramel	.61	
Lucio y el Sexo	.59	
A Bout De Souffle	.59	
The Sea Inside	.58	
The Graduate	.56	
Enduring Love	.55	
Secretary	.55	
Amelie	.51	
Kids	.37	
Spirited Away	.37	
Babel		
Friday the 13 th		.73
A nightmare of Elm Street		.70
Halloween		.70
The Exorcist		.66
The Grudge		.63
The Descent		.60
Scream		.60
Saw IV		.58
The Ring		.57
Orphan		.56
Amityville Horror		.56
Poltergeist		.55
Dracula		.54
Children of the Night		.51
Hide and Seek		.51

Rosemary's Baby	.50	
Cabin Fever	.50	
I know what you did last summer	.50	
House of Wax	.49	
The Blair Witch Project	.44	
The Crow	.44	
Indiana Jones		.53
The Pursuit of Happiness		.53
Bruce Almighty		.50
Wedding Crashers		.50
The Da Vinci Code		.48
Pirates of the Caribbean		.47
Meet the Fockers		.47
Finding Nemo		.47
Casino Royale		.46
Maid in Manhattan		.46
Mr. and Mrs. Smith		.45
Toy Story		.43
The Lord of the Ring		.42
E.T.		.40
The Shawshank Redemption		.40
Mamma Mia!		.40
Harry Potter and the Philosopher's Stone		.39
Titanic		.39
Slumdog Millionaire		.36
Hairspray		.34
Stardust		.33
Close Encounters		.67
Solar Crisis		.66
Leviathan		.65

Red Planet	.65
12 Monkeys	.64
The Abyss	.63
Deep Rising	.63
Aliens	.62
Tron	.58
Moon 44	.57
The Fly	.55
Event Horizon	.55
The Prestige	.55
Solaris	.52
Space Cowboys	.51
Titan A. E	.51
District 9	.50
Star Trek	.46
Alien vs Predator 2	.44
Signs	.36
Hollowman	.36

Note. N = 1077. Extraction method: Principle Components Analysis. Loadings <.30 not shown for the sake of clarity. Aff – Socialise with others, Hed – Pleasure Seeking, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Sensation Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Factor Analysis

An exploratory factor analysis using maximum likelihood extraction was performed on the data to identify the structure of uses of film motives. Results are reported in Table 2. Based on the Eigenvalues and a Scree Test, 20 factors were identified which accounted for 58.86% of the variance. Factor 1 was labelled Affiliation Use of Film, which accounted for 9.3% of the variance. Factor 2 was labelled Hedonistic Use of Film, which accounted for 7.9% of the variance. Factor 3 was labelled Nostalgia Use of Film, which accounted for 6.7% of the variance. Factor 4 was labelled Catharsis Use of Film, which accounted for 6.6% of the variance. Factor 5 was labelled Aggressive Use of Film, which accounted for 5.5% of the variance. Factor 6 was labelled Escapism Use of Film, which accounted for 5.1%. Factor 7 was labelled Sensation Seeking Use of Film, which accounted for 4.7% of the variance. Factor 8 was labelled Artistic Use of Film, which accounted for 4.6% of the variance. Factor 9 was labelled Information Seeking Use of Film, which accounted for 4.3% of the variance. Factor 10 was labelled Boredom Avoidance Use of Film, which accounted for 4.1% of the variance.

Table 2: Factor Analyses for the Use of Film Inventory

	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
Aff_2	.70									
Aff_4	.69									
Aff_5	.69									
Aff_1	.69									
Aff_3										
Hed_4		.70								
Hed_5		.68								
Hed_2		.63								
Hed_1		.51								
Hed_3										
Nos_2			.88							
Nos_1			.86							
Nos_5			.45							
Nos_4			.40							
Nos_3										
Cat_2				.69						
Cat_1				.65						
Cat_3				.63						
Cat_4				.43						
Cat_5				.35						
Agg_5					.83					
Agg_4					.82					
Agg_2										
Agg_3										
Agg_1										
Esc_2						.76				
Esc_3						.75				

Esc_5	.53			
Esc_1	.44			
Esc_4	.33			
SS_3		.88		
SS_2		.87		
SS_5		.81		
SS_4		.57		
SS_1				
Art_2			.67	
Art_1			.59	
Art_3			.58	
Art_5			.45	
Art_4			.43	
IS_2				.78
IS_3				.65
IS_4				.55
IS_5				.34
IS_1				
BA_3				.75
BA_2				.61
BA_4				.52
BA_5				.41
BA_1				.34

Note. N = 1077. Extraction method: Principle Components Analysis. Loadings <.30 not shown for the sake of clarity. Aff – Socialise with others, Hed – Pleasure Seeking, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Sensation Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Descriptive Statistics

Table 3 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures).

Table 3: Descriptive Statistics and Cronbach's α 's for all measures

	Mean	Standard Deviation	Number of Items	Alpha
Sex			2	
Age	24.12	6.53		
Affiliation	2.37	.68	5	.57
Hedonistic	2.59	.61	5	.43
Nostalgia	2.41	.78	5	.56
Catharsis	3.04	.58	5	.47
Aggressive	2.52	.87	5	.16
Escapism	3.17	.59	5	.49
Sensation Seeking	2.99	1.02	5	.72
Artistic	2.99	.51	5	.43
Information Seeking	3.01	.51	5	.36
Boredom Avoidance	3.11	.58	5	.39
Action	3.30	.39	21	.82
Arty	3.04	.31	21	.88
Horror	3.25	.51	21	.99
Mainstream	4.09	.37	21	.74
Sci-Fi	3.17	.38	21	.84

Table 4: Inter-correlations among Film Preference and UFI measures

	<i>Ac</i>	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Sci</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
Ac		.49**	.49**	.50**	.73**	.13**	.11**	.16**	.06**	-.16**	.10**	.16**	.10**	.11**	.10**
Ar			.42**	.33**	.68**	-.01	.03	.04	.07*	-.06*	.05	.07*	-.06	.09**	.02
H				.38**	.62**	.08**	.10**	.36**	.14**	-.22**	.19**	.50**	-.01	.04	.20**
M					.43**	.10**	-.06	-.03	.03	-.02	.11**	.02	-.08**	.02	.15**
Sci						.04	.06	.13**	.05	-.17**	.13**	.20**	-.05	.10**	.11**
Aff							.59**	.50**	.20**	.05	.19**	.23**	.30**	.13**	.18**
Hed								.50**	.22**	.11**	.52**	.20**	.34**	.12**	.23**
Nos									.18**	-.03	.15**	.71**	.22**	.07*	.14**
Cat										-.23**	.31**	.27**	.21**	.34**	.43**
Agg											-.21**	.28**	-.38**	-.50	-.19**
Esc												.10**	.25**	.10**	.57**
SS													-.05	.08*	.28**
Art														.16**	.05
IS															.14**
BA															

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, Ar – Arty, H – Horror, M – Mainstream, Sci – Sci-Fi, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Sensation Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Correlation Analysis

Table 2 reports the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences and uses of film motives showed several significant associations.

Sixteen out of a possible twenty-one correlations between film preferences and uses of film motives were significant. Action film genre was significantly and positively related to Affiliation Use of Film, Sensation Seeking Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film (partly supporting H1). Arty film genre was significantly and positively correlated with Information Seeking Use of Film (partly supporting H2a). There were no significant associations between Arty film genre and uses of film motives that could support the hypothesis (failing to confirm H2b). Horror film genre was significantly and positively related to Affiliation Use of Film, Sensation Seeking Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film (confirming H3). Mainstream film genre was significantly and positively associated with Affiliation Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film (supporting H4a). A significant and negative association was found between Arty film genre and Artistic Use of Film (confirming H4b). Finally, Sci-Fi film genre was significantly and positively associated with Escapism Use of Film, Information Use of Film and Boredom Avoidance Use of Film (partly supporting H5).

General Discussion

This chapter reported on one study of the relationships of the uses of film motives with film preferences. Of predominant interest in this study, was the validity of the Uses of Film Inventory (Chamorro-Premuzic, 2009), specifically, whether or not it could be said to represent a meaningful evaluation of how consumers make their movie selections. The model has identified 10 main dimensions of uses of film, which have been grouped into three types of uses: emotional, cognitive, and social. This is consistent with research on motives for using music (Chamorro-Premuzic & Furnham, 2007). Past research has offered a wealth of support for the importance of personality in mass media use research. On the contrary, as already discussed, very little research has focused on the psychological motives individuals seek to attain when they consume movies. For this reason, a primary focus of this thesis was to investigate whether people's film preferences can be profiled via a purpose designed self-report inventory, namely the Uses of Film Inventory. This study attempted to investigate the correlates of different uses of film, whilst systematically addressing the question of whether peoples' film preferences can be accounted for as a function of their motivations, which are influenced by the psychological dimensions of film uses.

The movies that are available on the market demonstrate great variety, and the perception of any specific movie typically varies between consumers. To add, there is much commercial interest in the way people classify and choose to watch movies, and this is fundamental for the initial marketing of a movie, and for companies like Netflix or LoveFilm, who rely on genre categories to help their customers make their picks. Genres are differentiated from each other by characteristics of style, technique, or narrative content. In this study, the movies that were selected for investigation

were placed under the categories of Arty (independent/foreign), Action, Horror, Mainstream and Sci-Fi.

With regard to the movies used in the analysis, a factor analysis was run on each category to determine whether the films selected fully represented the genre and were congruent. For the Action film genre, almost all items (apart from one), loaded above .3. The 3 items that loaded most highly were “Out of Justice”, “Robocop” and “Conan” (<.6). For the Arty film genre, again, almost all items (apart from one) loaded above .3. The three items that loaded most highly were “La Dolce Vita”, “Together” and “In The Mood For Love” (<.6). For the Horror film genre, all items loaded above .3, and the three items that loaded most highly were “Friday the 13th”, “A Nightmare On Elm Street” and “Halloween. For the Mainstream film genre, all items loaded above .3, and the three items that loaded most highly were “Indiana Jones”, “The Pursuit of Happiness” and “Bruce Almighty” (<.5). Finally, for the Sci-Fi film genre, all items loaded above .3; the three items that loaded most highly were “Close Encounters”, “Solar Crisis” and “Leviathan” (<.6). Thus, this analysis confirmed that all of the films selected (apart from “Timecop” and “Babel”) fully represented the genre.

With regard to the Uses of Film Inventory, a factor analysis was also run on each of the 10 dimensions to determine whether each of the items fully represented their film use. Based on the Eigenvalues and a Scree Test, for each of the 10 dimensions, one factor was extracted. The results, which are displayed in table 4, report the loadings that fell above .3. The items that did not load above .3 included “Nothing beats a good movie night with friends” (Aff 3), “Good movies should be uplifting rather than

depressive” (Hed 3), “Watching a movie over and over again makes me feel quite nostalgic” (Nos 3), “You can never have enough violence in movies” (Agg 1), “People who criticise violent movies are wimps” (Agg 2), “My favourite movie characters are all pretty aggressive” (Agg 3), “The best movies are those that scare you to death!” (SS 1) and “Watching movies is a great way of learning facts about the world” (IS 1). It is clear therefore, that although most of the items used had good reliability, there were some which questioned the validity of the model, thus implying that the suggested model still needs modifications made to it.

Attempting to shed light on the links between movie-watching motives and film preferences, the study found a number of relationships, which provide support to a number of the hypotheses. The results are discussed below.

In this study, just over two thirds of the hypotheses (15 out of 21) were supported. A positive significant association was found between Action film genre and Affiliation Use of Film, Sensation Seeking Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film. The positive significant association between Action film genre and Affiliation Uses of Film falls in line with the hypothesis that movies, regardless of what genre they fall into, facilitate communications, affiliation and social learning. Furthermore, movies allow for viewers to establish a close psychological connection with the characters, persons, or avatars they see on screen (Giles, 2002). As predicted, Action film genre was found to correlate positively with Sensation Seeking Use of Film. This supports the notion that people who enjoy watching Action movies, have a generic preference for media that is novel and arousing, and the Sensation Seeking Use of Film dimension would explain this. To

add, Action genre of film was significantly and positively related to Escapism Use of Film and Boredom Avoidance Use of Film. Boredom Avoidance and Escapism Use of Film overlap with each other, whereby Boredom Avoidance places emphasis on the motivation to consume movies to pass time and Escapism Use of Film considers the motive to consume movies as a means of temporarily “switching-off” and forgetting current worries. Boredom Avoidance Use of Film would be, in general, expected to correlate with all film genres, whereas Escapism Use of Film should be more closely linked to films, which provide the individual to be transported to fantastic worlds (Holbrook & Hirschman, 1982). Failing to support the hypothesis, a link between Action genre and Aggressive Use of Film could not be established. This failed finding comes as a surprise, as it is implied that Action films would be most suited for the purpose of wanting to release aggressive tendencies. Contrary to the hypotheses, positive significant associations were found between Action genre and Hedonistic Use of Film, Nostalgic Use of Film, Catharsis Use of Film Artistic Use of Film and Information Seeking Use of Film. This raises questions of concern and indicates the importance of carrying out future study.

As predicted, Arty genre of film was positively related to Information Seeking Use of Film. Arty films generally demonstrate complex storylines, thus, those with the motive of accessing a “richer” or more complex experience are likely to gravitate towards this film genre. Unlike the hypotheses, Arty genre was not found to relate to Affiliation Use of Film and Artistic Use of Film. On the other hand, a positive association was found between Arty genre of film and Sensation Seeking Use of Film. To add, a negative association between this genre of film and Hedonistic Use of Film could not be established, yet a negative relationship with Aggressive Use of

Film was found. These results, which contradict the hypotheses to some degree, therefore call for additional investigation.

Horror genre of film was positively related to Affiliation Use of Film. People watch films for the simple reason of wanting to share their time with others, whilst bonding and connecting with others (Lull, 1990; Rubin, 1983), and this movie-watching motive could relate to all genres of film. Horror genre was also found to relate to Sensation Seeking Use of Film, supporting the theory that individuals who seek sensual/sensory arousal as a film use, are likely to seek films which are characterised by violent, sexual or exciting content (Hirshman, 1987). As with Action genre of film, significant associations were found between Arty genre and Escapism Use of Film, and Boredom Avoidance Use of Film. Nevertheless, more links were found which were not included in the hypotheses. These included the links that were found amongst Hedonistic Use of Film, Nostalgia Use of Film, Catharsis Use of Film, and a negative association with Aggressive Use of Film. Thus, at this point, it would be reasonable to conclude that further investigation into the relationship between film preferences and uses should be undertaken.

It was hypothesised that Mainstream genre of film would be positively related to Affiliation Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film. Results were able to support these hypotheses. As previously discussed, Affiliation Use of Film refers to people's motive to bond with others (Weaver et al, 2003) whilst watching movies, and this motive can relate to all genres of film. Furthermore, individuals with the intention of escaping from reality, or to merely pass time, are likely to receive this via the consumption of Mainstream movies. Furthermore, as

predicted, a significant and negative association was found between Mainstream film genre and Artistic Use of Film. In line with theoretical implications, individuals who have little interest in becoming creatively empowered are more likely to consume conventional movies i.e. Mainstream, as opposed to Arty films.

In accordance to expectations, the Sci-Fi film genre was significantly related to Escapism Use of Film and Boredom Avoidance Use of Film, supporting the view that both these movie-watching motives should relate to all genres of film. Furthermore, a positive correlation was found between this genre of film and Information Seeking Use of Film. Individuals who seek “richer” or more complex movie experiences (Palgreen et al., 1988), are likely to attain this via the consumption of Sci-Fi movies, which are likely to facilitate “thought-provoking experiences” (Bartsch et al, 2010, p.252). Unable to support the hypothesis, a link between Sci-Fi genre and Affiliation Use of Film was not established. Moreover, opposite to the hypotheses, links were found between Sci-Fi genre and Nostalgia Use of Film, Sensation Seeking Use of Film, Artistic Use of Film, and a negative association with Aggressive Use of Film. These findings are inconsistent to theoretical assumptions, which indicates that further investigation is necessary.

This study has obvious limitations, which ought to be addressed. It must be noted that, owing to the lack of investigation into film preferences and uses, and the first time use of the purposely-designed measure of movie-watching motives in a study, this study was largely exploratory. Equally, the results of the study do correspond with the growing body of empirical evidence on the nature of film preferences. For example, the results are consistent with those of Giles (2002), whereby individuals

may consume movies, regardless of their genre, for the purpose of establishing a close psychological connection with the characters, persons, or avatars they see on screen.

In regards to the validity of the Uses of Film Inventory, it only assesses individual differences in three different uses of film, however there are arguably other ways in which individuals use this media type. More specifically, individuals may differ in the extent to which they consume movies to communicate certain aspects of their personalities or attitudes. Thus, it is important to remain cautious at this point on the empirical validity of the self-report measure, inviting replication and further research. To add, the single-wave nature of the designs (which assessed all constructs at one time rather than longitudinally) makes these developmental hypotheses rather vague. What's more, the existing results are not able to reveal the causal direction underlying many of the associations identified. Social cognition theories propose that chronic exposure to attitudes in media may lead to greater accessibility (e.g., Bargh, 1984), thus it could be that film preferences are determined by other, unexamined variables such as peer influence—and movies consumed consequently determine personality traits. Longitudinal studies into film preferences and personality traits could therefore be carried out to assess this. It must also be noted that, despite the substantial sample set, the study was based on predominately American individuals. For this reason, more representative samples should be explored in order to assess the generalization of these findings.

Taking this study as a whole, it seems that there are some consistent associations between film preferences and uses of film, and despite the first time use of the Uses

of Film Inventory, this study provides some promising evidence for the individual difference variables that may be involved in the selection of movies. Replication and further investigation however is strongly encouraged.

Chapter 4: The Big Five, Film Preferences and the Uses of Film

Introduction

To what extent does consideration of The Big Five personality traits exhibited by movie consumers influence the content selections they make across a variety of film genres? Furthermore, are there specific film preferences associated with the five personality types?

Despite the clear interest in the psychological study of individual differences in movie preferences, it seems that little is known about how consumers choose movies, what kind of evaluative criteria they use and why consumers select the movies they watch. Thus, understanding consumer selection of films would seem necessary, but this does not imply that there is a scientifically proven formula for film selection (Kerrigan, 2010). Previous research implies that consumers of movies are motivated by different wants and needs, and that film choice is seen as a process guided by contextual factors and consumer variables (Kristian & Karppinen, 1983).

Various psychological characteristics, often referred to as personality factors, have emerged as important components in many theoretical discussions of the mass communications process (Ball-Rokeach, 1985; Katz, Blumler & Gurevitch, 1974; Weaver; 1991; Webster & Wakshlag, 1985; Zuckerman, 1988). The prerequisite to undertake research into personality and its link to media research has been recognised by Wober (1986), whereby he has stated that “adequate, let alone full understanding of how individuals interact with mass media will not be reached without a good account of those individuals’ fundamental attributes” (p. 206).

Personality appertains to the nature of human nature (Hogan, 2007). In mainstream personality research, personality is generally depicted in terms of largely stable and biologically influenced individual differences, which characterize an individual's typical patterns of behaviour across different situations. The most widely used terminology for describing major differences between individuals is the Five Factor Model. According to this model there are five main personality traits that explain individual differences between people, namely Neuroticism, Extraversion, Openness, Agreeableness and Conscientiousness. These personality traits, which have been replicated across diverse conditions, are regularly used in research to determine our conduct in different types of situations. Thus, it would seem reasonable to carry out exploration into the relationship between these personality characteristics and movie preferences and uses, in the hope that they will provide considerable support for the importance of personality assessment in this area of media research.

As previously discussed, “consumers of film are motivated by different wants and needs” (Keriganm 2010, p.104), and this statement is well established as can be seen by Thurstone's (1930) first investigation into assessing film-related attitudes. Theories of motivation imply that personality affects behaviour via specific goals or motives (Diefendorff et al, 2010). This leads on to the question of what specific motives can be satisfied by watching movies. Individuals consume films for a variety of reasons (Holbrook, 1999), which can be expected to differ between people and situations. Thus, using the Uses of Film Inventory (UFI) model (Chamorro-Premuzic, 2009) it will be attempted to measure and uncover individuals' motives for watching movies. More specifically, this chapter will focus on exploring the links between personality and movie-watching motives, and whether personality affects behaviour

via specific motives. Moreover, prospective links between Film Preferences and individual differences, namely The Big Five personality traits and uses of film motives will be explored.

Study 2: Exploring the Links between Personality and Movie-Watching Motives

The primary aim of this study was to carry out investigations examining the relationship between The Big Five personality traits and film use motives, using The Uses of Film inventory (Chamorro-Premuzic, 2009). Individuals' film preferences are likely to be a function of important psychological needs, which are influenced by broad, stable, and normally distributed psychological tendencies, namely personality traits. The most widely used terminology for describing major differences between normal people (i.e. those who do not suffer from clinically diagnosed symptoms) is the so-called Five Factor Model (Costa & McCrae, 1992), and this model of personality has been widely used as a correlate of mass media use. So, by using the Five Factor Model, the investigation sought to examine the relationship between the Big Five personality traits and film use motives, whereby each of the ten dimensions of the Inventory were investigated (Affiliation, Hedonistic, Pleasure, Nostalgia, Catharsis, Aggressive, Escapism, Sensation Seeking, Artistic, Information & Boredom Avoidance).

Prior research has demonstrated a relationship between personality characteristics and media use motives (Weaver, 2003; Conway & Rubin, 1991; Finn & Gorr, 1998; Perse & Rubin, 1990), which would suggest that personality traits would be found to be significantly related, both positively and negatively, to film use motives.

The study was conducted to test several hypotheses:

H1: Extraversion would correlate positively with Affiliation Use of Film, Hedonistic Use of Film and Escapism Use of Film.

H2a: Agreeableness would correlate positively with Affiliation Use of Film, Hedonistic Use of Film and Escapism Use of Film.

H2b: Agreeableness would correlate negatively with Aggressive Use of Film.

H3: Conscientiousness would correlate negatively with Aggressive Use of Film.

H4: Neuroticism would correlate positively with Nostalgia Use of Film, Catharsis Use of Film and Escapism Use of Film.

H5: Openness would correlate positively with Sensation Seeking Use of Film, Escapism Use of Film, Artistic Use of Film, Information Seeking Use of Film and Boredom Avoidance Use of Film.

H5b: Openness would correlate negatively with Hedonistic Use of Film.

Method

Design and Participants

In all, 532 participants were recruited in total through opportunistic sampling, 1 of which did not complete enough of the questionnaire, thus was not used in the analysis. This left 531 participants, 216 male and 315 female, where their ages ranged from 20 to 76 years, with a mean of 30.76 years ($SD = 12.22$).

Measures and Procedure

Participants were recruited via the social networking site Facebook, but other techniques such as emailing were also used. The questionnaire was compiled and hosted online using the program RiddleMeThis, and there were no restrictions on the

conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire assessed the constellation of traits defined by the Five Factor Theory of Personality using the Ten Item Personality Inventory (TIPI Gosling, Rentfrow & Swann, 2003). This is a widely used 10 item, untimed, self-report inventory which assesses the five broad domains or “super-traits” of non-clinical personality traits, namely Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= “Strongly Disagree; 5= “Strongly Agree). This self-report is agreed to have good reliability and validity (Costa & Widiger, 2001).

The 50-item Uses of Film inventory (Chamorro-Premuzic, 2009) was used to assess participant’s use of film on 10 dimensions. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= “Strongly Disagree”; 5= “Strongly Agree”).

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study’s outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures).

Table 1: Descriptive Statistics and Cronbach's α 's for all measures

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>
Sex			2	
Age	30.76	12.22		
Extraversion	8.31	3.09	2	.78
Agreeableness	9.54	2.30	2	.43
Consciousness	9.94	2.63	2	.63
Neuroticism	8.90	2.68	2	.67
Openness	10.76	2.15	2	.53
Affiliation	15.98	3.95	5	.75
Hedonistic	17.58	3.76	5	.70
Nostalgia	14.39	3.53	5	.68
Catharsis	14.04	3.52	5	.64
Aggressive	13.76	4.14	5	.76
Escapism	16.37	3.42	5	.57
Sensation Seeking	14.04	4.52	5	.74
Artistic	15.79	3.16	5	.56
Information Seeking	14.62	3.07	5	.46
Boredom Avoidance	11.84	3.46	5	.58

Correlational Analysis

Table 2 reports the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between personality traits and uses of film motives showed several significant associations.

Eight out of seventeen possible correlations between personality traits and uses of film motives were significant. Extraversion was significantly and positively correlated with Affiliation Use of Film (partly supporting H1). Agreeableness was significantly and positively related to Affiliation Use of Film and Hedonistic Use of Film (partly supporting H2a). Agreeableness was significantly and negatively related to Aggressive Use of Film (supporting H2b). Conscientiousness was significantly and negatively related to Aggressive Use of Film (supporting H3). There were no significant associations between Neuroticism and Uses of Film Motives, which supported the hypothesis (failing to confirm H4). Openness was significantly and positively related to Sensation Seeking Use of Film and Artistic Use of Film (partly supporting H5a). Openness was significantly and negatively correlated with Hedonistic Use of Film (supporting H5b).

Table 2: Inter - correlations among Individual Differences measured, UFI measures and Demographics

	<i>E</i>	<i>A</i>	<i>C</i>	<i>N</i>	<i>O</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>	<i>Sex</i>	<i>Age</i>	
E		.06	.02	.11**	.22**	.18**	.08	-.14**	-.08	-.02	-.05	-.02	.03	.02	.04	.13**	.05	
A			.12**	.18*	.04	.16**	.21**	.04	.00	-.22**	.03	-.12*	-.10	-.02	.01	.26**	.10*	
C				.26**	.00	.04	.05	-.05	-.08	-.16**	-.03	-.11**	-.04	.02	-.10*	.14**	.09*	
N					.09*	.03	-.02	-.03	-.05	.07	-.02	.05	-.04	.01	.00	-.15**	.03	
O						-.01	-.12**	-.09*	.11*	.04	-.06	.10*	.27**	.04	-.10*	-.04	-.08	
Aff							.32**	-.04	-.05	.01	.09*	-.03	-.13**	-.05	-.09*	.12**	-.10*	
Hed								.05	-.32**	-.15**	.13**	-.21**	-.28**	-.09*	.16**	.14**	-.01	
Nos									.10*	.11*	.12**	-.02	-.03	-.06	.14**	.00	-.10*	
Cat										.13**	.07	.25**	.21**	.09*	.11*	-.04	-.13**	
Agg											.15**	.45**	-.12**	-.06	.27**	-.37**	-.18**	
Esc												.09*	-.14**	-.11*	.26**	.03	-.04	
SS													.01	-.01	.11**	-.21**	-.11*	
Art														.23**	-.21**	-.03	.02	
IS															-.07	.00	-.03	
BS																-.01	-.24**	
Sex																		.03
Age																		

***p < 0.001**, p < 0.01, * p < 0.05, using two tailed tests. Aff – Socialise with others, Hed – Pleasure Seeking, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Sensation Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance, E – Extraversion, A – Agreeableness, C – Conscientiousness, N – Neuroticism, O – Openness.

Study 3: Exploring the Links between Film Preferences, Personality and Movie-Watching Motives

The previous study demonstrated that some dimensions of movie-watching motives are related to personality traits. Analysis indicated that personality was able to explain to some degree, individual's motives for watching movies. Thus, the results indicated that movie-watching motives are, to a certain extent, reliant upon personality.

The primary aim of this study was to carry out an investigation examining the relationship between The Big Five personality traits, film use motives, using The Uses of Film inventory (Chamorro-Premuzic, 2009) and film preferences for Arty, Horror and Mainstream genres of film. Prior research has demonstrated a relationship between media preferences, personality characteristics and media use motives (Finn, 1997; Palmgreen et al., 1988). This suggests that personality attributes and film use motives play a strong factor in influencing ones film choice(s). Hence, it was expected that film preferences would be found to be significantly related, both positively and negatively, to personality traits and film use motives.

Additionally, not only was this study interested in looking at the relationship between personality, film use motives and preferences, the investigation sought to explore these potential links between romantic partners. In previous work, it has been found that individuals are attracted to other individuals who share similar ideas and beliefs (Byrne & Nelson, 1965a). If film preferences relate to shared values and interests, one would expect romantic partners to be more similar in their film preferences than two

random strangers, In line, this study tested the intra-couple correlation for ratings on films.

The hypotheses of the study were as follows:

H1a: Arty film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Artistic Use of Film, Information Use of Film, Boredom Avoidance Use of Film and Openness.

H1b: Arty film genre would correlate negatively with Hedonistic Use of Film.

H2: Horror film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Sensation Seeking Use of Film, Boredom Avoidance Use of Film and Openness.

H3a: Mainstream film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film and Agreeableness.

H3b: Mainstream film genre would correlate negatively with Artistic Use of Film and Openness.

H4a: Intra couple correlations would be found amongst romantic partners in Arty genres of film.

H4b: Intra couple correlations would be found amongst romantic partners in Horror genres of film.

H4c: Intra couple correlations would be found amongst romantic partners in Mainstream genres of film.

Method

Design and Participants

In all, 138 people (68 couples) were recruited in total through opportunistic sampling. One of the participant's partner was not able to partake in the study, so for that reason the individual data was used for the first part of the investigation and excluded from the compatibility section of the study. This left 137 participants, 69 male and 68 female, where their ages ranged from 18 to 49, with a mean of 22.4 years ($SD = 6.78$), all in relationships measuring the duration of one year to three or more years.

Measures and Procedure

Participants were recruited via the internet and emailing. The questionnaire was compiled and hosted online using Unipark, and there were no restrictions on the conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire assessed the constellation of traits defined by the Five Factor Theory of Personality using the Ten Item Personality Inventory (TIPI Gosling, Rentfrow & Swann, 2003). This is a widely used 10 item, untimed, self-report inventory which assesses the five broad domains or "super-traits" of non-clinical personality traits, namely Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= "Strongly Disagree; 5=

“Strongly Agree). This self-report is agreed to have good reliability and validity (Costa & Widiger, 2001).

The 50-item Uses of Film inventory (Chamorro-Premuzic, 2009) was then used to assess participant’s use of film on 10 dimensions. All 10 dimensions are listed in the Appendix. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= “Strongly Disagree”; 5= “Strongly Agree”).

The final section of the questionnaire asked the participants to rate their preference for 24 films (or likeliness to watch if they hadn’t seen it) on a 5-point Likert scale (from 1= “Strongly Disagree” to liking the film, to 5= “Strongly Agree”); 8 from each genre of film investigated. The selection of films for each genre was chosen based on those that were used in the analysis of Study 1. For the genre of Arty, “Spirited Away”, “Amelie”, “Babel”, “La Dolce Vita”, “Delicatessen”, “Dogville”, “This Is England” and “The Graduate” were all used. For the genre of Horror, “Poltergeist”, “The Ring”, “Saw IV”, “Halloween”, “Friday The 13th”, “Scream”, “A Nightmare On Elm Street” and “The Exorcist” were all used. For the genre of Mainstream, “Hairspray”, “Titanic”, “Pirates Of The Caribbean”, “E.T”, “Finding Nemo”, “Casino Royale”, “Slumdog Millionaire” and “Meet The Fockers” were all used.

The films were shown in sequential order (Arty, Horror and Mainstream), with a picture of the poster for the film given as a means of aiding recall of the film.

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study's outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures). Additionally, intra couple correlations are listed.

Table 1: Descriptive Statistics and Cronbach's α 's for all measures

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>	<i>Intra Couple Correlations</i>
Sex			2		
Age	22.47	6.79			
Extraversion	8.28	2.20	2	.64	-.01
Agreeableness	8.49	1.69	2	.25	-.02
Conscientiousness	8.47	1.79	2	.40	.09
Neuroticism	8.29	1.89	2	.44	.08
Openness	9.04	1.71	2	.28	.20
Affiliation	16.19	3.05	5	.51	.03
Hedonistic	16.44	3.02	5	.60	.23
Nostalgia	15.56	2.94	5	.53	.01
Catharsis	14.52	3.04	5	.47	-.06
Aggressive	14.70	3.21	5	.39	.00
Escapism	15.48	3.01	5	.37	-.05
Sensation Seeking	14.79	3.60	5	.58	.14
Artistic	14.15	2.78	5	.47	.02
Information Seeking	14.45	2.84	5	.40	-.09
Boredom Avoidance	14.47	2.67	5	.48	.08
Arty	3.43	.51	8	.88	.66**
Horror	3.53	.66	8	.92	.55**
Mainstream	3.79	.61	8	.71	.62**

Correlational Analysis

Table 2 reports the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences, film use motives, personality traits and demographics showed several significant associations and were simplified via the method of stepwise regression, using a backward elimination approach (see the Regression section below).

Fifteen out of a possible twenty correlations between film preferences, uses of film motives and personality traits were significant; most of these correlations were in the predicted direction yielding support to the hypotheses. Arty film genre was significantly and positively correlated with Escapism Use of Film, Artistic Use of Film and Openness (partly supporting H1a). There were no significant negative correlations that were found to relate to Arty film genre (failing to confirm H1b). Horror film genre was significantly and positively correlated with Affiliation Use of Film, Escapism Use of Film, Sensation Seeking Use of Film, Boredom Avoidance Use of Film and Openness (confirming H2). Mainstream film genre was found to significantly and positively relate to Affiliation Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film and Agreeableness (supporting H3a). A significant negative correlation that was hypothesised to relate to Mainstream film genre did not emerge (failing to confirm H1b). Intra couple correlations were found amongst romantic partners in Arty, Horror and Mainstream genres of film (confirming H4a, H4b and H4c).

Table 2: Inter-correlations among Film Preference, UFI measures, Individual Differences measures and Demographics

	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>	<i>E</i>	<i>A</i>	<i>C</i>	<i>N</i>	<i>O</i>	<i>Sex</i>	<i>Age</i>
Ar		.51**	.56**	.11	.11	.09	.05	.28*	.25**	.25*	.25*	.01	.03	.19*	.21*	.24**	.15	.28**	.00	.09
H			.64**	.32**	.36**	.13	.00	.27**	.18*	.40**	.13	.06	.19*	.20	.14	.14	.15	.21*	-.03	.04
M				.30**	.36**	.28**	.22*	.20*	.34**	.21*	.09	.09	.17*	.10	.35**	.21*	.09	.35**	.16	.01
Aff					.56**	.19*	-.07	.15	.29**	.27**	-.00	-.24**	.16	.12	.23**	.12	.18*	.21*	.05	.07
Hed						.36**	-.02	.00	.29**	.26**	-.04	-.13	.18*	.14	-.07	.05	.02	.11	.07	-.03
Nos							.37**	.13	.20*	-.02	.02	.02	.09	.16	.18*	.04	-.01	.27**	.02	-.25**
Cat								.13	.14	-.12	.27**	.21*	.07	-.12	.05	-.04	-.12	.06	.11	-.04
Agg									.12	.31**	.13	-.09	.15	.23**	-.09	.03	.18*	.17	-.18*	-.14
Esc										.26**	.13	.03	.11	.11	.21*	.05	-.17	-.15	.05	.06
SS											.13	-.04	-.04	.09	.00	-.03	.14	.19*	-.22**	.09
Art												.42**	-.15	-.00	.24**	.05	-.01	.09	-.06	.12
IS													-.01	.03	.06	.06	-.22*	-.08	.19*	.06
BA														.15	.14	-.11	-.02	.05	.14	-.20*

	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>	<i>E</i>	<i>A</i>	<i>C</i>	<i>N</i>	<i>O</i>	<i>Sex</i>	<i>Age</i>	
E															-.05	.35**	.14	.12	.02	-.03	
A																.05	.33**	.28**	.09	.02	
C																	.06	.31**	.10	.08	
N																		.26**	-.08	-.05	
O																			-.09	.01	
Sex																					-.09
Age																					

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ar – Arty, H – Horror, M – Mainstream, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance, E- Extraversion, A – Agreeableness, C – Conscientiousness, N – Neuroticism, O – Openness

Regression

Regressions were carried out as an extension of correlational analyses, as a means of exploring the predictive ability of a set of independent variables on one continuous dependent measure. Stepwise regressions were chosen in order to select the fewest number of variables offered to the model that best described the occurrence of the outcome.

Thus, a stepwise regression was conducted to test the degree to which significant correlates of preferences for Arty films (as shown in table 2) predicted these preferences. Thus, Aggressive Use of Film, Escapism Use of Film, Sensation Seeking Use of Film, Artistic Use of Film, Extraversion, Agreeableness, Conscientiousness, and Openness were tested as predictors of that outcome. In model 1, Openness (st. B=.28; $t=3.37$, $p<.01$) explained 7.1% of the variance ($F(1,135)=11.34$, $p<.01$, $AdjR^2=.07$). In model 2, Escapism Use of Film (st. B=.22; $t=2.64$, $p<.05$) explained an additional 3.9% of the variance ($F(2,134)=9.40$, $p<.00$, $AdjR^2=.11$). In model 3, Aggressive Use of Film (st. B=.17; $t=2.15$, $p<.05$) explained a further 2.3% of the variance ($F(3,133)=7.98$, $p<.00$, $AdjR^2=.13$). Thus, when Openness, Escapism Use of Film and Aggressive Use of Film were considered, neither Sensation Seeking Use of Film, Artistic Use of Film, Extraversion, Agreeableness, nor Conscientiousness were significantly related to preferences for Arty films.

A stepwise regression was also conducted to test the degree to which significant correlates of preferences for Horror films (as shown in table 2) predicted these preferences. Thus, Affiliation Use of Film, Hedonistic Seeking Use of Film, Aggressive Use of Film, Escapism Use of Film, Sensation Seeking Use of Film, Boredom Avoidance Use of Film, Artistic Use of Film and Openness were tested as

predictors of that outcome. In model 1, Sensation Seeking Use of Film (st. B=.40; $t=5.08$, $p<.00$) explained 15.4% of the variance ($F(1,135)=25.77$, $p<.00$, $AdjR^2=.15$). In model 2, Affiliation Use of Film (st. B=.23; $t=2.84$, $p<.05$) explained an additional 4.2% of the variance ($F(2,134)=17.59$, $p<.00$, $AdjR^2=.20$). In model 3, Boredom Avoidance Use of Film (st. B=.17; $t=2.26$, $p<.05$) further explained 2.4% of the variance ($F(3,133)=13.78$, $p<.00$, $AdjR^2=.22$). Thus, when Sensation Seeking Use of Film, Affiliation Use of Film and Boredom Avoidance Use of Film were considered, neither Aggressive Use of Film, Hedonistic Seeking Use of Film, Escapism Use of Film, Artistic Use of Film nor Openness were significantly related to preferences for Horror films.

A final stepwise regression was conducted to test the degree to which significant correlates of preferences for Mainstream Films (as shown in table 2) predicted these preferences. Thus, Affiliation Use of Film, Hedonistic Use of Film, Nostalgia Use of Film, Catharsis Use of Film, Aggressive Use of Film, Escapism Use of Film, Sensation Seeking Use of Film, Boredom Avoidance Use of Film, Agreeableness, Consciousness and Openness were tested as predictors of that outcome. In model 1, Hedonistic Seeking Use of Film (st. B=.36; $t=4.54$, $p<.00$) explained 12.6% of the variance ($F(1,135)=20.63$, $p<.00$, $AdjR^2=.13$). In model 2, Agreeableness (st. B=.30; $t=3.88$, $p<.00$) explained an additional 8.2% of the variance ($F(2,134)=18.90$, $p<.00$, $AdjR^2=.21$). In model 3, Aggressive Use of Film (st. B=.21; $t=2.81$, $p<.05$) explained an additional 4.5% of the variance ($F(3,133)=4.55$, $p<.00$, $AdjR^2=.25$). In model 4, Openness (st. B=.19; $t=2.38$, $p<.05$) explained an additional 2.5% of the variance ($F(4,132)=14.09$, $p<.00$, $AdjR^2=.278$). In model 5, Catharsis Use of Film

(st. B=.18; t=2.41, p<.05) explained a further 2.5% of the variance ($F(5,131)= 12.84$, $p<.00$, $AdjR^2=.30$). In model 6, Escapism Use of Film (st. B=.16; t=2.06, p<.05) further explained 1.7% of the variance ($F(6,130)=11.67$, $p<.00$, $AdjR^2=.32$). Thus, when Hedonistic Seeking Use of Film, Agreeableness, Aggressive Use of Film, Openness, Catharsis Use of Film and Escapism Use of Film were considered, neither Affiliation Use of Film, Nostalgia Use of Film, Thrill Seeking Use of Film, Boredom Avoidance Use of Film nor Consciousness were significantly related to preferences for Mainstream films.

General Discussion

This chapter reported on two studies of the relationships of The Big Five personality traits with movie-watching motives and films preferences. Of greatest interest in the studies was the extent to which Big Five personality traits and uses of film motives contributed to the prediction of individuals' preferences for different genres of film. The results have important implications for the understanding of the psychology of film preferences.

In accordance to theoretical expectations, the results of studies 2 and 3 offer interesting insights into personality and film preferences. The studies provided support that the Big Five personality dimensions and the uses of film dimensions can put forth an influence on consumer preferences for specific films. Further findings from this study provide insight into the relationship(s) between the personality characteristics and movie-watching motives. These results are discussed below.

For study 2, just under half of the hypotheses of (8 out of 17) were supported. A positive significant association was found between Extraversion and Affiliation Use of Film, which falls in line with the notion that this interpersonal use of film is expected to be more common in individuals who are high in Extraversion. Although research has yet to examine the Big Five personality correlates of Nostalgia Use of Film, a significant negative association was found between Extraversion and Nostalgia Use of Film. This result could fall in line with the proposal that individuals high in Extraversion scores have an inclination to experience positive affect, thus are more likely to gravitate towards movies that improve or maintain their good moods (Knobloch & Zillmann, 2002). Furthermore, this should be reflected in their higher levels of the appreciation for uplifting, fun-evoking movies, as opposed to emotionally intense movies. Contrary to the hypothesis, a significant relationship between Extraversion and Hedonistic Seeking Use of Film was not found.

Significant relationships were found between Agreeableness and Affiliation Use of Film, Hedonistic Use of Film, Aggressive Use of Film and Sensation Seeking Use of Film. As predicted, Affiliation Use of Film was positively associated with individuals who were higher in Agreeableness scores. This supports the idea that Agreeable individuals like to watch movies in the company of others. Hence, the results imply that individuals high in Agreeableness are likely to display a preference for the consumption of “uplifting” movies (Kerrigan, 2010), allowing them to maintain positive emotions via the consumption of fun, happy, and pleasurable movies. As predicted, a negative association was found between Agreeableness (which is a negative marker of trait aggression) and Aggressive Use

of Film. Counter to expectations, a significant negative association was found between Agreeableness and Sensation Seeking Use of Film. Thus, further research is necessary to explain this finding. Additionally, a link between Agreeableness and Hedonistic Use of Film was not established.

In line with the hypothesis, a negative association was found between Conscientiousness and Aggressive Use of Film. This personality trait is another negative marker of trait aggression, and the data reveals significant correspondence with the notion that individuals high in Conscientiousness scores are less inclined to watch movies to release aggression. Conscientiousness was found to be negatively related to Sensation Seeking Use of Film and Boredom Avoidance Use of Film. These findings were not consistent with theoretical expectations, so further investigation into these patterns of results must be conducted in future study.

It was hypothesised that Neuroticism would be positively associated with Nostalgia Use of Film, Catharsis Use of Film and Escapism Use of Film. Nonetheless, these associations failed to emerge for the Neuroticism personality type. Thus, these null effects suggest that Neuroticism and its relationship to movie motives remains to be established, and further investigation is therefore encouraged.

As predicted, Openness was positively related to Sensation Seeking Use of Film and Artistic Use of Film. It was correct to predict that individuals high in Openness have the desire to experience intense and arousing emotions and to consume movies for aesthetic appreciation. Negative associations were also found for Hedonistic Use of Film and Nostalgia Use of Film. These findings do not fall in line with the

hypotheses, so it is important to undertake an additional study into the relationship between the Big Five personality traits and film uses. Furthermore, the investigation failed to find a significant relationship between Openness and Escapism Use of Film, Information Seeking Use of Film and Boredom Avoidance Use of Film.

The results of study 3 support a number of the hypotheses, but also raise several questions deserving of further research. Nonetheless, more promising results were revealed in Study 3, whereby the majority of the hypotheses (15 out of 20) were supported. In the first instance, the results showed that Openness was the main significant predictor for preferences for Arty films. These findings fall in line with those of Palmgreen et al (1985), whereby individuals high on Openness watch films in order to feel creatively empowered and have an “artistic experience”. As predicted, Escapism Use of Film was a significant predictor for Arty film genre. Watching films provides an enjoyable escape mechanism (Lehman et al, 1927), and most importantly, movies in general enable people to abandon the humdrums of everyday life (Hoolbrook & Hirschman, 1982).

Surprisingly, Aggressive Use of Film explained some portion of the variance (although very small). One would expect that people who watch films to release aggression are more likely to watch violent movies. Thus, the Aggressive Use of Film motive and its positive relationship with preference for Arty films raises interesting questions.

Sensation Seeking Use of Film was the main significant predictor for Horror genre film preference. In line with previous research (Hirschman, 1987), sensual/sensory

arousal is characterised mainly by preferences for violent, sexual or exciting content, supporting the notion that people who seek stimulation would consume exciting films, such as Horror movies.

The two other variables that accounted for a portion of the variance were Affiliation Use of Film and Boredom Avoidance Use of Film. The results imply that Horror movies are enjoyed in the company of others, whilst the Boredom Avoidance motive suggests that people watch Horror movies for the purpose of passing time (Potts et al, 1996). Boredom avoidance is also linked to Sensation Seeking Use of film, which has been found to relate to preference for Horror movies.

Hedonistic Use of Film was revealed as explaining the largest portion of the variance for the prediction of Mainstream genre film preference. This supports the notion that individuals who watch a movie with the motive of seeking pleasure will have an appetite for the consumption of “uplifting” movies (Kerrigan, 2010). Thus, mainstream films should propel individuals to maintain positive emotions via the context of the themes i.e. fun, happy and “feel-good”.

Another significant predictor for preference for Mainstream films was Agreeableness. Although research on Agreeableness and its relationship with film preferences lacks empirical evidence, one would assume that Agreeable individuals (who are often described as altruistic and straightforward) would perhaps be expected to watch films more for hedonic purposes, as they are generally more likely to experience positive emotions. Hence, “feel-good” Mainstream movies may best fill this criterion.

Although modest predictors, it was surprising to see that Aggressive Use of Film and Openness were correlated with preference for Mainstream movies. One would not usually assume that people who have the motive to release aggression will choose to consume a Mainstream movie. Furthermore, Open individuals are more likely to watch a film for the purpose of aesthetic appreciation, something that Mainstream films do not usually offer. Thus, these results raise a number of questions deserving of further research.

Finally, in regards to romantic compatibility, all of the hypotheses were supported, offering valuable insight into romantic compatibility and its role in film preferences. The intra-correlations for Arty, Horror and Mainstream films were all significant, which reinforces the proposition that individuals in relationships share similar ideas and beliefs (Byrne & Nelson, 1965a).

An important research question posed by this study was the extent to which the Big Five personality traits and the uses of film dimensions are related to film preferences. The results indicated that overall, when both measures are considered, several variables account for the role in predicting film preferences. For the Arty film genre, the variables of Openness, Escapism Use of Film and Aggressive Use of Film accounted for 13.3% of the variance. For the Horror genre of film, Sensation Seeking Use of Film, Affiliation Use of Film and Boredom Avoidance Use of Film accounted for 22% of the variance. Finally, for the Mainstream genre of film, Hedonistic Use of Film, Agreeableness, Aggressive Use of Film, Openness, Catharsis Use of Film and Escapism Use of Film accounted for 32% of the variance. Overall, this study indicates that both the Big Five personality measure and the Use

of Film Inventory can, to some degree, predict consumer choice in movies. However, it should also be noted that although these variables are an important factor in predicting film preferences, other factors must be essential.

Despite the relatively promising findings that were revealed in both studies, the single-wave nature of the designs (which assessed all constructs at one time rather than longitudinally) makes these developmental hypotheses speculative, at most. On the other hand, although there has been a substantial lack of research into the relationship between individual difference and film preferences, the results of both studies correspond with the growing body of empirical evidence on the nature of film preferences. For example, the results are consistent with those of Palmgreen et al (1985), who showed that individuals high on Openness watch films in order to feel creatively empowered and have an “artistic experience”.

Due to the lack of research into personality and film preferences and the lack of past studies on the purposely designed measure of movie-watching motives, the current studies were largely exploratory and also suffered from a number of limitations. These limitations should be addressed by future research.

Both studies focused on a limited number of personality traits and movie-watching motives. For example, the Big Five Personality Inventory only assesses five personality dimensions and the Uses of Film Inventory only assesses individual differences in three different uses of film, yet there are debatably other ways in which individuals use this media type. More specifically, individuals may differ in the extent to which they consume movies to communicate certain aspects of their

personalities or attitudes. Furthermore, the studies were based on predominantly British individuals. Therefore, larger, more representative, samples should be examined in order to assess the generality of these findings.

To add, other established personality traits such as Sensation Seeking, Aggression, Need For Cognition and Core Self Evaluation, should also be studied to add to the growing body of research into individual differences and film preferences.

Another limitation to consider was that the current results cannot reveal the causal direction underlying many of the associations identified. Social cognition theories propose that chronic exposure to attitudes in media may lead to greater accessibility (e.g., Bargh, 1984), thus it could be that film preferences are determined by other, unexamined variables such as peer influence—and movies consumed consequently determine personality traits. Longitudinal studies into film preferences and personality traits could therefore be carried out to assess this.

In spite of the methodological weaknesses and conceptual limitations highlighted above, the findings to both studies provide important empirical evidence for those concerned with some of the dominant individual difference variables involved in the selection of specific genres of film. More specifically, the results imply that well-established traits such as Extraversion, Agreeableness, Conscientiousness, Neuroticism and Openness may explain why certain individuals are more likely to consume movies in cognitive, emotional or social ways. Furthermore, the uses of film dimensions may determine our choice for watching specific films.

Chapter 5: Individual Differences and Movie -Watching Motives as predictors of Film Preferences

Introduction

Although significant research has been undertaken into consumer selection of films, there is little consensus in regards to why consumers select films and the information that they use in order to inform this process (Kerrigan, 2010). Much research has placed emphasis on exploring the links between the Big Five personality dimensions and film preferences; yet, the exploration of the links between more widespread measures of individual differences and film preferences is not well recognised. Making a decision about film is a complex process (Shugan, 2000), leading to implications that several factors are involved in the selection process. Thus, it would seem plausible to undertake investigations into a number of personality factors (Banjeree et al, 2008).

One underlying principle for undertaking research into audience personality is that the type of media material individuals select is likely to shape the influence that media may have on their attitudes, beliefs and behaviour (Hall, 2005). Therefore, the exploration of the factors which are associated with exposure to certain types of media texts should add to our understanding of the roles that media plays in society. This analysis has facilitated in the ongoing investigation of the ways in which personality may affect individuals' media use patterns. The most common models that have been used within this field of research include Eysenck's three factor model of personality (Eysenck & Eysenck, 1985) and the five factor model of personality (Costa & McCrae, 1992). Although both models present a typology of

personality traits which are said to represent the most fundamental elements of human personality, it would be interesting to carry out investigation into a variety of dimensions of human personality, in the hope that this analysis will contribute to existing research about how personality characteristics of individuals' may shape patterns of film use.

Study 4: Exploring the links between Openness, Need for Cognition, Core Self Evaluation, Movie-Watching motives and Film Preferences.

In the present study, it was sought to extend from studies 2 and 3, exploring associations amongst personality factors other than the Big Five (Openness, Core Self Evaluation & Need for Cognition), uses of film motives, using The Uses of Film Inventory (Chamorro-Premuzic, 2009), and film preferences for Arty and Mainstream genres of film.

Compared to Extraversion and Neuroticism, there is not much research on Openness to Experience and its link to mass media consumption. This is at odds with the finding that Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005). One would reason that individuals high in Openness would share preference for novel stimuli, need higher intellectual stimulation, and show an appreciation of aesthetic experiences. Indeed, open individuals are characterized as “curious, imaginative, willing to entertain new ideas, and unconventional values” (Costa & Widiger, 1994, p. 3). Thus, this study was specifically interested in the dimension of Openness and its potential relationship to film preferences (specifically Arty genre of film).

A number of studies have found a significant association between Need for Cognition and Openness (Brown, 2006; Baker & Bischel, 2006; Faridefsat & Latifian, 2009), which is consistent with the idea that high scores in Openness coincide with a greater level of curiosity that accounts for higher achievement in Need for Cognition (Sadwoski & Cogburn, 1997). Thus, Need for Cognition would serve as an interesting factor in the exploration of film preferences, specifically for the Arty genre of film. Additionally, the construct of Core Self Evaluation, which is designed to measure individuals' self worth was further used in the investigation. Judge (2009) emphasised the importance of extending investigations on Core Self Evaluation to various areas of human behaviour, particularly in the fields of creativity, social networks and interpersonal relationships. At present, there remains no published research into Core Self Evaluation and its relationship with media preferences. Nonetheless, research has found a significant relationship between Openness and Core Self Evaluation (Bono & Judge, 2003). Individuals high in Openness are more prone to the aesthetic appreciation, hence, it would be interesting to see if a relationship also exists between Core Self Evaluation and preference for Arty films.

The hypotheses for the study were as follows:

H1a: Arty film genre would correlate positively with Affiliation Use of Film, Artistic Use of Film, Escapism Use of Film, Information Use of Film, Boredom Avoidance Use of Film, Need for Cognition, Core Self Evaluation and Openness.

H1b: Arty film genre would correlate negatively with Hedonistic Use of Film.

H2a: Mainstream film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film and Boredom Avoidance Use of Film.

H2b: Mainstream film genre would correlate negatively with Artistic Use of Film, Need for Cognition, Core Self Evaluation and Openness.

Method

Design and Participants

In all, 192 people were recruited in total through opportunistic sampling, 60 of which did not complete enough of the questionnaire, thus were not used in the analysis. This left 132 participants, 57 male and 115 female, where their ages ranged from 18 to 56 years, with a mean of 25.85 years (SD = 6.304).

Measures and Procedure

Participants were recruited via the internet and emailing. The questionnaire was compiled and hosted online using Unipark, and there were no restrictions on the conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire asked the participants to rate their preference for 28 films (or likeliness to watch if they hadn't seen it) on a 5-point Likert scale (from 1= "Strongly Disagree" to liking the film, to 5= "Strongly Agree"); 14 from each genre of film investigated. The selection of films for each genre was chosen based on those that were used in the analysis of Study 1. ²

² "Little Miss Sunshine", "Amores Perros", "The Big Lebowski", "Crash", "Once", "Requiem For A Dream", "Donnie Darko", "The Devil Wears Prada", "Moulin Rouge", "Mona Lisa Smile", "Gladiator", "Ocean's Eleven", "You've got Mail", "Sliding Doors" and "The Terminal" were not selected based on the films used in Study 1.

For the genre of Arty, “Little Miss Sunshine”, “La Dolce Vita”, “Amelie”, “Amores Perros”, “The Big Lebowski”, “Crash”, “The Science Of Sleep”, “The Sea Inside”, “Once”, “Requiem For A Dream”, “Donnie Darko”, “Dogville”, “This Is England” and “The Graduate” were all used. For the genre of Mainstream, “The Devil Wears Prada”, “Moulin Rouge”, “Mona Lisa Smile”, “E.T.”, “Mama Mia”, “Slumdog Millionaire”, “Mr And Mrs Smith”, “Gladiator”, “Oceans Eleven”, “Indiana Jones”, “You’ve Got Mail”, “Titanic”, “Sliding Doors”, and “The Terminal” were all used.

The films were shown in sequential order (Arty, Mainstream), with a picture of the poster for the film given as a means of aiding recall of the film.

Openness (one of the “Big Five”) was then assessed using the Neuroticism–Extraversion–Openness Five-Factor Inventory (NEO-FFI Costa & McCrae, 1992). This is a widely-used, 60-item, untimed, self-report inventory, which assesses the five broad domains or “super-traits” of non-clinical personality traits, namely Neuroticism, Extraversion, Openness, Agreeableness and Conscientiousness. This measure is a shortened version of the 240 item NEO-PI-R, first devised for situations where a lengthy questionnaire was impractical or not needed. While the full NEO-FFI consists of 60 questions, only Openness was tested, meaning that this section of the questionnaire comprised of 12 questions. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= “Strongly Disagree; 5= “Strongly Agree). This is agreed to have good reliability and validity (Costa and Widiger, 2001).

The Core Self Evaluation Scale (CSES Judge, Erex, Bono & Thoresen, 2003) was then used to assess participants' idea of self-worth. The measure comprises of 4 main traits: self-esteem, locus of control, generalised self-efficacy and neuroticism. The CSES is a direct and relatively brief measure of the trait, comprising of 12 items. Participants were asked to rate their feelings and beliefs on a 9-point Likert scale (1= "Strongly Disagree; 9= "Strongly Agree).

Need for Cognition was assessed using the Revised Need for Cognition Scale (NFCS Cacioppo & Petty, 1984). The measure is designed to qualitatively measure "the tendency for an individual to engage in and enjoy thinking" (Cacioppo & Petty, 1982). This measure is a shortened version of the original 34-item scale, which comprises of an 18-item format. The scale assesses the extent to which individuals take pleasure and engage in active thinking. It measures cognitive style not cognitive ability. Participants were asked to rate the extent to which they agree with each of 18 statements about the satisfaction they gain from thinking on a 9-point Likert scale (1= "Strongly Disagree; 9= "Strongly Agree).

This was then followed by the 50-item Uses of Film inventory (Chamorro-Premuzic, 2009), used to investigate participant's use of film on 10 dimensions. All 10 dimensions are listed in the Appendix. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= "Strongly Disagree"; 5= "Strongly Agree").

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being

investigated. They were also given a contact address should any further questions arise (of which some general interest in the study's outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures). Additionally, intra couple correlations are listed.

Table 1: Descriptive Statistics and Cronbach's α 's for all measures

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>
Sex			2	
Age	16.13	29.03		
Openness	43.84	5.23	12	.59
CSE	38.19	6.82	12	.79
NFC	61.91	10.68	18	.87
Affiliation	3.18	.65	5	.47
Hedonistic	2.71	.74	5	.45
Nostalgia	3.15	.65	5	.69
Catharsis	2.75	.62	5	.43
Aggressive	2.67	.65	5	.68
Escapism	3.25	.70	5	.60
Sensation Seeking	2.35	.93	5	.82
Artistic	3.31	.69	5	.42
Information Seeking	3.30	.78	5	.49
Boredom Avoidance	2.57	.60	5	.55
Arty	4.11	.29	14	.91
Mainstream	3.58	.48	14	.82

Correlational Analysis

Table 2 reports the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences, film use motives, personality traits and demographics showed several significant associations and were simplified via the method of stepwise regression, using a backward elimination approach (see the Regression section below).

Six out of a possible sixteen correlations between film preferences, uses of film motives and personality traits were significant. Arty film genre was significantly and positively correlated with Need for Cognition and Openness (partly supporting H1a). Arty film genre was significantly and negatively related to Hedonistic Use of Film (partly supporting H1b). Hypothesised links between Mainstream film genre and individual differences failed to emerge (failing to confirm H2a). Mainstream film genre however, was significantly and negatively related to Artistic Use of Film, Need for Cognition and Openness (partly supporting H2b).

Table 2: Inter-correlations among Film Preference, Individual Differences measures and UFI measures

	<i>Ar</i>	<i>M</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>	<i>O</i>	<i>CSE</i>	<i>NFC</i>	<i>Sex</i>	<i>Age</i>
Ar		-.15*	.06	-.17*	-.05	.10	.05	-.16*	-.05	.16	.14	-.10	.30**	-.03*	.22**	-.01	.01
M			-.06	.30**	-.03	-.08	-.09	.14	-.06	-.20**	-.07	.15	-.30**	.18*	-.25**	.14	-.03
Aff				.19*	.14	-.07	.04	.03	.07	.01	.07	.13	.09	.33*	.27**	.01	-.03
Hed					.13	-.28**	-.06	.27**	.06	-.40**	-.04	.26**	-.39**	.20*	-.26**	-.02	-.10
Nos						.04	.17	.01	.19*	-.02	-.09	.11	.01	.08	.10	.00	-.02
Cat							.26**	.12	.18*	.37**	.14	.15	.14	-.12	.08	-.12	-.07
Agg								-.01	.47**	.05	-.01	.12	-.44	.06	.15	-.27**	-.03
Esc									.07	.01	.07	.31**	.01	.04	-.19*	.16	-.25**
SS										.03	-.12	.18*	-.10	.07	-.04	-.28**	.04
Art											.16	-.12	.53**	-.08	.09	.08	.10
IS												-.05	.07	-.02	.16	.08	-.08
BA													-.17	.12	-.12	-.07	-.21*
O														.14	.47**	.04	.08
CSE															.25**	-.05	.00
NFC																.03	.09
Sex																	-.06
Age																	

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ar – Arty, M – Mainstream, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, SS – Sensation Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance, O – Openness, CSE – Core Self Evaluation, NFC – Need for Cognition.

Regression

A stepwise regression was conducted to test the degree to which the significant correlates of preferences for Arty films predicted these preferences (as shown in Table 2). Thus, Openness, Escapism Use of Film, Hedonistic Seeking Use of Film, Core Self Evaluation, and Need for Cognition were tested as predictors of that outcome. In model 1, Openness (st. B=.29; $t=3.53$, $p<.01$) explained 7.9% of the variance ($F(1,132)=12.44$, $p<.01$, $AdjR2 =.08$). In model 2, Escapism Use of Film (st. B =-.19; $t=2.25$, $p<.05$) was added as a predictor and explained an additional 2.8% of the variance of the Arty genre ($F(2,131)=8.95$, $p<.00$, $AdjR2 =.11$). Thus, when Openness and Escapism Use of Film were considered, neither Hedonistic Seeking Use of Film, Core Self Evaluation, nor Need for Cognition were significantly related to preferences for Independent films.

A stepwise regression was also conducted to test the degree to which the significant correlates of preferences for Mainstream films predicted these preferences. Thus, Openness, Hedonistic Use of Film, Escapism Use of Film, Artistic Use of Film, Core Self Evaluation, and Need for Cognition were tested as predictors of that outcome. In model 1, Openness (st. B=-.31; $t=-3.70$, $p<.01$) explained 8.8% of the variance ($F(1,130)= 13.66$, $p<.01$, $AdjR2 =.09$). In model 2, Core Self Evaluation (st. B=.22; $t=2.66$, $p<.01$) was added as a predictor and explained a further 4.1% of the variance ($F(2,129) = 10.68$, $p<.01$, $AdjR2 =.13$). In model 3, Need for Cognition (st. B=-.233; $t=2.45$, $p<.05$) was also added as a predictor and explained an additional 3.2% of the variance ($F(3,128)= 9.40$, $p<.01$, $AdjR2 =.16$). Hence, when Openness, Core Self Evaluation and Need for Cognition were considered, neither

Hedonistic Use of Film, Escapism Use of Film nor Artistic Use of Film were significantly related to preferences for Mainstream films.

Study 5: Exploring the Links between Openness, Neuroticism, Sensation Seeking, Aggression, Movie-Watching motives and Film Preferences

In the present study, it was sought to examine the relationship between personality traits (Openness, Neuroticism, Sensation Seeking & Aggression), uses of film motives, using the Uses of Film Inventory (Chamorro- Premuzic, 2009) and film preferences for Action, Horror and Drama genres of film. Among the Big Five personality traits, this investigation focused solely on Openness and Neuroticism.

Study 4 focused on the dimension of Openness to Experience, and its relation to Arty genre of film. This study focused on the personality trait of Openness and its link to Action and Horror genres of film. As mentioned previously, research has placed little emphasis on the Openness dimension, but the consensus is that those with a high Openness score are likely to seek out the more imaginative type of entertainment (Dollinger, Orf & Robinson, 1991), and that they are more likely to see a film than those with a low Openness score (Finn 1997). Rawlings, Vidal and Furnham (2000) found that Openness correlated with a preference for more complex music, for example, a result which was reinforced by Chamorro-Premusic et al's (2011) finding that Openness correlated with a cognitive use of music. A disinterest in the usual and mundane is evident from a high Openness scorer (Costa & McCrae, 1992), and so when combined with the facets of Fantasy and Actions found within Openness, it could be suggested that the Action and Horror genres are more suited to

this type of person. These types of film would potentially satisfy the need for novelty, essentially doing this through a sense of thrill or sensation.

Research on the dimension of Neuroticism has provided an amalgamation of findings in regards to its relationship to mass media consumption. Most distinctively, is the pattern which reports Neuroticism and preference for violent movie clips (Gunter, 1985; Lee et al, 2010). Moreover, individual differences in preference for scary movies are largely explained in terms of (low) Neuroticism and (high) Sensation Seeking. Research therefore supports the notion that Neuroticism serves an important function in the study of the psychology of film preferences.

Sensation Seeking has been argued by Zuckerman to be an important individual difference, and in its entirety refers to a person's "seeking of varied, novel, complex and intense sensations and experiences" (Zuckerman, 1994, p. 27). Evidence pertaining to its significance is varied, and within the area of media research, it has been found that a high scoring Sensation Seeking participant will prefer emotionally arousing themes (positive or negative) in video and film (Brown, Ruder, Ruder & Young, 1974; Zuckerman & Litle, 1986), and also show a preference for violent action films (particularly on the subscale of Disinhibition) (Aluja-Fabregat & Torrubia-Beltri, 1998). Thus, Sensation Seeking would serve as an interesting individual difference in the exploration of film preferences. There are four subscales as defined by Zuckerman, Eysenck and Eysenck (1978), which are Thrill and Adventure Seeking (TAS) - defined as the "desire to engage in sports or other activities involving speed or danger"; Experience Seeking (ES) – defined as the "seeking of experience through the mind and senses, travel and a non-conforming

life-style”; Disinhibition (DIS) - the “desire for social and sexual disinhibition as expressed in social drinking, partying, and variety in sexual partners”; and Boredom Susceptibility (BS) - an “aversion to repetition, routine, and dull people, and restlessness when things are unchanging”. Using these specific dimensions, it should be found that those with a high rating of TAS should prefer the more exciting films, and also that those with a high rating on the BS scale would show a negative relationship with preference for the less exciting and more story-based films, due to their lack of action and ability to satisfy those who are easily bored.

Additionally, seeing as the focus on personality and its correlation to media violence has been a customary focus of study within personality and media research, whereby links have been found between high levels of aggressiveness and a greater interest in violent stimuli (Bushman, 1995), it would serve interesting to assess the personality trait of Aggression, investigating whether it had an influence on individual’s preferences for violent media (specifically Action films).

The hypotheses of the study were as follows:

H1a: Action film genre would correlate positively with Affiliation Use of Film, Aggressive Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, TAS, Aggression, Openness and Sex.

H1b: Action film genre would correlate negatively with self reported preference for Intellectual films and Neuroticism.

H2a: Horror film genre would correlate positively with Affiliation Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, TAS, self-reported preference for Niche films and Openness.

H2b: Horror film genre would correlate negatively with Neuroticism.

H3a: Drama film genre would correlate positively with Affiliation Use of Film, Nostalgia Use of Film, Catharsis Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Neuroticism and self-reported preference for Mainstream films.

H3b: Drama film genre would correlate negatively with Hedonistic Use of Film and BS.

Method

Design and Participants

In all, 227 participants were recruited in total through opportunistic sampling, 64 of which did not complete enough of the questionnaire, thus were not used in the analysis. This left 163 participants, 74 male and 89 female, where their ages ranged from 20 to 54 years, with a mean of 34.3 years ($SD = 4.7$).

Measures and Procedure

Participants were recruited via the social networking site Facebook, but other techniques such as emailing were also used. The questionnaire was compiled and hosted online using Unipark, and there were no restrictions on the conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire asked the participants to rate their preference for 12 films (or likeliness to watch if they hadn't seen it) on a 5-point Likert scale

(from 1= “Strongly Disagree” to liking the film, to 5= “Strongly Agree”); 4 from each genre of film were investigated. The selection of films for each genre was chosen based on those that were used in the analysis of Study 1.³

For the genre of Action, “Gladiator”, the “Die Hard” series, “The Bourne Ultimatum” and “Lethal Weapon” series were used. For the genre of Horror, “The Ring”, “Dawn Of The Dead”, “The Hound Of The Baskervilles” and “The Exorcist” were all used. Finally, for the genre of Drama, “The Pianist”, “Schindler’s List”, “Goodfellas” and “To Kill a Mockingbird” were used.

The films were shown in sequential order (Action, Horror and Drama), with a picture of the poster for the film given as a means of aiding recall of the film.

Neuroticism and Openness (two of the “Big Five”) were then assessed using the Neuroticism–Extraversion–Openness Five-Factor Inventory (NEO-FFI Costa & McCrae, 1992). This is a widely-used, 60-item, untimed, self-report inventory, which assesses the five broad domains or “super-traits” of non-clinical personality traits, namely Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness. This measure is a shortened version of the 240 item NEO-PI-R, first devised for situations where a lengthy questionnaire was impractical or not needed. While the full NEO-FFI consists of 60 questions, only Neuroticism and Openness were tested, meaning that this section of the questionnaire comprised of 24 questions (12 summed for each dimension). Participants were asked to rate their

³ “The Pianist”, “Schindler’s List”, Goodfella’s”, “To Kill a Mockingbird”, “Gladiator”, “The Bourne Ultimatum”, “Dawn of The Dead” and “The Hound of Baskerville’s” were not selected based on the films used in Study 1.

feelings and beliefs on a 5-point Likert scale (1= “Strongly Disagree; 5= “Strongly Agree). This is agreed to have good reliability and validity (Costa and Widiger, 2001).

Sensation seeking was then measured, using the Sensation Seeking Scale (SSS-V; Zuckerman et al, 1978). This measure consists of 40 questions, which produces scores for the four separate dimensions of Sensation Seeking, with ten questions summed (some reversed) to each of Thrill and Adventure Seeking (TAS), Experience Seeking (ES), Disinhibition (DIS) and Boredom Susceptibility (BS). Participants are asked to choose from two opposing sentences the phrase which most describes themselves (no scale is given; each is a forced choice question).

Aggression was assessed using the Buss Perry AQ 12-ITEM questionnaire (Buss & Perry, 1992). This is a refined 12-item, four-factor version of the Buss-Perry Aggression Questionnaire (BPAQ) 29-item self-report measure of aggression. The self-report is designed to assess individual differences in trait displaced aggression. Participants were asked to rate the extent to which they agree with each of 12 statements about the satisfaction they gain from thinking on a 5-point Likert scale (1= “Extremely Uncharacteristic of me”; 5= “Extremely characteristic of me”).

The 50-item Uses of Film inventory (Chamorro-Premuzic, 2009) was used to assess participant’s use of film on 10 dimensions. Sensation Seeking Use of Film was renamed Thrill Seeking Use of Film for the purpose of this study, to avoid confusion with Zuckerman’s Sensation Seeking Scale. Statements from each of the dimensions

were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= “Strongly Disagree”; 5= “Strongly Agree”).

A brief film usage and knowledge questionnaire was then presented, asking participants to rate their preference for and knowledge of genres of films (asked overtly and generally, unlike the earlier rating of specific films).

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study’s outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures). Additionally, intra couple correlations are listed.

Table 1: Descriptive Statistics and Cronbach's α 's for all measures

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>
Sex			2	
Age	34.3	4.7		
Neuroticism	34.15	9.09	12	.87
Openness	45.25	5.85	12	.69
DIS	14.72	2.55	10	.73
BS	13.13	2.01	10	.59
ES	16.15	2.13	10	.63
TAS	16.83	2.61	10	.77
Aggression	29.19	7.42	10	.77
Affiliation	17.70	3.57	5	.72
Hedonistic	17.66	3.51	5	.73
Nostalgia	16.88	3.61	5	.78
Catharsis	14.78	3.86	5	.78
Aggressive	13.14	3.71	5	.76
Escapism	17.05	3.65	5	.72
Thrill Seeking	13.04	4.99	5	.86
Artistic	13.67	3.39	5	.64
Information Seeking	14.46	3.35	5	.66
Boredom Avoidance	14.79	3.24	5	.50
Intellectual Genres	3.05	.83	4	.61
Mainstream Genres	3.07	.69	4	.42
Niche Genres	1.93	.79	4	.82
Action	4.06	.51	4	.78
Horror	3.27	.37	4	.66
Drama	4.33	.36	4	.51

Correlational Analysis

Tables 2 and 3 report the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences, film use motives, personality traits and demographics showed several significant associations and were simplified via the method of stepwise regression, using a backward elimination approach (see the Regression section below).

Only five out of a possible thirty correlations between film preferences, uses of film motives, personality traits and demographics were significant. Action film genre was significantly correlated with TAS and Sex (partly supporting H1a). Significantly negative correlates that were hypothesised between Action film genre and individual differences failed to emerge (failing to confirm H1b). Horror film genre was significantly and positively related to Thrill Seeking Use of Film (partly supporting H2a). Significantly negative correlates that were hypothesized between Horror film genre and individual differences failed to emerge (failing to confirm H2b). Drama film genre was significantly and positively found to correlate with Catharsis Use of Film (partly supporting H3a). Finally, significantly negative correlates that were hypothesized between Drama film genre and individual differences failed to emerge (failing to confirm H3b).

Table 2: Inter-correlations among Film Preference and UFI measures

	<i>Ac</i>	<i>H</i>	<i>D</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>TS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
Ac		.18*	.03	-.11	.24**	-.02	-.05	.17*	.13	.05	-.18*	-.24**	.11
H			.08	-.01	-.07	-.06	.08	.23*	-.01	.41**	-.23**	-.05	.08
D				.08	-.08	-.04	.18*	.06	-.15	-.09	.18**	.21**	-.09
Aff					.34**	.27**	.18*	.09	.24**	.15	-.01	.20*	.16*
Hed						.25**	-.02	.10	.35**	.03	-.19*	.02	.18*
Nos							.37**	.16	.30**	.05	.11	.19*	.47**
Cat								.25**	.21**	.32**	.28**	.30**	.37**
Agg									.17*	.50**	.08	.15	.37**
Esc										.19*	.10	.10	.43**
SS											.07	-.03	.26**
Art												.35**	.08
IS													.25**
BS													

p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, H – Horror, D - Drama, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, TS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Table 3: Inter-correlations among Film Preference and Individual Differences measures

	<i>Ac</i>	<i>H</i>	<i>D</i>	<i>N</i>	<i>O</i>	<i>DIS</i>	<i>BS</i>	<i>ES</i>	<i>TAS</i>	<i>AQ</i>	<i>IG</i>	<i>MG</i>	<i>NG</i>	<i>Sex</i>	<i>Age</i>
Ac		.18*	.03	-.27**	-.15	-.02	.11	-.15	.21**	.01	.21*	.24**	.05	-.24**	.04
H			.08	.02	.06	-.12	.13	.09	.04	.04	-.01	.26**	-.03	-.11	.13
D				.03	.21**	.06	.12	.08	.07	-.01	.18*	-.03	.09	-.14	.09
N					.01	.11	-.11	.18*	-.04	.40**	.07	-.19*	-.12	.26**	-.16*
O						-.25**	.15	.57**	.05	.05	.47**	.20**	.25**	.02	.09
DIS							-.37**	-.47**	-.16**	-.09	-.20*	-.13	-.17*	.10	.11
BS								.20*	.11	.08	.01	.13	.13	-.32**	-.01
ES									.21**	.01	.48**	.10	.22**	.04	-.01
TAS										-.01	.09	.24*	.29**	-.12	-.16*
AQ											.03	.04	.08	-.06	-.01
IQ												.31**	.33**	.09	-.04
MG													.36**	-.32**	-.12
NG														-.39**	-.04
Sex															-.04
Age															

p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action , H – Horror, D - Drama, N – Neuroticism, O – Openness, DIS – Disinhibition, BS – Boredom Susceptibility, ES – Experience Seeking, TAS – Thrills and Adventure Seeking, AQ – Aggression, IG – Intellectual Genres, MG – Mainstream Genres, NG – Niche Genres

Table 4: Correlations among Individual Differences and UFI measures.

	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>TS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
N	.04	-.04	.02	.37***	.02	.28**	.11	.17*	.17*	.20*
O	.07	-.09	.09	.11	-.03	.02	.05	.25**	.11	.01
DIS	.10	.23**	-.04	-.02	-.22**	.01	-.07	-.06	-.06	-.03
BS	-.11	-.23**	-.23**	.03	.33**	-.05	.28**	.00	.04	.03
ES	-.02	-.28**	.01	.13	.04	-.01	.09	.32**	.14	-.01
TAS	.07	-.06	-.05	.01	.12	.00	.15	.00	-.02	-.03
AQ	-.00	-.06	.16	.18*	.24**	.06	.10	.27**	.12	.27**
IG	-.09	-.28**	-.01	.18*	-.07	-.05	.07	.39**	.26**	-.02
MG	.02	.03	.06	.08	.41**	.14	.41**	-.15	-.08	.15
NG	-.09	-.24**	.03	.05	.32**	-.07	.07	.21**	.06	.02

**p < 0.001, * p < 0.01, * p < 0.05, using two tailed tests. Aff – Socialise with others, Hed – Pleasure seeking, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, TS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance, N – Neuroticism, O – Openness, DIS – Disinhibition, BS – Boredom Susceptibility, ES – Experience Seeking, TAS – Thrills and Adventure Seeking, AQ – Aggression, IG – Intellectual Genres, MG – Mainstream Genres, NG – Niche Genres

Regression

A stepwise regression was also performed to test the degree to which links between the significant correlates of Action film preference predicted this film genre (as shown in Tables 2 and 3). Thus, Hedonistic Use of Film, Aggressive Use of Film, Information Use of Film, Neuroticism, TAS, and self reported preferences for Intellectual and Mainstream films were tested as predictors of that outcome. In model 1, Neuroticism (st. B=-.26; $t=3.34$, $p<.01$) explained 6.3% of the variance ($F(1,153) = 11.18$, $p<.01$, $AdjR^2=.06$). In model 2, Hedonistic Use of Film (st. B=.22; $t=2.82$, $p<.05$) was added as a predictor and explained an additional 4.1% of the variance ($F(2,152) = 9.84$, $p<.00$, $AdjR^2 = .10$). In model 3, Aggressive Use of Film (st. B=.19; $t=2.56$, $p<.05$) was added as a predictor and explained an additional 3.2% of the variance ($F(3,151) = 8.98$, $p<.00$, $AdjR^2 = .14$). In model 4, Information Use of Film (st. B=-.19; $t=2.53$, $p<.05$) was added as a predictor of Action film preference and explained a further 3% of the variance ($F(4,150) = 8.58$, $p<.00$, $AdjR^2 = .17$). In model 5, TAS (st. B=.16; $t=2.11$, $p<.05$) was added as a predictor, whereby adding an additional 1.9% of the variance ($F(5,149) = 7.91$, $p<.00$, $AdjR^2 = .19$). Hence, when all of these four predictors were considered, neither self reported preferences nor Intellectual and Mainstream films were significantly related to preferences for Action films.

A stepwise regression was conducted to test the degree to which the significant correlates of preferences for Drama films (as shown in Tables 2 and 3) predicted these preferences. Thus, Catharsis Uses of Film, Artistic Use of Film, Information Use of Film, Openness and self-reported preferences for Intellectual genres were tested as predictors of that outcome. In model 1, Information Use of Film (st. B=.24;

$t=3.04$, $p<.01$) explained 5.1% of the variance ($F(1,153)=9.27$, $p<.01$, $AdjR^2=.05$). In model 2, Openness (st. $B=.16$; $t=2.10$, $p<.05$) was added as a predictor and explained an additional 2.1% of the variance of the Drama genre ($F(2,152)=6.94$, $p<.01$, $AdjR^2=.07$). Thus, when Information Use of film and Openness were considered, neither Catharsis Use of Film, Artistic Use of Film nor self-reported preferences for Intellectual genres were significantly related to preferences for Drama films.

In the final stepwise regression, the degree to which the significant correlates of preferences for Horror films predicted this film preference was tested (as shown in Tables 2 and 3). Thus, Thrill Seeking Use of Film, Artistic Use of Film, Aggressive Use of Film and self-reported preference for Mainstreams genre were tested as predictors of that outcome. In model 1, Thrill Seeking Use of film (st. $B=.37$; $t=4.89$, $p<.01$) explained 12.9% of the variance ($F(1,153)=23.87$, $p<.01$, $AdjR^2 =.13$). In model 2, Artistic Use of Film (st. $B=-.19$; $t=2.57$, $p<.01$) was added a predictor and the variance rose to 3.1% ($F(2,152)=15.67$, $p<.01$, $AdjR^2 =.16$). Thus, when Thrill Seeking Use of Film and Artistic Use of Film were considered, neither Aggressive Use of Film nor self-reported preference for Mainstream genre were significantly related to preferences for Horror films.

Ad hoc analyses

An ad hoc analyses was carried out on the Film Usage section of the questionnaire (the section in which participants were overtly asked their preference for and knowledge of certain genres). Factor analysis found there to be 3 factors (using Varimax rotation), which were termed Mainstream, Intellectual and Niche. Documentary and Indie/foreign films were found in the Intellectual factor, and

Western and Adult films in the Niche factor, while all other genres fell into the Mainstream factor. This would suggest that the genres of film are perhaps not as defined and separable as was originally hoped.

Study 6: Exploring the Links between Openness, Emotional Intelligence, Aggression, Need for Cognition, Core Self Evaluation, Life Satisfaction, Conformity, Movie-Watching Motives and Film Preferences

The previous studies offered some interesting insights into personality and film use motives, supporting a number of the hypotheses. The primary aim of this study was to extend from this, investigating the relationship between several individual differences (Openness, Emotional Intelligence, Aggression, Need for Cognition, Core Self Evaluation, Life Satisfaction and Conformity), uses of film motives and film preferences for five film genres (Action, Arty, Horror, Mainstream and Sci-Fi).

The inconclusive results on Openness and its link to film preferences indicates that much is still to be learnt about this dimension and its relation to the aesthetic. In this study, Openness was again used as means of finding prospective links to support the notion that this personality trait holds value in the study of film preferences.

Emotional Intelligence is considered a personality trait which is associated to, but different from the Big Five personality traits (Chamorro – Premuzic, 2007). The trait of EI has been found to have significant links with the Big Five traits of Extraversion, Openness and Neuroticism (Chamorro-Premuzic, 2007). Thus, Emotional Intelligence would serve as an interesting factor in the exploration of film preferences, specifically

for the search of potential links with the genres of films which are thought to (and have been found to) relate to Extraversion, Openness and Neuroticism. There is currently no literature relating trait EI to film preferences. Nonetheless, as trait EI is positively associated to Openness, one would expect that individuals with higher trait EI would be more likely to favour films which provide an aesthetic experience i.e. Arty films. In addition, as trait EI is positively associated to Extraversion, it can be implied that individuals with higher trait EI would more likely favour films which provide a positive experience i.e. “feel-good” movies. Furthermore, it may be expected that individuals scoring high on EI would be more likely to favour films which are less favoured by highly Neurotic individuals’ i.e. violent films.

A great deal of attention of the potential impact that violence in the media has on our culture has been brought to light. For instance, a number of links have been drawn between violent films and violence in society (Newson, 1994). While the relationship between aggression and preference for violent films (Action genre of film) was already investigated in Study 5, the results were inconclusive. Hence, it would serve interesting to prolong within this area of analysis.

A continuation of the investigation into the relationship between Need for Cognition and film preferences took place in this study. The results from study 4 showed potential for this individual difference and its importance in this area of media research, hence the same was anticipated in this study.

In Study 4, the hypothesis that Core Self Evaluation would be related to film preferences both positively and negatively was not supported. Instead, contradictory

results emerged. On the other hand, there remains no published research into Core Self Evaluation and its relationship with media preferences, so for this reason, it would seem appropriate to carry out further investigation into the relationship between this individual difference measure and film preferences. Hence, Core Self Evaluation was another individual difference which was investigated in this study.

Life satisfaction represents a cognitive evaluation (or judgment), which is concerned with the quality of an individual's life and of life as a whole (Pavot & Diener, 2008). Research on happiness (or subjective well-being) and its association with personality has become a habitual topic of study (Diener & Lucas, 1999). Specifically, positive links have been found between Life Satisfaction and high Extraversion and low Neuroticism (Wilson, 1967). Nonetheless, the empirical study of happiness has been slow to develop (Chamorro-Premuzic, von Stumm & Furnham, 2011). Several studies have in recent times been conducted in the hope of identifying factors which are associated with subjective well-being. For instance, modest links have been found amongst SWB and an array of situation factors e.g. marital status and income level (Diener, Suhm Lucas & Smith, 1999). There is currently no literature relating Life Satisfaction to media consumption. However, as SWB is positively correlated with Extraversion and negatively correlated with Neuroticism, one would expect that individuals with higher trait SWB would be more likely to favour films which are correlated with high Extraversion and low Neuroticism.

The correlation between personality and media violence has been a consistent topic of study, and for this reason, it would seem plausible to undertake investigation into the personality trait of Conformity and its relation to film preference. Conformity is used

to measure individual's willingness to identify with others and emulate them, to give in to others to avoid conflict, and generally, to be a follower rather than a leader in terms of ideas, values and behaviours. Thus, it could be implied that individuals scoring high in the trait of Conformity, which overlaps with some aspects of Conscientiousness (a negative marker of trait aggression), would be inclined to respond less favourably to violent film content.

The hypotheses of the study were as follows:

H1a: Action film genre would correlate positively with Affiliation Use of Film, Aggressive Use of Film, Sensation Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Aggression, Emotional Intelligence, Openness and Sex.

H1b: Action film genre would correlate negatively with Conformity.

H2a: Arty film genre would correlate positively with Affiliation Use of Film, Artistic Use of Film, Information Seeking Use of Film, Emotional Intelligence, Need for Cognition, Core Self Evaluation, Emotional Intelligence and Openness.

H2b: Arty film genre would correlate negatively with Hedonistic Use of film.

H3: Horror film genre would correlate positively with Affiliation Use of Film, Sensation Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Emotional Intelligence and Openness.

H4a: Mainstream film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Life Satisfaction and Agreeableness.

H4b: Mainstream film genre would correlate negatively with Artistic Use of Film, Need For Cognition, Core Self Evaluation, Emotional Intelligence and Openness.

H5: Sci-Fi film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Information Use of Film, Boredom Avoidance Use of Film, Emotional Intelligence, Openness and Sex.

Method

Participants

In total, 228 participants were recruited in total through opportunistic sampling. 79 participants were male and 149 female, where their ages ranged from 14⁴ to 69 years, with a mean of 30.19 years (SD = 11.12).

Measures and Procedure

Participants were recruited via the social networking site Facebook, but other techniques such as emailing were also used. The questionnaire was compiled and hosted online using the program RiddleMeThis, and there were no restrictions on the conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire assessed Openness (one of the “Big Five”) using the Neuroticism–Extraversion–Openness Five-Factor Inventory (NEO-FFI Costa & McCrae, 1992). This is a widely-used, 60-item, untimed, self-report inventory, which assesses the five broad domains or “super-traits” of non-clinical personality traits,

⁴ Given that data were collected online – via an open website/URL – it was not possible to control or verify the age of participants. In the instructions, participants were told that the minimum age to take part in this study was 18 (and consent was sought accordingly). However, a few participants were under 18 and their data were still kept for the analyses (despite the fact that ethical permission was not requested for under-aged participants).

namely Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness. This measure is a shortened version of the 240 item NEO-PI-R, first devised for situations where a lengthy questionnaire was impractical or not needed. While the full NEO-FFI consists of 60 questions, only Openness was tested, meaning that this section of the questionnaire comprised of 12 questions. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= “Strongly Disagree; 5= “Strongly Agree). This is agreed to have good reliability and validity (Costa and Widiger, 2001).

Emotional Intelligence was then measured, using the Mini-TEIQue questionnaire (Petrides & Furnham, 2006). The questionnaire is based on the long form of the 153-item TEIQue. This scale is a 30-item instrument designed to assess individuals’ emotional self-efficacy or ability to identify and manage their own and others’ emotions. It is based on the theory of trait EI, which regards the construct as a personality disposition at the lower hierarchical level of the Big Five personality traits. Items are responded to according to a 7-point Likert-type scale (ranging from “strongly disagree” to “strongly agree”).

Aggression was assessed using the Buss Perry AQ 12-ITEM questionnaire (Buss & Perry, 1992). This is a refined 12-item, four-factor version of the Buss-Perry Aggression Questionnaire (BPAQ) 29-item self-report measure of aggression. The self-report is designed to assess individual differences in trait displaced aggression. Participants were asked to rate the extent to which they agree with each of 12 statements about the satisfaction they gain from thinking on a 5-point Likert scale (1= “Extremely Uncharacteristic of me”; 5= “Extremely characteristic of me”).

Need for Cognition was assessed using the Revised Need for Cognition Scale (NFCS Cacioppo & Petty, 1984). The measure is designed to qualitatively measure "the tendency for an individual to engage in and enjoy thinking" (Cacioppo & Petty, 1982). This measure is a shortened version of the original 34-item scale, which comprises of an 18-item format. The scale assesses the extent to which individuals take pleasure and engage in active thinking. It measures cognitive style not cognitive ability. Participants were asked to rate the extent to which they agree with each of 18 statements about the satisfaction they gain from thinking on a 5-point Likert scale (1= "Strongly Disagree"; 5= "Strongly Agree").

The Core Self Evaluation Scale (CSES Judge, Erex, Bono & Thoresen, 2003) was then used to assess participants' ideas of self-worth. The measure comprises of 4 main traits: self-esteem, locus of control, generalised self-efficacy and neuroticism. The CSES is a direct and relatively brief measure of the trait, comprising of 12 items. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= "Strongly Disagree; 5= "Strongly Agree).

The Satisfaction with Life scale (SWLS Diener, Emmons, Larson & Griffin, 1985) was used to measure life satisfaction, a general construct of subjective well-being. The SWLS consists of 5-items that measure the global cognitive judgments of satisfaction with one's life. Participants were asked to rate their feelings and beliefs on a 7-point Likert scale (1= "Strongly Disagree; 7= "Strongly Agree).

The Conformity Scale (SCS Mehrabian & Stefl, 1995) was used to measure participant's levels of conformity, which has been identified as the willingness to

identify with others and emulate them, to give in to others to avoid conflict, and generally, to be a follower rather than a leader in terms of ideas, values and behaviours. The SCS consists of 11-items. Participants were asked to rate their feelings and beliefs on a 9-point Likert scale (+4= “Very Strong Agreement; -4= Very Strong Disagreement).

This was then followed by the Uses of Film Inventory (Chamorro-Premuzic, 2009), used to investigate participant’s use of film on 10 dimensions. All 10 dimensions are listed in the Appendix. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= “Strongly Disagree”; 5= “Strongly Agree”).

The final part of the questionnaire asked the participants to rate their preference for 25 films (or likeliness to watch if they hadn’t seen it) on a 5-point Likert scale (from 1= “Strongly Disagree” to liking the film, to 5= “Strongly Agree”); 5 from each genre of film were investigated. The selection of films for each genre was chosen based on those that were used in the analysis of Study 1. For the genre of Action, “Universal Soldier”, “Blade”, “Rambo”, Terminator” and “Street Kings” were all used. For the genre of Arty, “Babel”, “A Bout De Souffle”, “La Dolce Vita”, “Dogville,” and “Together” were all used. For the genre Horror, “Amityville Horror”, “Poltergeist”, The Ring”, “Saw IV” and “The Exorcist” were all used. For the genre of Mainstream, “Titanic”, “Pirates Of The Caribbean”, “Harry Potter And The Philosophers Stone”, “Pursuit of Happiness.” and “Mama Mia” were all used. Finally, for the genre Sci-Fi, “Solaris”, “12 Monkeys”, “The Abyss”, “Close Encounters” and “Signs” were all used.

The films were shown in sequential order (Action, Arty, Horror, Mainstream & Sci-Fi), with a picture of the poster for the film given as a means of aiding recall of the film.

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study's outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures). Additionally, intra couple correlations are listed.

Table 1: Descriptive Statistics and Cronbach's α 's for all measures

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>
Sex			2	
Age	30.19	11.12		
Openness	48.26	5.88	12	.69
Emotional Intelligence	38.21	8.40	30	.57
Aggression	12.27	4.05	12	.84
Need For Cognition	119.34	22.88	18	.78
Core Self Evaluation	40.60	9.22	12	.88
Life Satisfaction	21.75	7.10	5	.89
Conformity	58.18	10.24	11	.76
Affiliation	15.04	4.11	5	.73
Hedonistic	15.71	4.14	5	.72
Nostalgia	15.26	4.15	5	.72
Catharsis	14.32	4.32	5	.78
Aggressive	13.55	4.05	5	.72
Escapism	16.94	3.77	5	.64
Sensation	12.80	5.58	5	.86
Artistic	16.12	3.45	5	.61
Information	16.17	3.10	5	.70
Boredom Avoidance	12.76	4.08	5	.66
Action	1.83	1.32	5	.64
Arty	.81	1.01	5	.62
Horror	2.05	1.43	5	.57
Mainstream	3.46	1.04	5	.58
Sci-Fi	1.92	1.43	5	.58

Correlational Analysis

Tables 2 and 3 report the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences, film use motives, personality traits and demographics showed several significant associations and were simplified via the method of stepwise regression, using a backward elimination approach (see the Regression section below).

Fourteen out of a possible forty-two correlations between film preferences, uses of film motives, personality traits and demographics were significant. Action film genre was significantly and positively correlated with Affiliation Use of Film, Aggressive Use of Film, Sensation Seeking Use of Film, Aggression, Emotional Intelligence and Sex (partially supporting H1a). Action film genre was significantly and negatively related to Conformity (supporting H1b). Arty film genre was found to significantly and positively relate to Information Seeking Use of Film and Openness (partially supporting H2a). Significantly negative correlates that were hypothesised between Arty film genre and individual differences failed to emerge (failing to confirm H2b). Horror film genre was significantly and positively related to Sensation Seeking Use of Film and Escapism Use of Film (partially supporting H3). Mainstream film genre was found to significantly and positively relate to Boredom Avoidance Use of Film (partially supporting H4a). Significantly negative correlates that were hypothesized between Mainstream film genre and individual differences failed to emerge (failing to confirm H4b). Finally, Sci-Fi film genre was significantly and positively related to Emotional Intelligence and Sex (partially supporting H5).

Table 2: Inter-correlations among Film Preference and UFI measures

	<i>Ac</i>	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Sci</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
Ac		.09	.39**	.03	.41**	.17*	-.05	-.03	-.06	.38**	.07	.26**	.06	-.04	.15*
Ar			.18**	.12	.29**	.07	-.12	.08	.04	-.04	-.02	.01	.12	.13*	.09
H				.06	.37**	.03	-.06	-.03	.06	.23**	.16*	.47**	.09	.12	.12
M					.12	.12	.06	.01	.05	.05	.01	-.02	-.04	.02	.24**
Sci						.10	-.08	.03	.01	.22**	.05	.24**	.08	.06	.11
Aff							.33**	.10	-.13*	-.00	.07	.06	-.14*	-.11	.25**
Hed								.18**	-.47**	-.16*	.25**	-.15*	-.33**	-.04	.26**
Nos									.13*	.10	.08	.01	-.05	-.04	.26**
Cat										.28**	-.10	.22**	.28**	.25**	.20**
Agg											.06	.41**	.12	.00	.27**
Esc												.09	-.04	-.07	.23**
SS													.09	.08	.21**
Art														.40**	-.16*
IS															-.04
BS															

p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, Ar – Arty, H – Horror, M – Mainstream, Sci – Sci-Fi, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, TS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Table 3: Inter-correlations among Film Preference and Individual Differences measures

	<i>Ac</i>	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Sci</i>	<i>O</i>	<i>EI</i>	<i>AQ</i>	<i>NFC</i>	<i>CSE</i>	<i>SWLS</i>	<i>Con</i>	<i>Sex</i>	<i>Age</i>
Ac		.09	.39**	.03	.41**	-.09	.14*	.15*	.04	.06	-.03	-.21**	-.39**	.02
Ar			.18**	.12	.29**	.15*	-.04	-.02	.11	.01	.09	-.09	-.03	.13
H				.06	.37**	-.04	-.03	.12	-.05	-.11	-.14	-.13	.02	.02
M					.12	-.01	-.01	-.06	-.09	.08	.10	.12	.06	-.12
Sci						.06	.17**	.05	.09	-.13	.06	-.17s*	-.07	.32**
O							.11	.04	.55**	-.01	.10	-.15*	.07	.04
EI								-.31**	.24**	.75**	.63**	-.18**	-.10	.20**
AQ									.01	-.33**	-.30**	-.21**	-.12	-.18**
NFC										.18**	.15*	-.29**	-.14*	.08
CSE											.70**	-.12	-.12	.15*
SWLS												.06	-.05	.15*
Con													-.02	-.10
Sex														.10
Age														

p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, Ar – Arty, H – Horror, M – Mainstream, Sci – Sci-Fi, O – Openness, EI – Emotional Intelligence, AQ – Aggression, NFC – Need For Cognition, CSE – Core Self Evaluation, SWLS – Life Satisfaction, Con - Conformity

Table 4: Correlations among Individual Differences and UFI measures.

	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>SS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
O	-.15*	-.30**	-.00	.19**	.05	-.08	-.06	.28**	.17*	-.16*
EI	.16*	.29**	-.03	-.19**	-.03	.03	-.05	-.04	-.06	.01
AQ	-.11	-.26**	.07	.21**	.36**	.05	.20**	.14*	.10	.11
NFC	-.15*	-.22**	-.03	.18**	.12	-.12	.07	.26**	.19**	-.17*
CSE	.10	.30**	-.04	-.18**	-.04	-.04	-.12	-.02	-.07	.01
SWLS	.10	.28**	-.03	-.16*	-.16*	-.02	-.17**	-.06	-.02	.01
Con	.17**	.25**	.11	.01	-.16*	.05	-.12	-.09	.11	.13

p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. *Aff* – Socialise with others, *Hed* – Pleasure seeking, *Nos* – Nostalgia, *Cat* – Catharsis, *Agg* – Aggressive, *Esc* – Escapism, *SS* – Sensation Seeking, *Art* – Artistic, *IS* – Information Seeking, *BA* – Boredom Avoidance, *O* – Openness, *EI* – Emotional Intelligence, *AQ* – Aggression, *NFC* – Need For Cognition, *CSE* – Core Self Evaluation, *SWLS* – Life Satisfaction, *Con* - Conformity

Regression

A multiple regression was carried out to test the degree to which the significant correlates of preferences for Action films predicted this film preference (as shown in Tables 2 and 3). In block 1, Sex was entered and explained 14.6% of the variance ($F(1,226) = 39.84, p < .00$). In block 2, Affiliation Use of Film, Aggressive Use of Film, Sensation Seeking Use of Film, Boredom Avoidance Use of Film, Emotional Intelligence, Aggression and Conformity were added, and the model explained 27.2% of the variance ($F(8,219) = 11.58, p < .00$), with Aggressive Use of Film (st. B = .19; $t = 2.61, p < .05$), Conformity (st. B = -.20; $t = 3.12, p < .00$), and Affiliation Use of Film (st. B = .16; $t = 2.58, p < .05$) emerging as significant predictors. Thus, when all of these four predictors were considered, neither Sensation Seeking Use of Film, Boredom Avoidance Use of Film, Emotional Intelligence nor Aggression were significantly related to preferences for Action films.

A second stepwise regression was carried out to test the degree to which links between significant correlates of Arty film preference predicted this film genre (as shown in Tables 2 and 3). Thus, Information Seeking Use of Film and Openness were tested as predictors of that outcome. In model 1, Openness (st. B = .15; $t = 2.25, p < .05$) explained 1.8% of the variance ($F(1,226) = 5.06, p < .05, \text{AdjR}^2 = .02$). Hence, when the two predictors were considered, Information Seeking Use of Film was not significantly related to preferences for Arty films.

A stepwise regression was performed to test the degree to which the links between significant correlates of Horror film preference predicted this film genre (as shown in Tables 2 and 3). Hence, Aggressive Use of Film, Escapism Use of Film and Sensation

Seeking Use of Film were tested as predictors of that outcome. In model 1, Sensation Seeking Use of Film (st. B=.47; $t=7.90$, $p<.00$) accounted for 21.3% of the variance ($F(2,225) = 62.46$, $p<.00$, $AdjR2 = .21$). In model 2, Escapism Use of Film (st. B=.12; $t=2.11$, $p<.05$) accounted for a further 1.2% of the variance ($F(2,225) = 33.92$, $p<.00$, $AdjR2 = .23$). Thus, when all of the predictors were considered, Aggressive Use of Film was not significantly related to preferences for Horror Films.

Boredom Avoidance Use of Film was found to be the only significant predictor for Mainstream Film preference (st. B=.24; $t=3.65$, $p<.00$), which accounted for 5.1% of the variance ($F(1,226) = 13.29$, $p<.00$, $AdjR2 = .05$).

A final stepwise regression was performed to test the degree to which the links between significant correlates of Sci-Fi film preference predicted this film genre (as shown in Tables 2 and 3). Thus, Aggressive Use of Film, Sensation Seeking Use of Film, Emotional Intelligence, Conformity, Sex and Age were tested as predictors of that outcome. In model 1, Age (st. B=.32; $t=5.08$, $p<.00$), accounted for 9.8% of the variance ($F(1,226) = 25.77$, $p<.00$, $AdjR2=.10$). In model 2, Sensation Seeking Use of Film (st. B=.28; $t=4.60$, $p<.00$) explained a further 7.4% of the variance ($F(2,225) = 24.57$, $p<.00$, $AdjR2 = .17$). In model 3, Emotional Intelligence (st. B=.19; $t=3.05$, $p<.05$) explained a further 2.9% of the variance ($F(3,224)=20.09$, $p<.00$, $AdjR2= .22$). In model 4, Aggressive Use of Film (st. B=.18; $t=2.6$, $p.05$) explained a further 2% of the variance ($F(4,223) = 17.14$, $p<.00$, $AdjR2 = .22$). Hence, when these four predictors were considered, neither Conformity nor Sex were significantly related to preference for Sci-Fi films. A multiple regression was carried out to test the degree to which the significant correlates of preferences for Sci-Fi films predicted this film preference (as

shown in Tables 2 and 3). In block 1, Sex (st. B=.32; t=2.59, p<.05) was entered, explaining 9.8% of the variance ($F(1,226) = 25.77$, p<.00). In block 2, Aggressive Use of Film, Sensation Seeking Use of Film, Emotional Intelligence, Conformity were added, and the model explained 20.8% of the variance ($F(5,222) = 12.96$, p<.00), with Aggressive Use of Film (st. B=.12; t=2.35, p<.05), Sensation Seeking Use of Film (st. B=.20; t=2.86, p<.05) and Emotional Intelligence (st. B=.12; t=1.99, p<.05) emerging as significant predictors. Thus, when the above 5 predictors were considered, Conformity was not significantly correlated to preference for Action films.

General Discussion

This chapter reported on two studies of the relationships of several individual differences and movie-watching motives with film preferences. The result of Studies 4, 5 and 6 confirmed that individual differences could play a part in individuals' film choices. The studies provided support that such individual differences can exert an influence on consumer preferences for specific films. Further findings from this study provide insight into the understanding of why specific film genres differ in the gratification opportunities that are offered to audiences. Thus, preferences for specific genres of movies may be sensitive to audience members' personality attributes and film viewing motives. These results are discussed below.

For study 4, just over a third of the hypotheses (6 out of 16) were supported. The regression results computing the significant correlates of preferences for Arty films, suggested that Openness and Escapism Use of Film were the best predictors for Arty genre film preference, whereby Openness resulted as the most significant predictor. In line with previous research in this area (Palmgreen et al, 1985), subjects scoring high

on Openness showed an enhanced preference for unconventional films, over mainstream films. Whilst there is good reason to believe that Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005, Furnham & Walker, 2001) and there is some evidence of an association between Openness and preferences for novel stimuli, (Dollinger, Orf, & Robinson, 1991) there still remains much scope for future work to validate this finding.

The only other variable that resulted as a significant predictor for preference for Arty films in the regression analysis was Escapism Use of Film. Albeit modest, Escapism Use of film was found to correlate negatively for Arty film preferences, and this finding was unexpected and contrary to the hypothesis. It was predicted that Escapism Use of Film would be positively related to Arty film genre based on the theory that escapism is generally a chief motive for watching films. Even so, based on this finding, one can look at it from a different perspective. Arty films are usually centred around complex themes; the plot is not characterised by a circular structure in which by the end everything falls back into place. Indeed, they rarely present a happy ending (Bodwell & Thomson, 2001). Thus, if an individual were to view a film based on the motive to escape from reality, perhaps Mainstream movies would better serve this purpose of temporarily “switching – off” as they require less concentration and intellectual engagement.

The final step-wise regression, testing the degree to which the significant correlates for Mainstream films predicted these preferences, revealed that Openness was the strongest negative predictor. This was to be as expected, as individuals low in

Openness tend to be less interested in culture and the arts than the average person, thus are more inclined to favour Mainstream over Arty films.

Although a modest predictor for preferences for Mainstream film genre, Core Self Evaluation, a construct not previously investigated in relation to film preference, seems to have had an impact on preferences for Mainstream films. What's interesting is that a link has been found between Openness and Core Self Evaluation (Bono & Judge, 2003), which could suggest that Core Self Evaluation and a preference for Arty films may also be related. Thus, this raises questions on the construct Core Self Evaluation and its importance to this area of research.

Another modest predictor for preferences for Mainstream films was Need For Cognition. This negatively accounted for the model, suggesting that cognitive style may be related to film preference. A number of studies have found a significant association between Need for Cognition and Openness (Brown, 2006; Baker & Bischel, 2006; Fardehsadat & Latifian, 2009), which is consistent with the idea that high scores in Openness coincide with a greater level of curiosity that accounts for higher achievement in Need For Cognition (Sadwoski & Cogburn, 1997). Thus, it would be expected that Need For Cognition would negatively account for preference for Mainstream films, as these films do not require much active thinking.

An important research question posed by this study was the extent to which the Openness, Need For Cognition, Core Self Evaluation, and the uses of film dimensions are related to film preferences. The results indicated that overall, when all measures are considered, several variables account for the role in predicting film preferences. For

the Arty film genre, the variables of Openness and Escapism Use of Film accounted for 10.7% of the variance. For the Mainstream genre of film, Openness, Core Self Evaluation and Need For Cognition accounted for 16.1% of the variance. Overall, this study indicates that all of the personality measures and the Use of Film Inventory can both, to some degree, predict consumer choice in movies. Nevertheless, it should also be noted that, although these variables are an important factor in predicting film preferences, other factors must be essential.

A number of conclusions from the Study 5 are worthy of further investigation. However, in regards to the hypotheses made, only a very modest number could be supported (5 out of 30). The regression results computing the significant correlates of preferences for Drama films showed that the Information Uses of Film dimension and Openness were the best predictors for preference for Drama films. Information Seeking Use of Film is most compatible with documentaries and films which are based on “true stories”. Although Drama films are not documentaries, they are sometimes based on true stories and are often very realistic, which could explain this relationship. The relationship between Openness and preference for Drama films comes as a surprise. The Drama film genre is sometimes thought to fall under the ‘Mainstream’ category; therefore, those scoring high in Openness are perhaps more likely to have a less favourable preference for Drama movies.

Neuroticism was the main negative significant predictor for Action genre film preference. This is in line with the findings that Weaver (1991) made on how individuals high on Neuroticism scores tend to avoid action films. Past findings (Finn, 1997; Weaver, 1993) have placed emphasis on the lack of conclusive results for this

dimension of personality and its links to film preference. Thus, this finding shows evidence for Neuroticism and its potential importance in this area of research.

Hedonistic Use of Film was found to be another significant predictor of preference for Action films. Although research has yet to examine how intra-and inter-individual differences in hedonic film use affect movie preferences, one would expect positive associations between this film use and preference for films which do not require much concentration and intellectual engagement. This leads on to Information Seeking Use of Film, which was found to be a negative significant predictor of Action film genre. The Information Seeking Use of Film is most compatible with films which require high levels of concentration and a “hungry mind” (von Stumm, Hell, & Chamorro-Premuzic, 2011), and it can be implied that Action films do not give people access to complex and informative film experiences.

As predicted, Aggressive Use of Film was found to be significant predictor for the Action genre of film. This finding falls in line with the notion that individuals who are high in trait aggressiveness would be likely to consume violent films to release aggressive tendencies.

Although only explaining a very small portion of the variance, as expected, TAS was a significant predictor for preference for Action genre. This supports the argument that high sensation seekers have a preference for the exciting genres of film (as found by Bnajeree et al, 2008).

The final step-wise regression, testing the degree to which the significant correlates for Horror films predicted these preferences, revealed that Sensation Seeking Use of Film was the main significant predictor. This falls in line with the hypothesis that emotionally intense media stimuli can help consumers attain their preferred levels of excitement and stimulation (Zuckerman, 1983).

The results of the regression analyses also revealed Artistic Use of Film to be a negative significant predictor of preference for Horror films. This movie-watching motive refers to someone's consumption of movies for the purpose of aesthetic appreciation, and it could be argued that individuals would not feel creatively empowered with the consumption of Horror films.

It is interesting to note that in the ad hoc factor analysis of the Film Usage questions, in which participants were overtly asked for their preference and knowledge of specific film genres, three factors came to light. All three of the genres investigated in this study fell into the same factor (Mainstream), which suggests that the three genres are not as separate and defined as would be hoped.

The results indicated that on the whole, (despite the modest findings), when all measures are considered, several variables account for the role in predicting film preferences. For the Action film genre, the variables of Neuroticism, Hedonistic Use of Film, Aggressive Use of Film, Information Use of Film, and TAS accounted for 18.5% of the variance. For the Drama genre of film, Information Use of Film and Openness accounted for 7.2% of the variance. Finally, for the Mainstream genre of film, Thrill Seeking Use of Film and Artistic Use of Film accounted for 16% of the variance.

Taken as a whole, this study indicates that both the tested individual differences measures and the Use of Film Inventory can, to some degree, predict film preferences. However, it should also be noted that, although these variables are an important factor in predicting film preferences, other factors must be necessary.

Finally, the results of study 6 accord some support to the notion that individual differences play an important role in our film preferences and uses. Nonetheless, only few of the hypotheses were supported (14 out of 42). The regression results computing the significant correlates of preferences for Action films showed that Sex, Aggressive Use of Film, Conformity and Affiliation Use of Film were the best predictors for preference for Action films. The most significant predictor for this movie genre was Sex, which falls in line with the hypothesis. Previous research (Gunter 1985; Lee et al, 2010) found negative correlations between Neuroticism and preferences for violent movie clips. This pattern of results falls in line with a well-established sex difference in personality, in that women tend to score higher in Neuroticism and anxiety-related traits (Feingold, 1994), while men tend to score higher in Psychoticism and psychopathic traits (Egan, 2011). Thus, it is reasonable to believe that personality accounts for some of the sex differences in preferences for violent movies. Nonetheless, the relationship between sex, personality and violent film preferences is expected to be more complex.

As predicted, Aggressive Use of Film was found to be a significant predictor of preference for Action films, supporting the notion that people sometimes watch Action films to release aggression. The Aggressive Use of Film has been documented mainly

in terms of the effects of watching violent media, which overlaps with Action film genre.

Conformity was found to be a significant negative predictor for preference for Action films. Those scoring low on Conformity are expected to not conform to accepted standards, conventions or rules. A negative association was found between Aggressive Use of Film and Conformity, hence supporting the notion that Action movies are likely to facilitate aggression levels, which would not be a characteristic of individuals who score high on Conformity.

Another significant predictor for preference for Action films (albeit modest) was Affiliation Use of Film. Thus, it could be implied, as hypothesised, that people enjoy watching Action films in the company of others (Potts et al, 1996).

The regression results computing the significant correlates of preferences for Arty films, suggested that Openness was the only significant predictor for this genre of film. In line with previous research in the area (Palmgreen et al, 1985), subjects scoring high on Openness showed an enhanced preference for films for the purpose of aesthetic appreciation. Thus, individuals high in Openness are more likely to feel empowered by an “artistic experience”, which is likely to be offered in Arty films.

As expected, Sensation Seeking Use of Film was found to be the main significant predictor for preference for Horror film genre. This falls in line with the findings of Hoffner & Levine (2005), in which it was found that sensation seekers prefer violent and horror movies. Thus, the notion that emotionally intense media stimuli can help consumers attain their preferred levels of excitement and stimulation can be supported.

The only other variable that resulted as a significant predictor for preference for Horror films in the regression analysis was Escapism Use of Film. Albeit modest, Escapism Use of film was found to correlate for Horror film preferences. The results therefore suggest that individuals consume Horror movies to temporarily “switch-off”, allowing the individual to transport them to fantastic worlds (Holbrook & Hirschman, 1982).

The regression analyses revealed that the only variable found to significantly predict preference for Mainstream movies was Boredom Avoidance Use of Film, signifying that individuals watch Mainstream movies for the reason of passing time. Mainstream movies do not require high levels of concentration, hence why people may choose to turn to this type of media when bored.

The final step-wise regression, testing the degree to which the significant correlates for Sci-Fi films predicted these preferences, revealed that Age was the main significant predictor for Sci-Fi genre. This positive association does come as unexpected, and at present, we can only speculate that film preferences can be accounted for as a function of ones age. Moreover, due to the lack of published literature on the relationship between demographics and film preferences, this result remains exploratory. Hence, future investigation into this area would be strongly encouraged.

Sensation Seeking Use of Film was found to be the second main significant predictor. Hirschman (1987) identified sensual/sensory arousal as one of the media uses, characterised mainly by preferences for violent, sexual, or exciting content. Sci-Fi films usually involve imaginary content, along with futuristic elements such as spacecraft, robots or other technologies. It could therefore be suggested that individuals may consume Sci-Fi films for the reason of quenching their thirst for

sensations, thus helping them attain their preferred levels of excitement and stimulation.

Trait EI was found to be the third most significant predictor for preference for Sci-Fi films. This supported the hypothesis, whereby it was expected that these types of film (which often offer fantasy type experiences) would be favoured by individuals who seek imaginative (rather than conventional) forms of entertainment (Dollinger, Orf, & Robinson, 1991).

Albeit modest, Aggressive Use of Film resulted as a significant predictor for preference for Sci-Fi films. This finding does not fall in line with the hypothesis, and for this reason, further investigation must be carried out.

The results indicated that overall, when both measures are considered, a number of variables account for the role in predicting film preferences. For the Action film genre, the variables of Sex, Aggressive Use of Film, Conformity and Affiliation Use of Film accounted for 27.2% of the variance. For the Arty genre of film, Openness accounted for 1.8% of the variance. For the Horror genre of film, Sensation Seeking Use of Film and Escapism Use of Film accounted for 22.5% of the variance. For the Mainstream genre of film, Boredom Avoidance Use of Film accounted for 5.1% of the variance. Finally, for the Sci-Fi genre of film, Age, Sensation Seeking Use of Film, Emotional Intelligence and Aggressive Use of Film accounted for 22.1% of the variance. Overall, this study indicates that both the Big Five personality measure and the Use of Film Inventory can, to some degree, predict consumer choice in movies. However, it should

also be noted that, although these variables are an important factor in predicting film preferences, other factors must be essential.

The findings of this experimental chapter have converged to suggest that although individual differences may play a role in movie preferences, the results remain speculative, and much future research needs to be undertaken in order to gain a more thorough understanding into individual differences and its role in film preferences.

Many of the hypotheses of studies 4, 5 and 6 could not be supported, which raises questions of concern. To add, owing to the lack of research into personality and film preferences and the lack of past studies on the purposely designed measure of uses of film, the current studies were largely exploratory. For this reason, the studies suffer from a number of limitations, and will be discussed below.

All three studies focused on several different established personality traits, all of which (apart from the Big Five measure) have not been investigated in this area of research. For this reason, again, the studies remain, for the most part, exploratory. Additionally, the Uses of Film Inventory only assessed individual differences in three different uses of film, yet there are debatably other ways in which individuals use this media type. More specifically, individuals may differ in the extent to which they consume movies to communicate certain aspects of their personalities or attitudes. Furthermore, the studies were based on predominantly British individuals. Therefore, larger, more representative, samples should be examined in order to assess the generality of these findings.

The single-wave nature of the designs (which assessed all constructs at one time rather than longitudinally) makes these developmental hypotheses somewhat ambiguous. To add, the current results are not able to reveal the causal direction underlying many of the associations identified. Social cognition theories propose that chronic exposure to attitudes in media may lead to greater accessibility (e.g., Bargh, 1984), thus it could be that film preferences are determined by other, unexamined variables such as peer influence—and movies consumed consequently determine personality traits. Longitudinal studies into film preferences and personality traits could therefore be carried out to assess this.

On the other hand, although there has been a substantial lack of research into the relationship between individual differences and film preferences, the results of all three studies correspond with the growing body of empirical evidence on the nature of film preferences. For example, the results are consistent with those of Hoffner and Levine (2005) whereby Sensation Seekers have been found to prefer violent and horror movies, implying that emotionally intense media stimuli can help consumers attain their preferred levels of excitement and stimulation can be supported.

The methodological weaknesses and theoretical limitations highlighted above do raise many questions of concerns, nonetheless, the findings to both studies provide important empirical evidence for those concerned with some of the dominant individual difference variables involved in the selection of specific genres of film. In particular, the results imply that well-established traits such as Need For Cognition, Core Self Evaluation, Sensation Seeking, Life Satisfaction, Conformity and Aggression may explain why certain individuals are more likely to consume movies in

cognitive, emotional or social ways. Furthermore, the uses of film dimensions may determine our choices for watching specific films.

Chapter 6: Individual Differences, Uses of Film and Film Preferences

Introduction

One of the key questions that is addressed in the thesis is whether peoples' film preferences can be accounted for as a function of important psychological needs, which are influenced by broad, stable, and normally distributed psychological tendencies, namely personality traits. There are many psychological measures designed to assess personality, yet very few have been used in the investigation of film preferences. As previously discussed, given that the mass media offers a wide range of stimuli capable of influencing the quality and level of one's physiological state, personality traits should be directly related to our physiological orientation toward the mass media.

Understanding preferences for motion pictures is also an important topic within this field of media research (Wallace et al, 1993), and in looking at film consumption from a psychological perspective, the exploration of a variety of factors which are associated with exposure to certain types of media texts would be worthy of investigation.

The previous chapter began to address this question, in the hope of gaining some insight into how personality and film preferences may be linked to different ways in which films are watched in everyday life. The aim of this chapter was to continue the investigation into whether peoples' film preferences can be profiled via established personality traits and film use motives.

Study 7: Exploring the Links between Individual Differences, Movie-Watching Motives and Film Preferences

There are very few studies which have examined the relationship between personality traits (aside from the Big Five personality traits) and film preferences. Although the previous studies in this thesis shed some light into this relationship, the potential explanation to these links remains somewhat ambiguous. Of course, the studies conducted were largely exploratory; nonetheless, the findings imply that psychometrically assessed individual differences could shape our film preferences.

This area of research is largely underdeveloped, which gives more reason to explore the potential factors which could reflect one's preferences for different movie genres. In this present study, it was sought to extend from studies 4, 5, and 6, exploring the associations amongst The Big Five, Sensation Seeking, Aggression, Self-rated IQ & Creativity and Sex Roles, uses of film motives, using The Uses of Film Inventory (Chanorro-Premuzic, 2009), and preferences for Action, Arty, Horror, Mainstream and Sci-Fi films.

Aggression and Sensation Seeking personality traits have been previously investigated (studies 5 and 6), yet there is still much room to prolong with these factors in discovering potential links they may have with film preferences. Sensation seeking has been widely documented in individual differences research, and it is said to be an important personality trait. Furthermore, it has been shown as being of importance in media research (Conway & Rubin, 1992; Kremer & Greene, 1999) and although varied, it is apparent that Sensation Seeking could act as a predictor of media use and

preferences. In regards to Sensation Seeking as a psychological variable, the Sensation Seeking Uses of Film motive has proven to be more effective in acting as a predictor in film preferences (see study 5) in comparison to the Sensation Seeking personality trait. The measure (SSS-V; Zuckerman et al, 1978), which is made up of four subscales (Thrill and Adventure Seeking, Experience Seeking, Disinhibition and Boredom Susceptibility), was used in Study 5, whereby the hypotheses focused solely on two dimensions (TAS and BS). In this study however, the analyses took a slightly different approach, whereby the measure was not divided into its four subscales, but analysed as whole.

It has been found in previous research that high Sensation Seekers have reported to have a preference for violent media (Greene & Kremer, 2005) and horror films (Hoffner & Levine, 2005). Results from study 5 proved inconclusive and could not fully support previous literature. For that reason, further investigation into this psychological variable and its link to film preferences is strongly encouraged, in the hope that individuals high in Sensation Seeking opt for emotionally intense stimuli (Zuckerman, 1983).

Much attention on the potential impact that violence in the media has on our culture has become globalised. Several links have been drawn between violent films and violence in society (Newson, 1994), and for this reason, the links between aggression and preference for violent films (Action genre of film) have been explored within this thesis. As well as the Aggressive Use of Film dimension (which measures the motive to release aggression), a self-report inventory which assessed individual differences in trait displaced aggression (Bryant & Smith, 2001) has been used in the previous

chapter (Study 5 & 6). The measure has proven to not be very consistent in regards to the hypotheses, hence the results were inconclusive. Nonetheless, given that violence within the media is a profound topic of conversation, it would only seem reasonable to continue with this enquiry.

The possibility that gender may play a role in consumer preferences in movies has been documented widely in research (Kremer & Greene, 1999). The universal hypothesis in media production is that males and females enjoy different types of films, and this can be supported by genre and content satisfaction (Gantz & Wenner, 1991; Tamborini, Stiff & Zillmann, 1987). In numerous studies, the relationship of masculinity and femininity with personality dimensions has been examined (Lippa & Connelly, 1990; Marusić & Bratko, 1998; Whitley & Gridley, 1993). The Bem Sex Role Inventory (BSRI; Bem, 1974) is a measure which has been widely used in different cultural settings to provide a measure of sex role stereotyping. (Calvo-Salguero et al., 2008; Colley et al., 1994). The self-report inventory was designed to assess stereotypical masculinity and femininity and it is widely used as a measure of gender-linked expressive and instrumental personality attributes. Thus, the examination of gender difference within movie preferences, using the Bem Sex Role Inventory, would qualify as a plausible direction of research.

The relationship between self-rated creativity and film preferences was also examined in this study. High creativity is often associated with intelligence, a cognitive style allowing divergence of ideas, openness to new ideas and experiences, motivation to create- characterised by both persistence and enjoyment of creating in their chosen domain, unconventional behaviour, a lack of social interests, and schizophrenia-related

symptoms (Simonton, 1999). Studies of Creativity and Personality have repeatedly found a link between Creativity and Openness (Feist, 1998; Furnham, Batey, Anand, & Manfield, 2008; King, Walker, & Broyles, 1996; McRae, 1987; Wolfradt & Pretz, 2001). This finding is consistent with the assumption that the Openness personality trait represents the extent to which individuals are imaginative, broad-minded, curious and non-traditional (Mount & Barrick, 1995). Furthermore, Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005). Thus, creativity, which overlaps with some aspects of Openness, would also be expected to relate to artistic preferences, specifically in this study, preference for Arty film genre. The study was also interested in exploring the potential link between self-assessed intelligence and film preference. As with creativity, an association between intelligence and Openness has been found in previous research (Chamorro-Premuzic & Furnham, 2005). Consequently, both self-assessed creativity and intelligence and their relationship with film preferences could qualify as a credible direction of research.

The hypotheses of the study were as follows:

H1a: Action film genre would correlate positively with Affiliation Use of Film, Aggressive Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Aggression, BSRI, Openness and Sex.

H1b: Action film genre would correlate negatively with Conscientiousness and Neuroticism.

H2a: Arty film genre would correlate positively with Affiliation Use of Film, Artistic Use of Film, Information Seeking Use of Film, Self-Rated IQ, Self-Rated Creativity and Openness.

H2b: Arty film genre would correlate negatively with Hedonistic Use of film.

H3a: Horror film genre would correlate positively with Affiliation Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Sensation Seeking and Openness.

H3b: Horror film genre would correlated negatively with Neuroticism.

H4a: Mainstream film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film and Agreeableness.

H4b: Mainstream film genre would correlate negatively with Artistic Use of Film and Openness.

H5: Sci-Fi film genre would correlate positively with Affiliation Use of Film, Escapism Use of Film, Information Use of Film, Boredom Avoidance Use of Film, BSRI, Openness and Sex.

Method

Participants

In all, 1077 participants were recruited through opportunistic sampling.⁵ Of those, 158 participants were male and 842 female (77 did not reveal their gender). Their ages ranged from 16⁶ to 64 years, with a mean of 24.12 years (SD = 6.53).

Measures and Procedure

Participants were recruited via the social networking site Facebook, but other techniques such as emailing were also used. The questionnaire was compiled and hosted online using the program Survey Monkey, and there were no restrictions on the

⁵ The same participants who completed the poster ratings in study 1 were approached again to complete personality and individual differences data.

⁶ Given that data were collected online – via an open website/URL – it was not possible to control or verify the age of participants. In the instructions, participants were told that the minimum age to take part in this study was 18 (and consent was sought accordingly). However, a few participants were under 18 and their data were still kept for the analyses (despite the fact that ethical permission was not requested for under-aged participants).

conditions in which the survey was completed. The participants were given a brief of the study, asked to give consent and were informed of the anonymity of their data. Following this, demographics were obtained (gender and age), and the questionnaire continued.

The first section of the questionnaire assessed the constellation of traits defined by the Five Factor Theory of Personality using Goldberg's Big Five (Goldberg, 1992). This is a widely used 123 item, untimed, self-report inventory which assesses the five broad domains or "super-traits" of non-clinical personality traits, namely Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness. Participants were asked to rate their feelings and beliefs on a 5-point Likert scale (1= "Strongly Disagree; 5= "Strongly Agree). This self-report is agreed to have good reliability and validity (Costa & Widiger, 2001).

Self-rated creativity was assessed using the Self-assessment of Creativity Questionnaire (Kaufman, Cole & Baer, 2009). This is a 5-item questionnaire to assess how creative individuals believe to be. Participants were asked to rate the extent to which they agree with each of 5 statements on a 6-point Likert scale (1= "Strongly Disagree"; 6= "Strongly Agree").

In order to measure participants' self-assessment of IQ (Furnham & Chamorro-Premuzic, 2004), individuals were given a bell curve (as shown in the Appendix), which was then followed by the question: "The bell curve figure below shows the normal distribution of IQ scores, which have a mean of 100 and a standard deviation of 15. Thus, if your IQ = 100, you have average intelligence, whereas an IQ = 130 shows superior intelligence and an IQ = 70 signals borderline retardation. Using this

information, please rate your own IQ”. Participants were then asked to use the same scale to rate their own Creativity.

Aggression was assessed using the Buss Perry AQ 12-ITEM questionnaire (Buss & Perry, 1992). This is a refined 12-item, four-factor version of the Buss-Perry Aggression Questionnaire (BPAQ) 29-item self-report measure of aggression. The self-report is designed to assess individual differences in trait displaced aggression. Participants were asked to rate the extent to which they agree with each of 12 statements about the satisfaction they gain from thinking on a 5-point Likert scale (1= “Extremely Uncharacteristic of me”; 5= “Extremely characteristic of me”).

Masculinity and femininity were assessed using the Bem Sex Role Inventory – Short Form (BSRI-SF; Bem, 1974, 1981b). The BSRI is a widely used measure of gender-linked expressive and instrumental personality attributes. This inventory contains 10 masculine and 10 feminine adjectives (all positive to control for social desirability) rated on a 7-point scale according to how well they describe the respondent. The measure has superior psychometric properties (Campbell, Gillaspay, & Thompson, 1997; Lippa, 1985; Payne, 1985) and internal consistency for the BSRI-SF is very good (Bem, 1981b). Participants responded to the BSRI items using a 7-point, Likert-type scale that ranged from 1 = never or almost never true to 7 = almost always true, as in the original instrument.

Sensation seeking was then measured, using the Sensation Seeking Scale (SSS-V; Zuckerman et al, 1978). This measure consisted of 40 questions, which produces scores for the four separate dimensions of Sensation Seeking, with ten questions summed (some reversed) to each of Thrill and Adventure Seeking (TAS), Experience

Seeking (ES), Disinhibition (DIS) and Boredom Susceptibility (BS). Participants are asked to choose from two opposing sentences the phrase which most describes them (no scale is given; each is a forced choice question). Sensation Seeking Use of Film was renamed Thrill Seeking Use of Film for the purpose of this study, to avoid confusion with Zuckerman's Sensation Seeking Scale.

The next section of the questionnaire assessed movie-watching motives. This was measured using the UFI (Chamorro-Premuzic, 2009), in which participants uses of film on 10 dimensions were investigated. All 10 dimensions are listed in the Appendix. The ten dimensions are grouped into three types of uses: emotional, cognitive, and social. This is consistent with research on motives for using music (Chamorro-Premuzic & Furnham, 2007; Chamorro-Premuzic, Swami, & Cermakova, 2011), which identified the same three types of uses. Statements from each of the dimensions were listed sequentially, and the participants were asked to rate their agreement on a 5-point Likert scale (1= "Strongly Disagree"; 5= "Strongly Agree").

The final part of the questionnaire asked the participants to rate their preferences for 105 films (or likeliness to watch if they hadn't seen it) on a 5-point Likert scale (from 1= "Strongly Disagree" to liking the film, to 5= "Strongly Agree"); 5 from each genre of film were investigated. The selection of films for each genre was carried out by consulting the Internet Movie Database. Each film selected was within the top 100 for that genre, as voted by users of the website, and the ratio between males and females in preference was within 20 percentage points. The website has an adjustment to its rankings to ensure that a film must receive a good rating from a substantial number of its users before it is put onto the list – therefore eliminating the chance that an obscure

film reaches the top of the chart by relatively few people giving it a perfect score (IMDb). For the genre of Action, “Universal Soldier”, “Lethal Weapon 4”, “Blade Trinity”, “Rambo”, “Terminator”, “Timecop”, “Die Hard”, “Escape from L.A.”, “Robocop”, “Lock Up”, “Hellboy II”, “Men of War”, “Street Kings”, “Bangkok Dangerous”, “Out For Justice”, “Street Fighter”, “Conan”, “G.I. Joe”, “Dragonball Evolution”, “Rock n’ Rolla” and “The Transporter” were all used. For the genre of Arty, “Kids”, “Spirited Away”, “Amelie”, “Babel”, “Enduring Love”, “A Bout De Souffle”, “Lucio y el Sexo”, “The Sea Inside”, “La Dolce Vita”, “Easy Rider”, “Delicatessen”, “Dogville”, “The City Of Lost Children”, “This Is England”, “In The Mood For Love”, “The Graduate”, “Caramel”, “Belleville Bendez-Vous” and “Secretary” were all used. For the genre Horror, “Amityville Horror”, “Poltergeist”, “Cabin Fever”, “The Ring”, “The Grudge”, “Saw IV”, “The Blair Witch Project”, “Orphan”, “Halloween”, “Friday the 13th”, “Scream”, “Pray For Rosmary’s Baby”, “The Descent”, “The Crow”, “House of Wax”, “I Know What You Did Last Summer”, “A Nightmare on Elm Street”, “Dracula”, “Children Of The Night”, “Hide And Seek” and “The Exorcist” were all used. For the genre of Mainstream, “Hairspray”, “Titanic”, “Stardust”, “Pirates Of The Caribbean”, “E.T.”, “Harry Potter And The Philosopher’s Stone”, “Finding Nemo”, “The Da Vinci Code”, “Casino Royale”, “Bruce Almighty”, “The Shawshank Redemption”, “The Lord Of The Rings”, “Indiana Jones”, “The Pursuit Of Happiness”, “Mama Mia!”, “Mr And Mrs Smith”, “Maid In Manhattan” and “Toy Story” were all used. Finally, for the genre Sci-Fi, “Alien Vs Predator 2”, “Event Horizon”, “The Fly”, “Solaris”, “Hhollowman”, “Aliens”, “Tron”, “Star Trek”, “Moon 44”, “12 Monkeys”, “District 9”, “Solar Crisis”, “The Abyss”, “Leviathan”, “Red Planet”, “Deep Rising”, “Close Encounters”, “Titan A. E.”, “Space Cowboys”, “Signs” and “The Prestige” were all used.

Each of these films was rated by 3 independent judges in a pilot study, and each was judged to be within their relevant category. These were shown in sequential order (Action, Arty, Horror, Mainstream & Sci-Fi), with a picture of the poster for the film given as a means of aiding recall of the film.

The participants were then thanked for their time and debriefed, being told the full nature of the study and also given light as to some of the hypotheses that were being investigated. They were also given a contact address should any further questions arise (of which some general interest in the study's outcome arose).

Results

Descriptive Statistics

Table 1 lists the mean scores, standard deviations and internal reliability coefficients (Cronbach's α for all measures). Additionally, intra couple correlations are listed.

*Table 1: Descriptive Statistics and Cronbach's α 's for all measures*⁸

	<i>Mean</i>	<i>Standard Deviation</i>	<i>Number of Items</i>	<i>Alpha</i>
Sex			2	
Age	24.12	6.53		
Extraversion ⁷	4.52	.85	24	
Agreeableness	5.30	.76	24	
Conscientiousness	4.65	.53	24	
Neuroticism	3.84	.73	24	
Openness	4.86	.68	24	
SR IQ	132.27	764.11	6	
SR Creativity	4.37	.87	1	
Aggression	2.1	.81	12	.90
Sensation Seeking	1.44	.15	40	.77
BSRI	5.21	.74	20	.77
Affiliation	2.37	.68	5	.65
Hedonistic	2.59	.61	5	.50
Nostalgia	2.41	.78	5	.62
Catharsis	3.04	.58	5	.47
Aggressive	2.52	.87	5	.57
Escapism	3.17	.59	5	.49
Thrill Seeking	2.99	1.02	5	.78
Artistic	2.99	.51	5	.43
Information	3.01	.51	5	.41
Boredom Avoidance	3.11	.58	5	.39
Action	3.30	.39	5	.82
Arty	3.04	.31	5	.88
Horror	3.25	.51	5	.88
Mainstream	4.09	.37	5	.74
Sci-Fi	3.17	.38	5	.84

⁷ Reliability coefficients for Goldberg's Big 5 and Self-rated Intelligence and Creativity were not reported. However, previous literature has demonstrated adequate validity and reliability for both measures.

⁸ Loadings reported in the Factor Analysis that were <.30 were not included in the reliability coefficient analysis

Correlational Analysis

Tables 2 and 3 report the inter-correlation matrix with the Pearson product-moment coefficients for all possible pairings of all measures. Correlations between film preferences, film use motives, personality traits and demographics showed several significant associations and were simplified via the method of stepwise regression, using a backward elimination approach (see the Regression section below).

Twenty-six out of a possible thirty-eight correlations between film preferences, uses of film motives, personality traits and demographics were significant. Action film genre was significantly and positively correlated with Affiliation Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance use of Film, BSRI, Openness and Sex (partly supporting H1a). Action film genre was significantly and negatively related to Neuroticism (partly supporting H1b). Arty film genre was significantly and positively correlated with Information Seeking Use of Film and Openness (partly supporting H2a). Significantly negative correlates that were hypothesized between Arty film genre and individual differences failed to emerge (failing to confirm H2b). Horror film genre was significantly and positively related to Affiliation Use of Film, Thrill Seeking Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Sensation Seeking and Openness (confirming H3a). Significantly negative correlates that were hypothesised between Horror film genre and individual differences failed to emerge (failing to confirm H3b). Mainstream film genre was significantly and positively related to Affiliation Use of Film, Thrill Seeking Use of Film Escapism Use of Film, Boredom Avoidance Use of Film and Openness (confirming H4a). Significantly negative correlates that were hypothesised between Mainstream film genre and individual differences failed to emerge (failing to confirm H4b). Finally,

Sci-Fi film genre was significantly and positively correlated with Thrill Seeking Use of Film Escapism Use of Film Information Use of Film, Boredom Avoidance use of Film, BSRI, Openness and Sex (partly supporting H5).

Table 2: Inter-correlations among Film Preference and UFI measures

	<i>Ac</i>	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Sci</i>	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>TS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
Ac		.49**	.49**	.50**	.73**	.13**	.11**	.16**	.06**	.16**	.10**	.16**	.10**	.11**	.10**
Ar			.42**	.33**	.68**	-.01	.03	.04	.07*	-.06*	.05	.07*	-.06	.09**	.02
H				.38**	.62**	.08**	.10**	.36**	.14**	-.22**	.19**	.50**	-.01	.04	.20**
M					.43**	.10**	-.06	-.03	.03	-.02	.11**	.02	.02	.02	.15**
Sci						.04	.06	.13**	.05	-.17**	.13**	.20**	-.05	.10**	.11**
Aff							.59**	.50**	.20**	.05	.19**	.23**	.30**	.13**	.18**
Hed								.50**	.22**	.11**	.52**	.20**	.34**	.12**	.23**
Nos									.18**	-.03	.15**	.71**	.22**	.07*	.14**
Cat										-.23**	.31**	.27**	.21**	.34**	.43**
Agg											-.21**	.28**	-.38**	-.50	-.19**
Esc												.10**	.25**	.10**	.57**
SS													-.05	.08*	.28**
Art														.16**	.05
IS															.14**
BA															

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, Ar – Arty, H – Horror, M – Mainstream, Sci – Sci-Fi, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, TS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance

Table 3: Inter-correlations among Film Preference, Individual Differences measures and Demographics

	<i>Ac</i>	<i>Ar</i>	<i>H</i>	<i>M</i>	<i>Sci</i>	<i>E</i>	<i>A</i>	<i>C</i>	<i>N</i>	<i>O</i>	<i>SS</i>	<i>AQ</i>	<i>SR- IQ</i>	<i>SR -Cr</i>	<i>BSRI</i>	<i>Sex</i>	<i>Age</i>	
Ac		.49**																
Ar			.42**															
H				.38**														
M					.43**													
Sci						.06*												
E							.19**											
A								.52**										
C									-.26**									
N										-.25**								
O											.16**							
SS												.13**						
AQ													.04					
SR-IQ														.01				
SR-C															.02			
BSRI																.02		
Sex																	.03	
Age																		.07*

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests. Ac – Action, Ar – Arty, H – Horror, M – Mainstream, Sci – Sci-Fi, E – Extraversion, A – Agreeableness, C – Conscientiousness, N – Neuroticism, O – Openness, SS – Sensation Seeking, AQ – Aggression, SR-IQ – Self-rated IQ, SR-Cr – Self-rated Creativity, BSRI - Bem Sex Role Inventory

Table 5: Correlations among Uses of Film and Individual Differences measures

	<i>Aff</i>	<i>Hed</i>	<i>Nos</i>	<i>Cat</i>	<i>Agg</i>	<i>Esc</i>	<i>TS</i>	<i>Art</i>	<i>IS</i>	<i>BA</i>
E	-.25**	-.23**	-.13**	-.09**	-.10**	-.04	-.00	-.05	-.02	-.01
A	-.38**	-.30**	-.29**	-.03	-.05	.05	-.10**	-.07*	-.01	.03
C	-.31**	-.26**	-.20**	-.01	-.07*	.00	-.03	-.02	.04	.01
N	.18**	.21**	.12**	.12**	.07*	.14**	-.11	.12**	-.03	.10**
O	-.23**	-.18**	-.15**	.02	-.18**	.08**	.06	-.13**	.14**	.02
SS	.15**	.13**	.25**	.11**	-.20**	.13**	.24**	-.09**	.09**	.10**
AQ	.34**	.28**	.25**	.15**	.01	.11**	.14**	.14**	.01	.09**
SR -IG	-.00	.01	.02	.01	-.02	-.01	.04	-.01	-.01	-.03
SR -Cr	-.05	-.02	-.04	.05	-.04	.06	.03	.04	.13**	.04
BSRI	-.20**	-.167**	-.12**	.01	-.11**	.03	.02	.01	.04	.03
Sex	-.19**	-.12**	-.13**	-.02	.14**	-.00	-.14**	.02	-.10**	.06
Age	-.07*	-.07*	-.10**	-.11**	.03	-.09**	-.06	-.06	.03	-.15**

***p < 0.001, ** p < 0.01, * p < 0.05, using two tailed tests, Aff – Affiliation, Hed – Hedonistic, Nos – Nostalgia, Cat – Catharsis, Agg – Aggressive, Esc – Escapism, TS – Thrill Seeking, Art – Artistic, IS – Information Seeking, BA – Boredom Avoidance, E – Extraversion, A – Agreeableness, C – Conscientiousness, N – Neuroticism, O – Openness, SS – Sensation Seeking, AQ – Aggression, SR-IQ – Self-rated IQ, SR-Cr – Self-rated Creativity, BSRI - Bem Sex Role Inventory

Regression

A multiple regression was carried out to test the degree to which the significant correlates of preferences for Action films predicted this film preference (as shown in Tables 2 and 3). In block 1, Sex (st. $B=.11$; $t=3.29$, $p<.00$) and Age (st. $B=.16$; $t=4.80$, $p<.00$) were entered, explaining 3.4% of the variance ($F(2,901) =16.91$, $p<.00$). In block 2, Affiliation Use of Film, Hedonistic Use of Film, Nostalgia Use of Film, Catharsis Use of Film, Aggressive Use of Film, Escapism Use of Film, Artistic Use of Film, Thrill Seeking Use of Film, Information Seeking Use of Film, Boredom Avoidance Use of Film, Sensation Seeking, Self-rated Creativity, BSRI and Aggression were added, and the model explained 11.4% of the variance ($F(16,887)=8.23$, $p<.00$), with Affiliation Use of Film (st. $B=.36$; $t=.80$, $p<.05$), Nostalgia Use of Film (st. $B=.14$; $t=2.32$, $p<.05$), Aggressive Use of Film (st. $B=.18$; $t=4.66$, $p<.00$), Artistic Use of Film (st. $B=.15$; $t=4.09$, $p<.00$) and Thrill Seeking Use of Film (st. $B=.03$; $t=.59$, $p<.05$) emerging as significant predictors. Thus, when the above 7 predictors were considered, neither Hedonistic Use of Film, Catharsis Use of Film, Escapism Use of Film, Sensation Seeking, Information Seeking Use of Film, Boredom Avoidance Use of Film, Sensation Seeking, Self-rated Creativity, BSRI nor Aggression were significantly correlated to preference for Action films.

A second multiple regression was carried out to test the degree to which links between significant correlates of Arty film preference predicted this film genre (as shown in Tables 2 and 3). In block 1, Age (st. $B=.09$; $t=2.57$, $p<.00$) was entered, explaining 0.6% of the variance ($F(1,902) =6.60$, $p<.05$). In block 2, Catharsis Use of Film, Aggressive Use of Film, Thrill Seeking Use of Film, Information Seeking Use, Agreeableness, Conscientiousness, Openness and Sensation Seeking were added, and

the model explained 4.1% of the variance ($F(8,895) = 9.53, p < .00$), with Openness (st. $B = .12; t = 3.64, p < .00$), Sensation Seeking (st. $B = .09; t = 2.54, p < .05$) and Catharsis Uses Of Film (st. $B = .07; t = 2.24, p < .05$) emerging as significant predictors. Thus, when the above 4 predictors were considered, neither Aggressive Use of Film, Thrill Seeking Use of Film, Information Seeking Use of Film, Agreeableness nor Conscientiousness were significantly correlated to preference for Arty films.

A third stepwise regression was carried out to test the degree to which links between significant correlates of Horror film preference predicted this film genre (as shown in Tables 2 and 3). Thus, Affiliation Use of Film, Hedonistic Use of Film, Nostalgia Use of Film, Catharsis use of Film, Aggressive use of Film, Escapism, Thrill Seeking Use of Film, Boredom Avoidance Use of Film, Extraversion, Agreeableness, Openness, Sensation Seeking, Aggression and BSRI were tested as predictors of that outcome. In model 1, Thrill Seeking Use of Film (st. $B = .50; t = 18.65, p < .00$) explained 24.4% of the variance ($F(1,1073) = 347.68, p < .00, \text{AdjR}^2 = .24$). In model 2, Agreeableness (st. $B = .15; t = 5.60, p < .00$) explained a further 2.1% of the variance ($F(2,1072) = 194.40, p < .00, \text{AdjR}^2 = .27$). In model 3, Sensation Seeking (st. $B = .07; t = 2.58, p < .05$) explained an additional 0.4% of the variance ($F(3,1071) = 134.50, p < .00, \text{AdjR}^2 = .27$). In model 4, Boredom Avoidance Use of Film (st. $B = .06; t = 2.17, p < .05$) explained a further 0.2% of the variance ($F(4, 1070) = 100.90, p < .00, \text{AdjR}^2 = .27$). In model 5, Nostalgia Use of Film (st. $B = .08; t = 2.14, p < .05$) explained an additional 0.3% of the variance ($F(5, 1069) = 82.90, p < .00, \text{AdjR}^2 = .27$). Thus, when the above 5 predictors were considered, neither Affiliation Use of Film, Hedonistic Use of Film, Catharsis Use of Film, Aggressive Use of Film, Escapism Use of Film, Extraversion, Openness, Aggression nor BSRI were significantly correlated to preference for Horror films.

A fourth stepwise regression was carried out to test the degree to which links between significant correlates of Mainstream film preference predicted this film genre (as shown in Tables 2 and 3). Thus, Affiliation Use of Film, Escapism Use of Film, Boredom Avoidance Use of Film, Extraversion, Agreeableness, Conscientiousness, Openness, Aggression, Self-rated Creativity and BSRI were tested as predictors of that outcome. In model 1, Agreeableness (st. B=.29; t=10.02, p<.00) explained 8.5% of the variance ($F(1,1073) = 100.38$ p<.00, AdjR2 =.09). In model 2, Boredom Avoidance Use of Film (st. B=.14; t=4.86, p<.00) explained a further 4.9% of the variance ($F(2,1072) = 63.07$ p<.00, AdjR2 =.10). In model 3, BSRI (st. B=.10; t=2.85, p<.01) explained an additional 0.6% of the variance ($F(3,1071) = 45.03$ p<.00, AdjR2 =.11). Thus, when the above 3 predictors were considered, neither Affiliation Use of Film, Escapism Use of Film, Extraversion, Conscientiousness, Openness, Aggression nor Self-rated Creativity were significantly correlated to preference for Mainstream films.

Lastly, a multiple regression was carried out to test the degree to which links between significant correlates of Sci-Fi film preference predicted this film genre (as shown in Tables 2 and 3). In block 1, Sex (st. B=-.10; t=3.19, p<.00) and Age (st. B=.18; t=5.50, p<.00) were entered, explaining 4.1% of the variance ($F(2,901) = 20.17$, p<.00). In block 2, Nostalgia Use of Film, Aggressive Use of Film, Escapism Use of Film, Thrill Seeking Use of Film, Information Seeking Use of Film, Boredom Avoidance Use of Film, Extraversion, Agreeableness, Conscientiousness, Openness, Sensation Seeking. Self-rated Creativity and BSRI were added, and the model explained 13.3% of the variance, with Openness (st. B=.18; t=3.92, p<.00), Thrill Seeking Use of Film (st. B=.06; t=1.04, p<.05) and Boredom Avoidance Use of Film (st. B=.07; t=1.72, p<.05) emerging as significant predictors. Thus, when the 5 predictors were considered,

neither Nostalgia Use of Film, Aggressive Use of Film, Escapism Use of Film, Information Seeking Use of Film, Extraversion, Agreeableness, Conscientiousness, Sensation Seeking, Self-rated Creativity, BSRI, Sex nor Age were significantly correlated to preference for Sci-Fi films.

General Discussion

The results of study 7 lend some support to the theory that psychometrically assessed individual differences could shape our film preferences. There is mixed evidence however, and with reference to the generalisation of the present results, certain limitations must be addressed. A total of twenty-seven out of a possible thirty-six correlations were support, revealing sufficient correspondence between personality traits and film selection. On the other hand, the findings raise several important questions, which will be discussed.

The regression results computing the significant correlates of preferences for Action films showed that Affiliation Use of Film, Age, Aggressive Use of Film, Artistic Use of Film, Agreeableness, Nostalgia Use of Film and Sex were the best predictors for preference for Action films. The most significant predictor for this movie genre was Affiliation Use of Film, as hypothesised. Research on media uses suggest that media can help individuals attain interpersonal goals, for instance, bonding and connecting with others (Lull, 1990; Rubin, 1983), thus supporting the notion that people enjoy watching Action movies in the company of others (Potts et al, 1996).

Contrary to the hypothesis, Age was found to be the second most significant predictor for Action movies. This finding suggests that Age could potentially influence how much an individual enjoys Horror movies. Future studies could thus explore the extent

to which age and gender alone may play a role in the consumer preferences in movies. For instance, previous studies have shown that there are well-established gender differences in preferences for violent movies (Kremer & Greene, 1999).

Aggressive Use of Film was found to be the third most significant predictor, supporting the hypothesis that at times, people consume Action films for the purpose of releasing aggression. This supports the findings Bushman's (1995), whereby it was shown that people with high levels of aggressiveness showed a greater interest in violent stimuli.

Although only modest predictors for preference for Action movies, Artistic Use of Film, Agreeableness and Nostalgia Use of Film, these findings came as a surprise. Artistic Use of Film refers to someone's consumption of movies for the purpose of aesthetic appreciation, and Action movies are unlikely to fulfil this requirement. In reference to Nostalgia Use of Film, this mood-related motive refers to someone's consumption of movies for the intention of wanting to experience past emotional experiences; Action films are unlikely to transport people to the past. In regards to the positive relationship between preference for Action movies and Agreeableness, this again comes as a surprise, as Agreeable individuals, who are often described as altruistic and compassionate, are more likely to favour media content which does not involve violent content. Furthermore, research has reported that individuals higher in Psychoticism - a strong negative correlate of Agreeableness - tend to prefer movies with violent content (Weaver, 1991) and find harmful violence to be less violent and more humorous (Gunter, 1985) compared to lower Psychoticism (higher

Agreeableness) individuals. These findings raise many questions of concern and should therefore be addressed in future research.

Although only explaining a very small portion of the variance, Sex was found to be another significant predictor for Action genre of film. This falls in line with the findings of Gilbert & Gilbert (1991), whereby it was found that sex moderates the effects of violent movie clips on physiological measures of stress, such as sweat gland activity and skin conductance response. To add, it is a general assumption that males prefer “men’s films” - movies which focus more on action, sex (rather than romance), and competition (Fischhoff, 1994).

In regards to Arty genre of film, the results showed that Openness was the main significant predictor for this genre of film. As previous research suggests, Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005). To add, Open individuals are thought to prefer imaginative (rather than conventional) forms of entertainment (Dollinger, Orf, & Robinson, 1991). Therefore, as hypothesised, Open individuals prefer a richness of mediated experiences, which is likely to be offered via the consumption of Arty films.

In opposition to the predictions made, Thrill Seeking Use of Film, Age and Catharsis Use of Film explained the remaining portion of the variance in explaining the significant predictors for the preference of Arty movies. Thrill Seeking Use of Film is a movie-watching motive which refers to an individual’s typical levels of desire for experiencing intense, arousing and exciting emotions; these are themes which are not

typical in Arty films. Instead, Arty films usually base their themes on artistic prestige or intelligence.

The positive association between Arty film genre and Age does come as unexpected, though it could be argued that, with age, comes an increased cultural appreciation and orientation towards the more ‘sophisticated’ films on the market. This of course is just a vague assumption, and should be followed up with further investigation.

Catharsis Use of Film refers to someone’s desire of the consumption of movies, which are based on experiencing negative emotions. Although not included in the hypothesis, it could be argued that the intense dramatic themes which many arty films offer, allow individuals to “cleanse the soul” by empathetically experiencing the suffering of others (the actors). This finding could fall in line with those of Davis et al (1987), in which it was found that individual differences in cognitive and emotional empathy moderated the effects of dramatic film scenes on preferences. It would thus be encouraged to carry out future exploration into this finding.

The regressional results computing the significant correlates of preferences for Horror movies, suggested that Thrill Seeking Use of Film, Agreeableness, Sensation Seeking, Boredom Avoidance Use of Film and Nostalgia Use of Film were the best predictors for Horror genre preference. In accordance to theoretical expectations, Thrill Seeking Use of Film was found to be the main predictor for Horror genre preference. Individuals who score highly in Thrill Seeking Use of Film are likely to possess a desire for experiencing intense, arousing and exciting emotions, and in line with the findings of Hirshman (1987), participants who displayed sensual/sensory arousal as

one of the main movie-watching motives, were characterised by having a preference for violent, sexual, or exciting content.

The second most predictive variable for preference for Horror movies was Agreeableness. One of the reasons why Agreeable people, who are typically described as altruistic and compassionate, consume movies is for the motive to interpersonally connect with others and for more hedonistic purposes. Hence, this finding is not consistent with this theoretical supposition, signifying the need to undertake further research into this area.

In accordance to expectations, Sensation Seeking explained a portion of the variance in predicting preference for Horror movies. Individual differences in preference for scary movies is primarily explained in terms of (low) Neuroticism and (high) Sensation Seeking, and the latter was ascertained by Zuckerman (1979) as the disposition to seek novel and exciting experiences. To add, evidence for the importance of Sensation Seeking as a determinant of preference for scary films was first highlighted in 1985 (Zuckerman and Little, 1986), whereby they found that the psychological variable was found to be positively associated with preference for erotic, violent and fear-provoking films. This finding therefore joins in conjunction with previous research.

Also explaining a portion of the variance was Boredom Avoidance Use of Film. This falls in line with the notion that some people choose to consume movies for the mere purpose of passing time, regardless of the movie's genre.

Although only explaining a very modest portion of the variance, Nostalgia Use of Film was found to be a significant predictor for preferences for Horror film genre. This finding contradicts the hypothesis that this mood-related movie-watching motive is defined as the emotional experience of past experiences, a motive which individuals are highly unlikely to fulfil via the consumption of Horror movies. Nonetheless, the portion of the variance was extremely modest, although this must still be documented when carrying out future investigation.

As predicted, the main significant predictor of preference for Mainstream movies was Agreeableness. Of course, research on this personality trait and its relationship with film preferences lacks empirical evidence, though it should be assumed that individuals scoring high in Agreeableness are likely to consume movies on the basis of wanting to experience positive emotions. Thus, “feel-good” Mainstream movies may best fit this criterion. Conjointly, as predicted, Boredom Avoidance Use of Film was found to be the second most significant predictor for preference for Mainstream movies. This cognitive use of film is expected to relate to all genres of film, and the “feel-good” factor that Mainstream movies offer, should allow people to simply pass time (Potts et al, 1996).

The possibility that demographics may play a role in film preferences was brought to light in these findings. The remaining significant predictor for preference for Mainstream genre of film was BSRI. The Bem Sex Role Inventory assesses masculinity and femininity, and the results suggest that gender may play a role in preferences for Mainstream movies. This finding remains largely speculative however, and the relationship between Mainstream genre of film and gender lacks empirical

evidence. Nonetheless, future research into the potential relationship between demographics and specific genres of film is strongly encouraged.

The final stepwise regression, testing the degree to which the significant correlated for Sci-Fi films predicted these preferences, revealed that Openness was the main significant predictor. Individuals high in Openness are typically described as creative, liberal and intellectual, and as having a vivid imagination. Sci-Fi movies often illustrate science-based depictions of futuristic events, and these themes may attract the more intellectual and creative audience i.e. people high in Openness.

The second most significant predictor for preference for Sci-Fi films was Sensation Seeking Use of Film. Not included in the hypothesis, this finding raises interesting questions. Individuals possessing this movie-watching motive are likely to prefer a strong stimulation, and display behaviour that manifests an extensive desire for sensation. This result could therefore be justified in terms of what is often offered to the consumer via the consumption of Sci-Fi movies. Specifically, these movies typically involve imaginary and visionary content, which may help facilitate preferred levels of excitement and stimulation. This interesting finding would be encouraged to explore in future investigation.

Contrary to the hypothesis, Age was found to be a significant predictor for preference for Sci-Fi films. The relationship between this demographic variable and mass media use is largely under-researched, so this result, at present, remains speculative. Consequently, it is strongly encouraged that future studies explore the possibilities that Age may play a role in consumer preferences in film.

The final two dimensions, which explained a portion of the variance, were Boredom Avoidance Use of Film and Sex. Individuals may satisfy this cognitive aspect of arousal (boredom avoidance) across all movie genres, supporting this positive association. Additionally, Sci-Fi movies are often associated with being more popular with the male audience, as they are typically described as “men’s films”. Of course, research into gender differences in film preferences is somewhat underdeveloped, and more investigation should be undertaken in this area, as gender is an important factor in all individual differences research.

The results indicate that overall, when both measures are considered, several variables account for the role in predicting film preferences. For the Action film genre, the variables of Affiliation Use of Film Age, Aggressive Use of Film, Artistic Use of Film, Agreeableness, Nostalgia Use of Film and Sex accounted for 11.6% of the variance. For the Arty film genre, Openness, Sensation Seeking, Age and Catharsis Use of Film accounted for 3.7% of the variance. For the Horror film genre, Thrill Seeking Use of Film, Agreeableness, Sensation Seeking, Boredom Avoidance and Nostalgia Use of Film accounted for 27.4% of the variance. For the Mainstream film genre, Agreeableness, Boredom Avoidance Use of Film and BSRI accounted for 14% of the variance. Lastly, for the Sci-Fi film genre, Openness, Thrill Seeking Use of Film, Age, Boredom Avoidance Use of Film and Sex accounted for 9.7% of the variance. Taken as a whole, this study demonstrates that the psychological variables tested and the movie-watching motives can, to some degree, predict film preferences. Nonetheless, it should also be noted that although these variables are an important factor in predicting consumer choice in film, other factors must be essential.

The findings of this experimental chapter have come together to put forward that although individual differences may play a role in film preferences, the results remain speculative. For this reason, future research needs to be undertaken in order to gain a more thorough understanding into individual differences and its role in film preferences.

While a number of significant relationships among individual differences and film preferences could be supported, there are also several hypotheses that could not be supported. Thus, there is mixed evidence, and the studies suffer from a number of limitations; these will be discussed below.

Due to the lack of research into personality and film preference as a whole, and the lack of past studies on the purposely designed measure of movie-watching motives, the current study remains largely exploratory. Moreover, the study focused on several different established individual differences measures, all of which (apart from the Big Five measure and the Sensation Seeking measure) have not been explored in this area of media research. As well, the Uses of Film Inventory only assessed individual differences in three different uses of film, though there are arguably other ways in which people consume movies to communicate certain aspects of their personalities or attitudes. It must also be noted that, despite the large sample set, the study was based on predominately American individuals. It is likely that there may exist cross-cultural difference in film-motives, and for this reason, more representative samples should be explored in order to assess the generalization of these findings.

The single-wave nature of the designs (which assessed all constructs at one time rather than longitudinally) makes these developmental hypotheses equivocal. Additionally, the current findings are unable to disclose the causal direction underlying many of the associations identified. Social cognition theories propose that chronic exposure to attitudes in media may lead to greater accessibility (e.g. Bargh, 1984). For this reason, it can be implied that film preferences are determined by other, unexamined variable such as peer influence – and movies consumed, consequently determines personality traits. Longitudinal studies into film preferences and personality traits could hence be carried out to assess this.

Despite the limitations, the results of this study correspond with the growing body of empirical evidence on the nature of film preferences. For instance, the results are consistent with those of Bushman (1995), in which it was found that high levels of aggressiveness showed a greater interest in violent stimuli. Furthermore, in regards to Arty genre of film, the results are in correspondence with those of Dollinger, Orf and Robinson (1991), whereby it was found that individuals high in Openness prefer imaginative (rather than conventional) forms of entertainment.

There are, of course methodological weaknesses and theoretical limitations that must not be ignored. Even so, the findings to this study provide some important empirical evidence for those concerned with some of the dominant individual difference variables involved in the selection of movies. Specifically, the results imply that well-established traits such as Sensation Seeking, Aggression, Self-rated IQ and Creativity and BSRI may explain why certain individuals are more likely to consume movies in

cognitive, emotional or social ways. Additionally, the Use of Film Inventory may establish our choice for watching specific films.

Chapter 7: Conclusions

Summary of findings

The aim of the thesis was to explore several possibilities in which established personality traits and movie-watching motives may be linked to preferences for different genres of film. The investigation of individual differences and its relationship to film preferences contributes to research in two areas. The first is within the field of individual differences research, by providing a more thorough understanding of how film preferences can be accounted for as a function of important psychological needs, which are influenced by broad, stable, and normally distributed psychological tendencies, namely personality traits. Moreover, another important question explored was whether peoples' film preferences can be accounted for as a function of their motivations, which are influenced by the psychological dimensions of film uses. The second is within the applied field of media psychology, by providing researchers with an understanding of both the uses and effects of the mass media, as well as interpretative methods in understanding consumer behaviour in film.

Personality was assessed through the Big Five (Costa & McCrae, 1992; Goldberg, 1992), Need For Cognition (Cacioppo & Petty, 1984), Core Self Evaluation (Judge, Erez, Bono & Thoresen, 2003), Sensation Seeking (Zuckerman, Eysenck & Eysenck, 1978), Aggression (Byrant & Smith, 2001), Emotional Intelligence Petrides & Furnham, 2006), Satisfaction with Life (Diener, Emmons, Larson, Griffin, 1985), Conformity (Mehrabia & Stefl, 1995), Self-Rated IQ and Creativity (Furnham & Chamorro-Premuzic, 2004; Kaufman, Cole & Baer, 2009) and Sex Roles (Bem, 1974; 1981a) personality inventories. The psychological motives for watching movies were

assessed via the Uses of Film Inventory (Chamorro-Premuzic, 2009). In addition, other variables such as film usage, gender and age were also examined.

Chapter 3 initially approached this question by examining the relationship between the Big Five personality traits and preferences for different genres of films. In order to develop meaningful evaluations of how consumers make their selections, a comprehensive model of movie-watching motives was developed. The model has identified 10 main dimensions of uses of film and these have been grouped into three types of uses: emotional, cognitive, and social. The self-report questionnaire, namely the Uses of Film Inventory (UFI; Chamorro-Premuzic, 2009) was purposely designed to identify the major psychological motives individuals seek to attain when they consume movies. The movies that were selected for investigation fell under the categories of Arty (independent/foreign), Action, Horror, Mainstream and Sci-Fi. These films were tested for their association with each of the ten dimensions of the Uses of Film Inventory, namely Affiliation, Hedonistic, Pleasure, Nostalgia, Catharsis, Aggressive, Escapism, Sensation Seeking, Artistic, Information and Boredom Avoidance. Just over 70% of the predicted correlations were significant, indicating that the results of this chapter could support the theoretical assumption that people's film preferences can be profiled via the psychological motives that individuals seek to attain when they consume movies. Of course, due to the lack of investigation into film preferences and uses as a whole, and the first time use of the purposely designed measure of movie-watching motives in a study, the study was largely exploratory (see the *limitations* section for a detailed explanation).

Chapter 4 examined the extent to which the consideration of The Big Five personality traits exhibited by movie consumers influence the content selections they make across a variety of film genres, as well as addressing the question of whether specific film preferences are associated with the five personality types. Study 2 explored the relationship between The Big Five personality traits and film use motives, using The Uses of Film inventory. Almost 50% of correlations between personality and film use motives were significant, which lends some support to prior research, which has demonstrated a relationship between personality characteristics and media use motives (Weaver, 2003; Conway & Rubin, 1991; Finn & Gorr, 1998; Perse & Rubin, 1990). Prior research (Finn, 1997; Palmgreen et al., 1988) has demonstrated a relationship between media preferences, personality characteristics and media use motives, and 75% of the correlations in study 3 were significant. The implication of this study therefore, is that the results may run counter to recent findings on the personality-film use motives interface (Weaver, 2003).

Of greatest interest in studies 3-7 was the extent to which the Big Five personality traits and uses of film motives contributed to the prediction of individuals' preferences for different genres of film. Before discussing the implications for the understanding of the psychology of film preferences, the findings that concern the relationship between individual differences and movie preferences will be summarised.

A number of studies (3, 4, 6, 7) showed that Openness is positively correlated with Arty film genre. This finding is consistent within this field of research, in that Openness is a robust predictor of artistic preferences (Chamorro-Premuzic & Furnham, 2005). As proposed, those individuals scoring high in Openness share a preference for

novel stimuli, a need for intellectual stimulation and an appreciation of aesthetic experiences. Open individuals, who are characterized as “curious, imaginative, willing to entertain new ideas, and unconventional values” (Costa & Widiger, 1994, p.3), tend to prefer imaginative (rather than conventional) forms of entertainment (Dollinger, Orf, & Robinson, 1991). In line, Palmgreen et al (1988) found that those high in Openness seek satisfaction through a variety and richness of mediated experiences offered in film. In addition, the implication that Arty films offer a diverse set of experiences to viewers, would lead one to believe that this makes a suitable source of entertainment for those in quest of aesthetic and unique experiences (Palmgreen et al., 1985). Thus, the hypothesis that Open individuals prefer a richness of mediated experiences, which is likely to be offered via the consumption of Arty films, is strongly supported.

Another robust finding in studies 1, 3, 5, 6, and 7 concerns the relationship between Horror film genre and Sensation Seeking Use of Film. This is consistent with recent findings (Hofner & Levine, 2005), whereby sensation seekers have been found to prefer violent and horror movies, which falls in line with the theory that emotionally intense media stimuli can help consumers reach their preferred levels of excitement and stimulation (Zuckerman, 1983). Furthermore, Hirschman (1987) identified sensual/sensory arousal as one of the main media uses, characterized mainly by preferences for violent, sexual, or exciting content, implying that people vary in their typical levels of desire for experiencing intense, arousing and exciting emotions, and, at the same time, they do not always experience the same thirst for sensations (implying intra-individual differences). The results therefore go on to suggest that the movie-watching motive of Sensation Seeking Use of Film serves as a stronger predictor for preferences for films than the Sensation Seeking personality trait

(Chamorro-Premuzic, 2007; Zuckerman, 1979). This will be discussed in more depth later on in the chapter. With regard to Sensation Seeking as an individual difference variable, however, the results of study 7 are consistent with most of the published literature linking Sensation Seeking personality trait to media preferences (Conway & Rubin, 1992; Kremer & Greene, 1999). For instance, evidence for the importance of Sensation Seeking as a determinant of preference for scary films was first highlighted by Zuckerman and Little (1985), in which it was found that this trait was positively associated with preference for erotic violent and fear-provoking films. Nevertheless, the present results are clearly insufficient to provide empirical support to these hypotheses.

The results therefore go on to suggest that the movie-watching motive of Sensation Seeking Use of Film serves as a stronger predictor for preferences for films than the Sensation Seeking personality trait (Chamorro-Premuzic, 2007; Zuckerman, 1979). This will be discussed in more depth later on in the chapter. With regard to Sensation Seeking as an individual difference variable, however, the results of study 7 are consistent with most of the published literature linking Sensation Seeking personality trait to media preferences (Conway & Rubin, 1992; Kremer & Greene, 1999). For instance, evidence for the importance of Sensation Seeking as a determinant of preference for scary films was first highlighted by Zuckerman and Little (1985), in which it was found that this trait was positively associated with preference for erotic violent and fear-provoking films. Nevertheless, the present results are clearly insufficient to provide empirical support to these hypotheses.

In addition, more recently, Sigurdsson et al (2006) demonstrated the influential role of violent attitudes in violent media use. Thus, this result may run counter to the recent findings and the growing interest in the relationship between personality and media violence. In addition, and confirming past research (Fischhoff, 1994; Kremer & Greene, 1999), Action genre of film was significantly related to Sex (studies 6 and 7). A general belief in media production is that males and females enjoy different types of films, which can be supported by genre and content satisfaction (Gantz & Wenner, 1991; Tamborini, Stiff & Zillmann, 1987). Additionally, Action movies are often associated with being more popular with the male audience, as they are typically described as “men’s films”. Of course, research into gender differences in film preferences is somewhat underdeveloped, causing the results to remain only speculative.

Another important indicator of Action genre of film was Affiliation Use of Film. The proposal that the consumption of media can help individuals achieve interpersonal goals, such as bonding or connecting with others, has been widely documented in media research (Lull, 1990; Rubin, 1983), and the findings of studies 6 and 7 show a relatively consistent pattern for this implication. Additionally, the results of these studies fall in line with recent published literature, which has shown that movies facilitate communication, affiliation, social learning, and role enactment (Bartsch & Viehoff, 2010). Therefore, this movie-watching motive, which refers to people’s disposition to get along, could provide empirical support for how people’s film preferences can be accounted for as a function of their motivations.

With regard to Mainstream genre of film, the most significant predictors for this genre of film were Agreeableness and Boredom Avoidance Use of Film (studies 1, 3, 6, and 7). In spite of the lack of research into the personality dimension of Agreeableness and its association with film preferences, it can be implied that individuals scoring high in this personality trait, may be inclined to consume movies for the hedonic purposes, as they are generally more likely to experience positive emotions. Thus, “feel-good” Mainstream movies may best fit this criterion. Nonetheless, these results are not sufficient enough to provide empirical support to this supposition. The significant correlation between preference for Mainstream movies and Boredom Avoidance Use of Film adds to the view that Mainstream films do not require high levels of concentration, thus implying that people may choose to turn to this media type when bored. Again, this result remains speculative, suggesting that future research be carried out.

In studies 1, 6 and 7, it was shown that, Sensation Seeking Use of Film was related to Sci-Fi film genre. Although not in line with the hypotheses, it is important to note that this movie-watching motive may influence preference for Sci-Fi films. Although high Sensation Seekers are reported as having a preference for violent media (Greene & Kremer, 2005) and horror films (Hoffner & Levine, 2005), Hirschman (1987) identified sensual/sensory arousal as one of the media uses, characterised mainly by preferences for violent, sexual, or exciting content. Although violence and sexual content are not common to Sci-Fi films, they do however involve imaginary/exciting content, along with futuristic elements such as spacecraft, robots or other technologies. Thus, it could be suggested that individuals may consume Sci-Fi films for the reason of quenching their thirst for sensations, thus helping them attain their preferred levels of

excitement and stimulation. Of course, these results remain exploratory and are therefore lacking in providing empirical evidence to this hypothesis.

Another important indicator for Sci-Fi film genre was Openness to experience. Individuals high in Openness are characterized as “curious, imaginative, willing to entertain new ideas, and unconventional values” (Costa & Widiger, 1994, p.3) and tend to prefer imaginative (rather than conventional) forms of entertainment (Dollinger, Orf, & Robinson, 1991). Sci-Fi movies often illustrate science-based depictions of futuristic events, and these themes may attract the more intellectual and creative audience i.e. people high in Openness. Following on from this finding, Emotional Intelligence, a personality trait which has been found to have significant links to Openness (Chamorro-Premuzic, 2007), was significantly correlated to Sci-Fi film genre. There is, at present, no current literature relating trait EI to film preferences, suggesting the present results are insufficient to provide empirical support to this proposition.

A number of studies showed that several other individual differences variables were significantly correlated with film preference (studies 1, 3, 4, 5, 6 and 7). Some of these findings raise important implications and will be summarised here. In regards to Action genre of film, significant correlates include negative associations with Neuroticism, Information Seeking Use of Film and Conformity (studies 5 and 6). All of these findings fall in line with the hypotheses, in that those scoring high on Neuroticism tend to avoid action films (Weaver, 1991), and those scoring high on Information Seeking Use of Film are also likely to avoid Action films, as they do not ordinarily give people access to complex and informative film experiences. Additionally, Conformity was found to be a significant negative predictor for

preference for Action films, which gives support to the theory that Action movies, which are likely to facilitate aggression levels, would not be favoured by individuals who score high on Conformity.

Another significant predictor of preferences for Action movies was Hedonistic Use of Film. In line with the hypothesis, it was expected that positive associations between this film use and preference for films which do not require much concentration and intellectual engagement would be correlated.

It is noteworthy that demographics may also play a role in predicting media preferences (Frith, 1981; North and Hargreaves, 2007; von Appen, 2007). For instance, in study 6 it was found that Sex was the main significant predictor for preference for Action movies. This finding is consistent with previous research (Kremer & Greene, 1999) in that male individuals who were higher in Sensation Seeking, were more likely to prefer certain kinds of violent media. On the contrary and unable to support published literature, Age was found to be the second most significant predictor for Action movies in study 7. To add, the association between demographics (gender & age) and Arty and Sci-Fi film genre was also brought to light in studies 6 and 7, whereby Age was found to be the most significant predictor for preference for Sci-Fi genre (study 7). Although the relationship between demographics and mass media use is largely under researched, these findings imply the necessity to consider demographics in future research.

Concerning Arty and Horror film genre, another individual difference variable that was found to be a significant predictor was Escapism Use of Film (studies 3 and 4). The general assumption is that this cognitive use of film should be related to all genres of

film, as movies in general allow people to escape from everyday problems (Potts et al, 1996). To add, Lehman et al (1927) noted that watching films provide an enjoyable escape mechanism, while Hirschman's (1987) study on TV-watching motives identified escapism from reality as a major motive.

With regard to Horror movie genre, a number of other variables were found to play a role in consumer's film preferences. These include positive associations with Affiliation Use of Film, Boredom Avoidance Use of Film and Agreeableness. All of these psychographic variables place emphasis on either the propensity to watch movies whilst bonding or connect with others (Lull, 1990; Rubin, 1983), or merely watching movies to pass time.

Two other psychographic variables that were found to relate to Mainstream genre of film, were Hedonistic Use of Film and a negative relationship with Openness to experience (studies 3 and 4). The pleasure-seeking movie-watching motive refers to the "hedonic" consumption of a movie, whereby it would be expected that positive associations would be found between this film use and preference for "uplifting" movies (Kerrigan, 2010). Mainstream movies, which are often defined as being commercially driven, tend to involve themes which propel individuals to maintain positive emotions – a key feature of this film use motive. Additionally, the negative association between preference for Mainstream movies and Openness personality trait is consistent with the hypothesis that people who score low in Openness tend to be less interested in culture and the arts than the average person, and for this reason, are less inclined to sway towards films which offer 'culturally rich' storylines.

Concerning Sci-Fi genre, it was found in study 6 that Emotional Intelligence played a significant role in the selection of Sci-Fi films. While there is no literature at present on the relationship between trait EI and film preferences, the positive links that have been found between this personality trait and Openness (Chamorro-Premuzic, 2007), would lead one to suggest that individuals with higher trait EI are more likely to favour films which provide an aesthetic experience i.e. Arty films.

Another important finding on the relationship between individual differences and film preference, is that a number of correlations were observed, which were not included in the hypotheses. This indicates that even though investigations provide evidence for the benefits of profiling consumer preferences, understanding the main drivers of individual differences in film preferences is still in need of development.

In summary, the results of all the studies indicate that, when all the psychological measures are considered, a number of variables account individual differences in movie preferences. Thus, taken as a whole, this thesis demonstrates that a number of personality variables and movie-watching motives can, to some degree, predict film preferences. However, it must also be acknowledged that although these variables are an important factor in predicting consumer choice in film, other factors must be essential. For example, in one of the studies (study 6), for the Arty film genre, the variables accounted for as little as 1.8% of the variance, whilst in another study (study 3), for the prediction of Mainstream film genre, the variables accounted for a noteworthy 32% of the variance. This therefore raises questions of concern in regards to the validity of the results, which will be discussed in the limitations section.

Table 1 summarises the most relevant findings concerning the relationship between individual differences and film preference, as previously discussed in the concluding sections of each chapter.

The table is based on the findings reported across the experimental chapters of the thesis.

	<i>Main Predictors</i>	<i>Variance Explained</i>
Study 1		
Action Movies	Affiliation UoF	n/t
	Sensation Seeking UoF	n/t
	Escapism UoF	n/t
	Boredom Avoidance UoF	n/t
Arty Movies	Information Seeking UoF	n/t
Horror Movies	Affiliation UoF	n/t
	Sensation Seeking UoF	n/t
	Escapism UoF	n/t
	Boredom Avoidance UoF	n/t
Mainstream Movies	Affiliation UoF	n/t
	Escapism UoF	n/t
	Boredom Avoidance UoF	n/t
	Artistic UoF(-)	n/t
Sci-Fi Movies	Escapism UoF	n/t
	Boredom Avoidance UoF	n/t
	Information Seeking UoF	n/t
Study 2		
Extraversion	Affiliation UoF	n/t
Agreeableness	Affiliation UoF	n/t
	Hedonistic UoF	n/t
	Aggressive UoF(-)	n/t
Conscientiousness	Aggressive UoF (-)	n/t
Neuroticism	-	-
Openness	Sensation Seeking UoF	n/t
	Artistic UoF	n/t
Study 3		
Arty Movies	Openness	7.1%
	Escapism UoF	3.9%
Horror Movies	Sensation Seeking UoF	15.4%
Mainstream Movies	Affiliation UoF	4.2%
	Boredom Avoidance UoF	2.4%
	Hedonistic UoF	12.6%
	Agreeableness	8.2%

Study 4 Arty Movies Mainstream Movies	Openness Escapism UoF Openness(-) Need For Cognition(-)	7.9% 2.8% 8.8% 4.1%
Study 5 Action Movies Drama Movies Horror Movies	Neuroticism(-) Hedonistic UoF Aggressive UoF Information Seeking UoF(-) Information Seeking UoF Openness Sensation Seeking UoF Artistic UoF(-)	6.3% 4.1% 3.2% 3% 5.1% 2.1% 12.9% 3.1%
Study 6 Action Movies Arty Movies Horror Movies Mainstream Movies Sci-Fi Movies	Sex Aggressive UoF Conformity(-) Affiliation UoF Openness Sensation Seeking UoF Escapism UoF Boredom Avoidance UoF Age Sensation Seeking UoF Emotional Intelligence	14.6% 6.4% 3.1% 3.1% 1.8% 21.3% 1.2% 5.1% 9.8% 7.4% 2.9%
Study 7 Action Movies Arty Movies Horror Movies Mainstream Movies Sci-Fi Movies	Affiliation UoF Age Aggressive UoF Openness Sensation Seeking Age Sensation Seeking UoF Agreeableness Sensation Seeking Agreeableness Boredom Avoidance UoF BSRI Openness Sensation Seeking UoF Age Boredom Avoidance UoF Sex	2.9% 2.7% 2% 2.1% 0.7% 0.5% 24.4% 2.1% 0.4% 8.5% 4.9% 0.6% 5.3% 2.8% 0.6% 0.6% 0.4%

(-) – negative significant association, n/t – not tested

Limitations

As previously discussed, there are several limitations to the studies reported in this thesis. Taken together, the findings of studies 1-7 have come together to put forward that, while individual differences may play a role in film preferences, there are several areas that are deserving of future research. Firstly, one limitation regards one of the most important measures used in the investigation, the Uses of Film Inventory (used in studies 1-7). Due to its first time use in academic research, its validity cannot be supported. Thus, the investigation remains largely exploratory, which could further cause a restriction in the applicability of the findings. Furthermore, the Uses of Film Inventory only assessed individual differences in 3 different uses of film, though there are arguably other ways in which people consume movies to communicate certain aspects of their personalities or attitudes. Nonetheless, the self-report measure which includes 10 main dimensions which can be grouped into three types of uses: emotional, cognitive, and social, is consistent with research on motives for using music, which has identifies the same three types of uses (Chamorro- Premuzic, 2007; Chamorro-Premuzic, Swami, & Cermakova, 2011). With regard to the Big Five Personality Inventory, it only assesses five personality dimensions. Therefore, future research could focus on the sub-factor level of the Big Five as well as the super-traits. The rationale for this would be that, by looking at which sub-factors of the Big Five are correlated with film preference, conclusions can be drawn on how the observed relationships may have developed. Moreover, by concentrating only on higher-level personality traits, the relationship that may exist at lower level personality traits may be overlooked. For instance, Openness has been found to relate to preference for Arty movies in several studies (3, 4, 6 and 7), however it would also be interesting to see whether Openness sub-factors are also linked to Arty genre of film.

It must be mentioned that, although most of the studies (1, 2, 5, 6 and 7) were conducted on large samples, studies 3 and 4 were on the contrary, conducted on relatively small samples ($N < 200$). Although the size of these samples may still be considered satisfactory, this has limited the possibility of performing additional statistical analyses on the data. Furthermore, it can only be assumed that the studies were based on predominantly British or American individuals (questionnaires were advertised in the US and UK only). Thus, not only did the studies fail to collect important demographics, this may have restricted the generalisability of the results. It is noteworthy that there may exist cross-cultural differences in film preferences. Thus, it is expected that in more heterogeneous samples, whereby there is a larger range in the distribution of personality scores, the relationship between personality traits and film preference may vary from that of present samples. Any future studies in this area should therefore use larger, more representative samples in order to assess the generality of these findings, and nationality should categorically be taken into account.

Another weakness is the single-wave nature of the designs (which assessed all constructs at one time rather than longitudinally). Therefore, the relationship between measures of individual differences and film preferences meant that causality could only be given on theoretical grounds. Even though psychometric methods appear to be the most appropriate method to identify relationships between individual differences at a structural and descriptive level (Boyle, 1991), future studies ought to attempt to combine both methodological approaches (psychometric/correlational and experimental/cognitive). Due to time constraints though, the investigation focused on the psychometric relationship between personality traits and film preference. Hence,

the investigation has been able to identify the different links between the examined variables, yet the causal effects underlying these associations could not be identified.

Additionally, Social cognition theories propose that chronic exposure to attitudes in media may lead to greater accessibility (e.g. Bargh, 1984). For this reason, it can be implied that film preferences are determined by other, unexamined variables such as peer influence – and movies consumed, consequently determines personality traits. Longitudinal studies into film preferences and personality traits could hence be carried out to assess this. However, it must be noted that although longitudinal studies of these associations would be essential to prove causality, determining the theoretical basis of the development of these relationships is also necessary. Equally, while an experimental design would have provided information on the processes and causational directions of the relations between individual differences and film preference, the development of an empirically founded theory needs as much psychometric as experimental evidence. Thus, even though experimental designs may provide a more sufficient answer as to why personality and film preference are related, to what extent the personality traits and film preference are or not related can be better understood in light of psychometric evidence.

The limitations must also take into account the lack of demographic variables that were examined. Although the investigation focused on gender and age, there were several unexamined variables which could be thought to relate to film preferences. For instance, culture and political economy has a lot to do with music preferences (Frith, 1981), thus suggesting a similar relationship with other media preferences i.e. film. The investigation failed to take into account social groups and lifestyle (e.g. interpersonal relationships, living arrangements and moral and political beliefs). Past

research (North & Hargreaves, 2007) has found musical preferences to provide a meaningful way of distinguishing different lifestyle choices. Any future studies in this area should therefore consider social groups and cultural and political beliefs as a means of understanding film preferences.

Despite the limitations, the results of this investigation correspond with the growing body of empirical evidence on the nature of film preferences. For example, with regards to Arty genre of film, the results are in correspondence with those of Dollinger, Orf and Robinson (1991), whereby it was found that individuals high in Openness, preferred prefer imaginative (rather than conventional) forms of entertainment.

There are of course methodological weaknesses and theoretical limitations that have already been discussed and must not be dismissed. Nevertheless, the findings to this investigation provide some important empirical evidence for those concerned with some of the dominant individual difference variables involved in the selection of movies. Specifically, the results imply that well established traits such as the Big Five personality dimensions, Sensation Seeking, Need For Cognition, Self Core Evaluation etc, may explain why certain individuals are more likely to consume movies in cognitive, emotional or social ways. Additionally, the Use of Film Inventory may serve as an essential predictor in establishing our choice for watching specific films. Furthermore, with regards to the applied benefits of revealing the predictors of film preference, understanding both the uses and effects of the mass media, as well as interpretative methods in understanding consumer behaviour in film, raise important implications. These implications will be discussed in the next section of the present thesis.

Implications

The research in this thesis aimed to provide a theoretical framework for explaining the relationship between individual differences and film preference. Despite the limitations inherent in the studies of the investigation, there are a number of theoretical and applied implications of the results reported in this thesis. As previously discussed (chapters 1 and 2), there has been a growing interest in the application of individual differences as a key to understanding both the uses and effects of the mass media (Kerrigan, 2010; Weaver, 1991). In addition, research has time after time focused on the relationship between personality characteristics and mass media use, and recent research suggests that media usage and preferences are influenced by a wide range of demographic, social and psychological variables (Kraaykamp & van Eijck, 2005; Nabi, Finnerty, Domschke & Hull, 2006; Sargent, Zillmann & Weaver, 1998). Thus, peoples' film preferences are likely to be a function of important psychological needs, and psychological theory emphasises the individual experience and its importance in consumer selection, yet this does not imply that there is conclusive data to the area of media use and preference (Finn, 1997). Moreover, the widely held methods which are used in the exploration of film choice usually include looking at box office data, budget, cost, critical reviews and award nominations, and while factors such as marketing budget, critical reviews, word-of-mouth, country of origin etc all play a role in consumer selection, the moviegoer experience and aesthetics concerns also influence consumer behaviour (Gazley, Clark & Sinha, 2010). The thesis therefore set out to explore several possibilities in which established personality traits and movie-watching motives may be linked to different ways in which films are watched in everyday life.

One of the major implications that can be derived from this thesis, is that there are clear individual differences in movie preference and choices. From a theoretical and academic perspective, it can be said that psychological variables could have an influence on consumers' film preferences. As mentioned earlier (chapter 1), understanding individual differences in other media types has been more highly researched. These have included investigations into preference for and emotional use of music, (Chamorro-Premuzic, Fagan & Furnham, 2010), art preference (Zuckerman, 2006), television viewing and television remote control use (Weaver, 2000). However, the exploration of preferences for film and movie-watching motives has been considerably lacking. The investigation therefore sought to propose a direction in the search of unravelling the drivers of the aesthetic consumer experience in the context of film.

With regard to the relationship between personality traits and film preference (as examined in studies 3-7), it has been shown that the studies are able to provide support that personality traits can put forth an influence on consumers' film preferences. Specifically, the studies contained within this thesis indicate that several personality traits may be directly related to our physiological orientation towards this media type. Thus, the implication to investigate further the process through which personality influences consumer choice in film is strongly encouraged.

There are also implications with regards to the new framework for measuring movie-watching motives. Firstly, the purpose designed self report inventory, namely the Uses of Film Inventory, demonstrates that peoples' film preferences can be accounted for as a function of their motivations, which are influenced by the psychological dimensions

of film uses. Thus, it could put forward that movie-watching motives can and should be used to profile film preferences. Previous literature has offered a wealth of support of the personality basis for mass media use, yet there is limited research that has been directed on the psychological motives individuals seek to attain when they consume movies. Previous work (Diefendorff et al, 2010) has stated that theories of motivation imply that personality affects behaviour via specific goals or motives, and people consume films for a variety of reasons (Holbrook, 1999), which can be expected to differ between people and situations. From a theoretical perspective, the results of this thesis imply that this model of movie-watching motives can be used to systematically address the question of whether people's film preferences can be accounted for as a function of their motivations, which are thus influenced by the psychological dimensions of film uses. From an applied perspective, the Uses of Film Inventory can be used as a tool to provide media researchers and companies with an understanding of why and how consumers choose to consume movies. For example, there has in recent years been much commercial interest in the way people classify and choose to watch movies. For instance, companies like Netflix or LoveFilm rely on genre categories to help their customers make their picks and open databases, such as the International Movie Data Basis (IMBD), provide convincing evidence for the multiplicity of opinions a movie can generate. In addition, one of the major questions posed in this investigation, was whether theories of motivation, namely the uses of film dimensions, can explain consumer film preferences over and above established individual differences. The Uses of Film Inventory was purposely designed with the aim of amalgamating a number of variables in order to explain film preferences in individuals, and in turn, enhance the predictive power of individual differences. Many of the results in this thesis have indicated that movie-watching motives can better predict film preferences than

personality traits. For instance, Sensation Seeking Use of Film was found to be a better predictor for preference for Sci-Fi and Horror movies than the Sensation Seeking personality trait, and Aggressive Use of Film was found to be a stronger predictor for Action movies than the Aggression personality trait.

To conclude, given these results and their potential implications, it is essential to conduct further research, both to confirm the results reported here and to answer the outstanding questions generated by this relatively new field of research.

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Appendix A

Uses of Film Inventory (UFI: Tomas Chamorro-Premuzic, 2009)

Please answer each statement below by selecting the number that best selects your degree of agreement or disagreement with that statement. Do not think about the exact meaning of the statements. Work quickly and try to answer as accurately as possible. There are no right or wrong answers. There are five possible responses to each statement ranging from ‘Strongly Disagree’ (number 1) to ‘Strongly Agree’ (number 5).

1	I prefer watching movies in the company of friends than alone	1	2	3	4	5
2	The most important thing I look for in a movie is that it is fun to watch	1	2	3	4	5
3	I love watching the same movies again and again	1	2	3	4	5
4	I love depressive movies because they make my problems seem small	1	2	3	4	5
5	You can never have enough violence in movies	1	2	3	4	5
6	I watch movies to “switch off” and forget about everyday problems	1	2	3	4	5
7	The best movies are those that scare you to death!	1	2	3	4	5
8	Movies should be artistic and intellectual or they are pointless	1	2	3	4	5
9	Watching movies is a great way of learning facts about the world	1	2	3	4	5
10	I don’t care what movies I watch, so long as they help me kill time	1	2	3	4	5
11	Watching movies is a great way of socialising with others	1	2	3	4	5
12	The best movies are those with a “feel good” factor	1	2	3	4	5
13	If a movie isn’t worth seeing many times, it was never worth watching	1	2	3	4	5
14	The more I cry and “suffer” with a movie, the better I feel in the end	1	2	3	4	5
15	People who criticise violent movies are wimps	1	2	3	4	5
16	Movies are a great medium to escape reality, if only for a short while	1	2	3	4	5
17	A lot of people find the movies I like quite scary	1	2	3	4	5
18	In movies, as in other forms of art, style is more important than content	1	2	3	4	5
19	My interest in movies is driven by the knowledge I can get from them	1	2	3	4	5
20	When I’m bored I can watch any type of movie	1	2	3	4	5
21	Nothing beats a good movie night with friends	1	2	3	4	5
22	Good movies should be uplifting rather than depressive	1	2	3	4	5
23	I often enjoy a movie more after watching it for the second time	1	2	3	4	5
24	The best movies are those where you really suffer with the characters	1	2	3	4	5
25	My favourite movie characters are all pretty aggressive	1	2	3	4	5
26	The best movies are those that distract us from reality	1	2	3	4	5
27	Call me a sensation seeker, but I love the thrill of horror movies	1	2	3	4	5

28	The most important thing in a movie is its aesthetic and artistic value	1	2	3	4	5
29	The best movies are factually accurate and scientifically true	1	2	3	4	5
30	I don't know what I'd do in my free time if I didn't watch movies	1	2	3	4	5
31	Watching movies with others is very distracting	1	2	3	4	5
32	I have never enjoyed "happy" movies – they really don't work on me	1	2	3	4	5
33	I can't stand watching movies I have already seen	1	2	3	4	5
34	I have enough drama in my life to put up with depressive movies	1	2	3	4	5
35	I can't stand violent movies	1	2	3	4	5
36	I rarely decide to watch a movie to escape my everyday problems	1	2	3	4	5
37	If I watch scary movies I will have nightmares or be unable to sleep	1	2	3	4	5
38	Arty movies are as pretentious as those who pretend to enjoy them	1	2	3	4	5
39	People who criticise movies for their inaccuracy are missing the point	1	2	3	4	5
40	I would rarely decide to watch a movie because I am bored	1	2	3	4	5
41	Movies are best enjoyed on your own	1	2	3	4	5
42	It's hard for me to think of any light-hearted, fun films I really enjoyed	1	2	3	4	5
43	People who always watch the same movie are boring and repetitive	1	2	3	4	5
44	I've got very little time for sad and negative movies	1	2	3	4	5
45	There is never a good excuse to justify violence in movies	1	2	3	4	5
46	Even in the cinema, I rarely "switch off" my real world thoughts	1	2	3	4	5
47	I absolutely hate horror films	1	2	3	4	5
48	Box office hits are the best movies, whatever the critics say	1	2	3	4	5
49	I don't watch movies in order to learn facts about the world	1	2	3	4	5
50	Life is too short to watch bad movies, so I make my choices carefully	1	2	3	4	5

Appendix B:

Screen shots of questions in Study 6

FILM USES AND EXTENDED PERSONALITY MEASURES

Please address any correspondence to Tomas Chamorro-Premuzic at t.chamorro-premuzic@gold.ac.uk
This experiment was put online by [PSYCH Academic Research Solutions](#).


Learn more about yourself

Get to know yourself in depth, by taking our short survey. We have employed objective, scientific measures used within psychology to find out what sort of person you are. Within 30 minutes, you can begin to learn about the deeper inner workings of your brain and personality. Take our survey to find out:

1. How **aggressive** are you?
2. Are you a **conformist**?
3. What is your **emotional intelligence**?
4. Are you **open** to experience?
5. Do you have a **thirst for knowledge**?
6. How positively do you **evaluate your life**?

Learn about your movie personality

Some people watch films socially. Others love to Watch horror films for the thrill-seeking. What about you? What are the ways in which you enjoy movies? How does your personality determine your movie tastes?



[CLICK HERE TO RUN THE TEST](#)

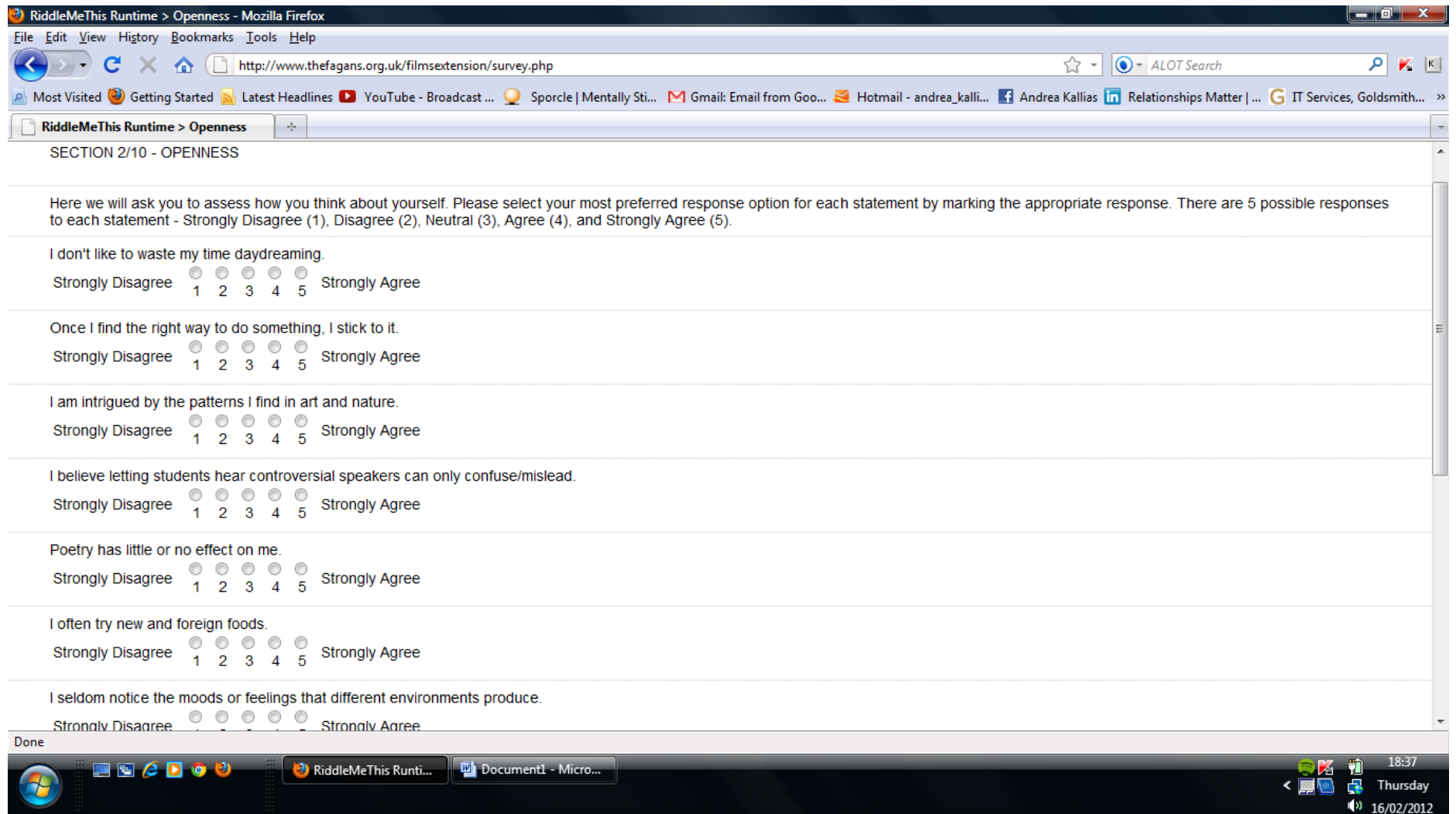
Duration: **about 30 minutes**

In this survey, you will be asked to answer a number of questions. All information is used anonymously, and you are free to withdraw from the study at any time if you wish. You will first be asked to give demographic details, and then you will be asked to rate your agreement with a number of statements in accordance with various personality dimensions. These are: openness, aggression, emotional intelligence, conformity, need for cognition, core self evaluation and life satisfaction. You will then be asked to rate your agreement with a number of statements to signify how you prefer to use films. Finally, you will be shown 25 movie posters and asked to signify whether you have seen the film or not – and then to rate either how much you liked it, or how much you would consider watching it. Thank you for taking part! Click [here](#) to begin.

This experiment aims to look at the relationship between personality, film uses and preference for different film genres. The study is looking to unify previous, related experiments, as well as expand on the role of personality differences. Where previous experiments have used the Big Five, this one looks deeper into personality by utilising more specific and relevant measures, such as aggression and need for cognition, among others. If you have any

Done

Windows taskbar: Film Uses and Exten..., Document1 - Micro..., 18:36 Thursday 16/02/2012



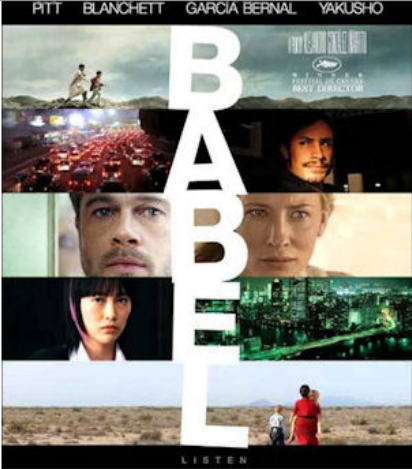
RiddleMeThis Runtime > Babel - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.thefagans.org.uk/filmsextension/survey.php

Most Visited Getting Started Latest Headlines YouTube - Broadcast ... Sporcle | Mentally Sti... Gmail: Email from Goo... Hotmail - andrea_kalli... Andrea Kallias Relationships Matter | ... IT Services, Goldsmith... >>

RiddleMeThis Runtime > Babel



PITT BLANCHETT GARCIA BERNAL YAKUSHO

Have you seen this film?

Yes

No

Subsequently, please rate your agreement with the relevant one of the following two statements.

"I liked this film."

"I have not seen this film, but would consider watching it."

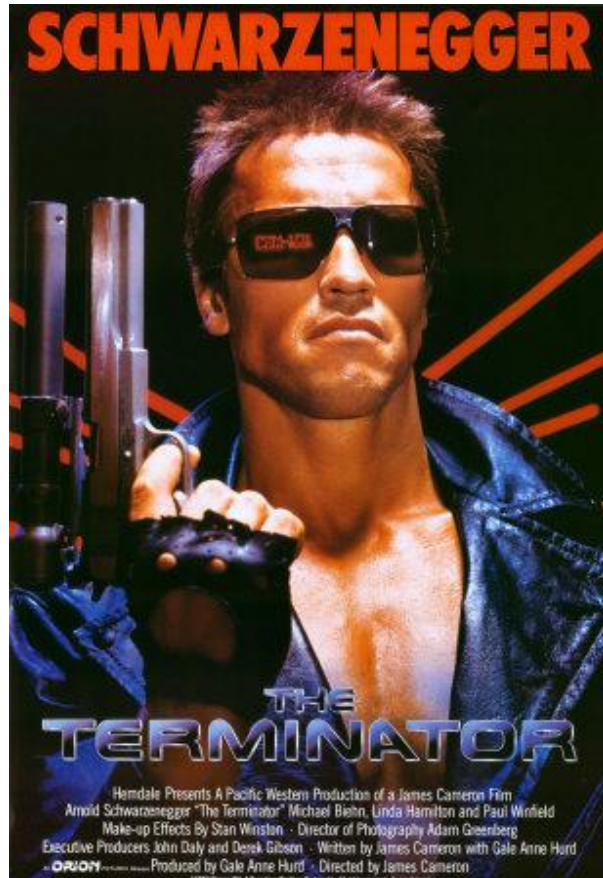
Strongly Disagree 1 2 3 4 5 Strongly Agree

Done

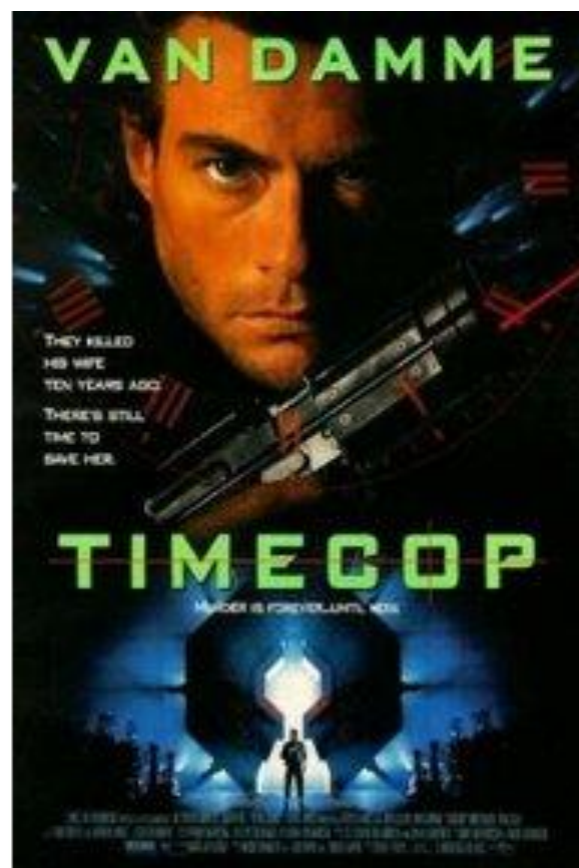
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Thursday
16/02/2012

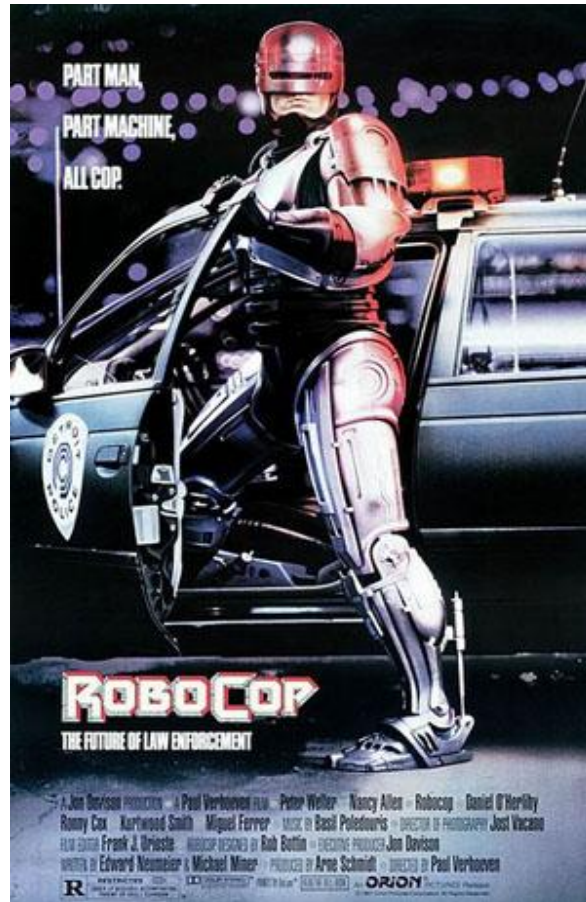
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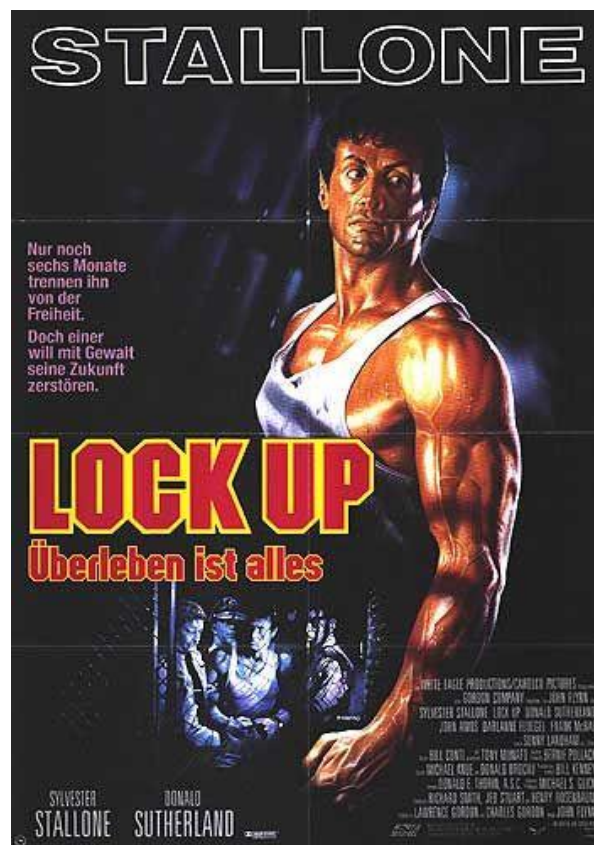
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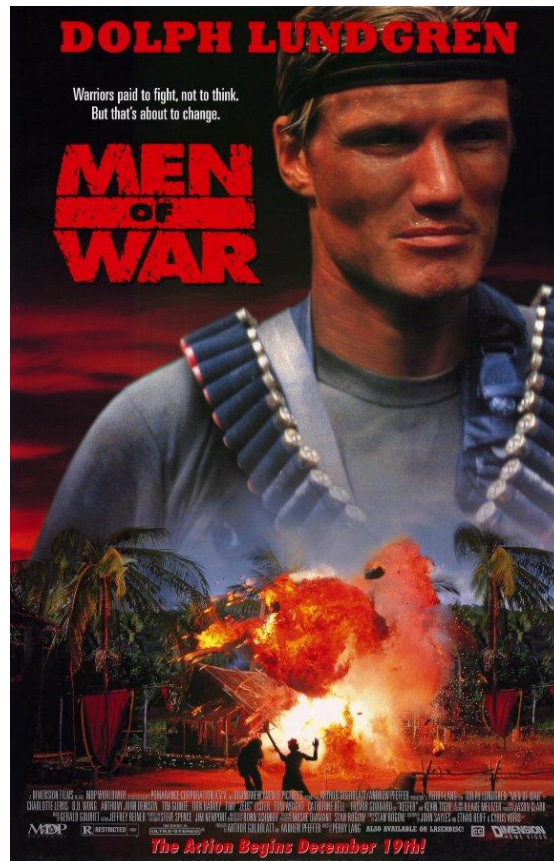
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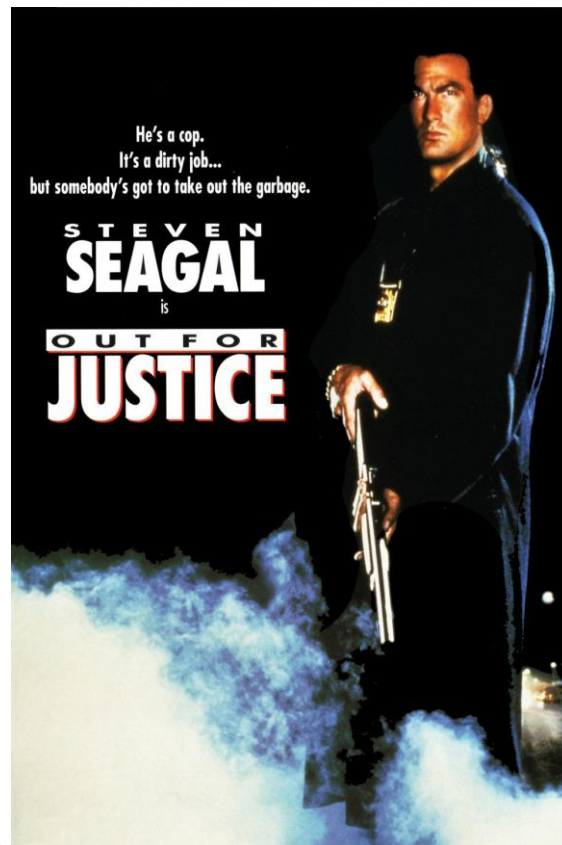
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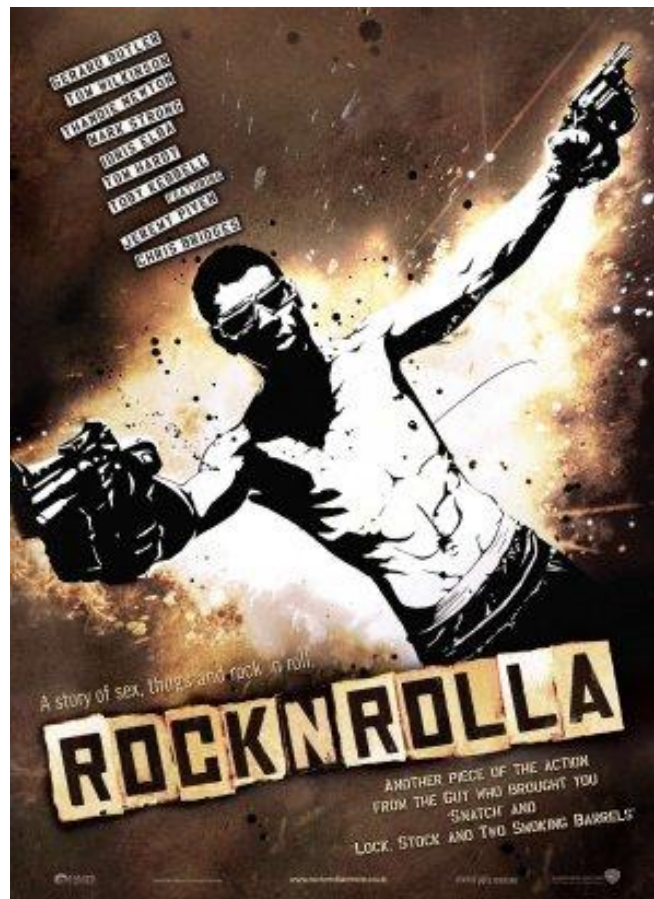
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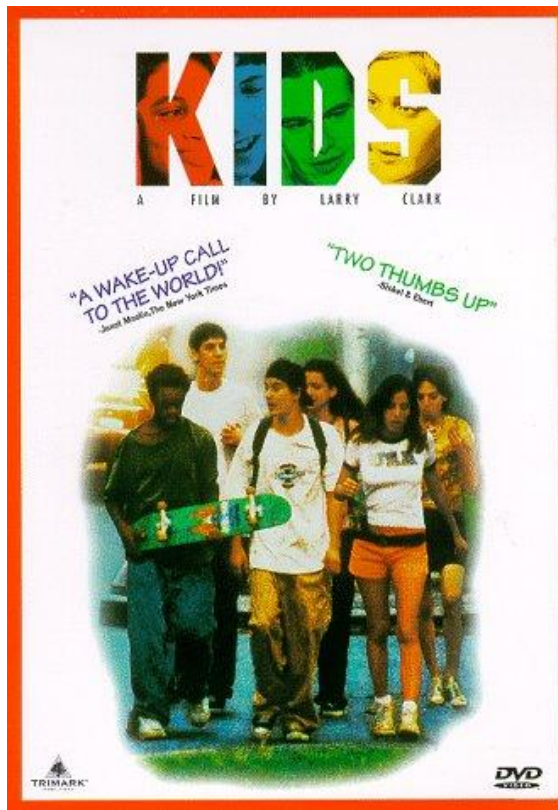


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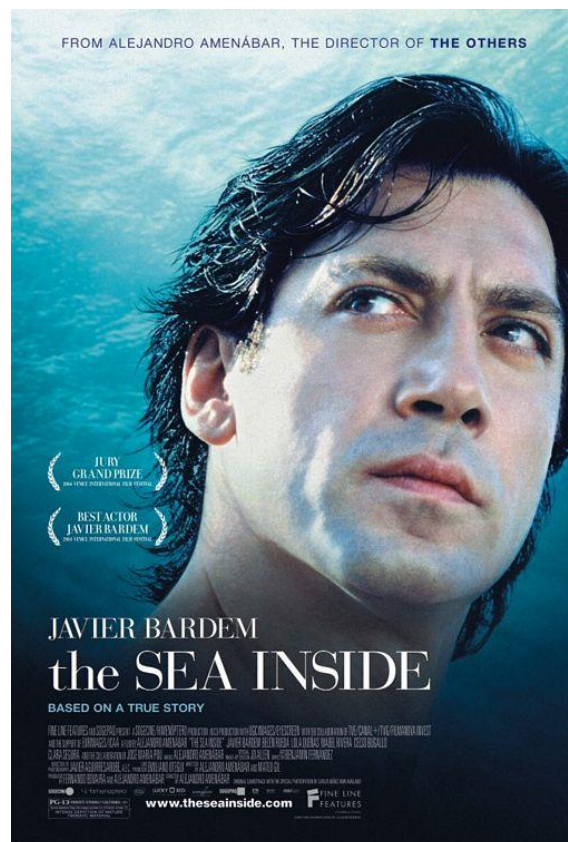
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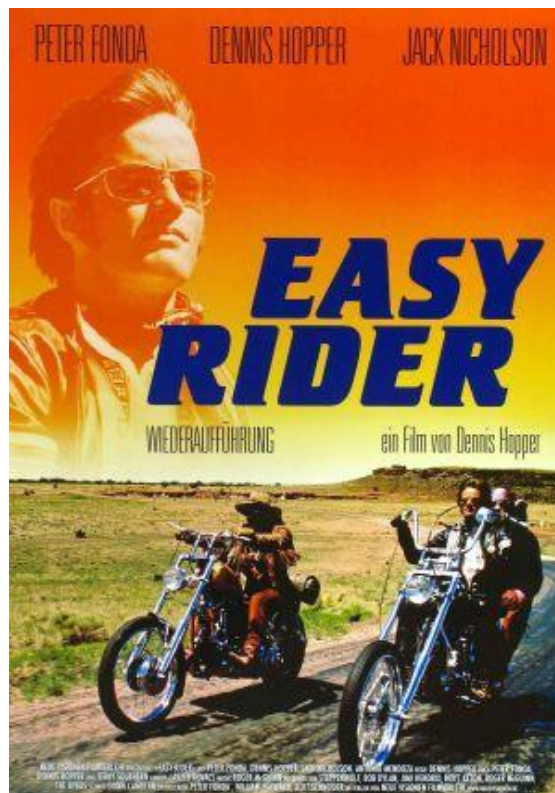
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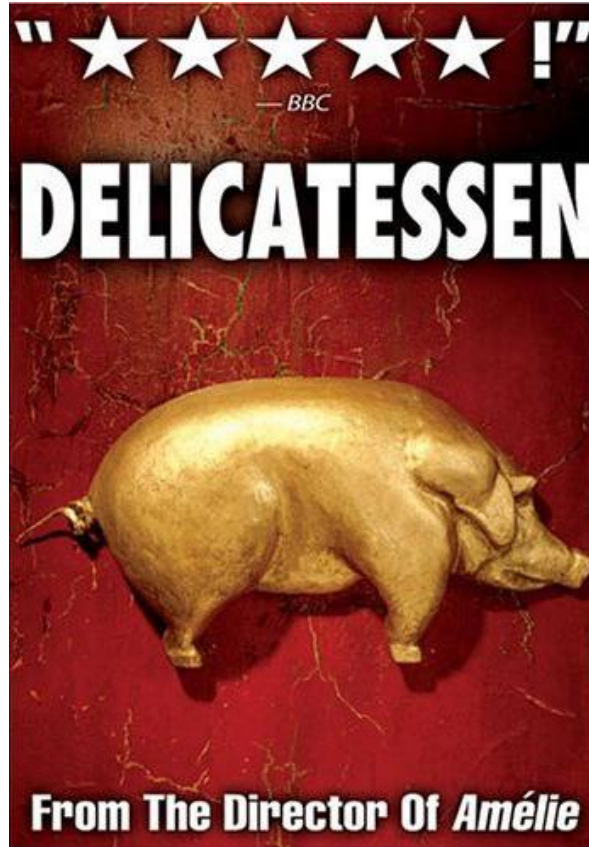
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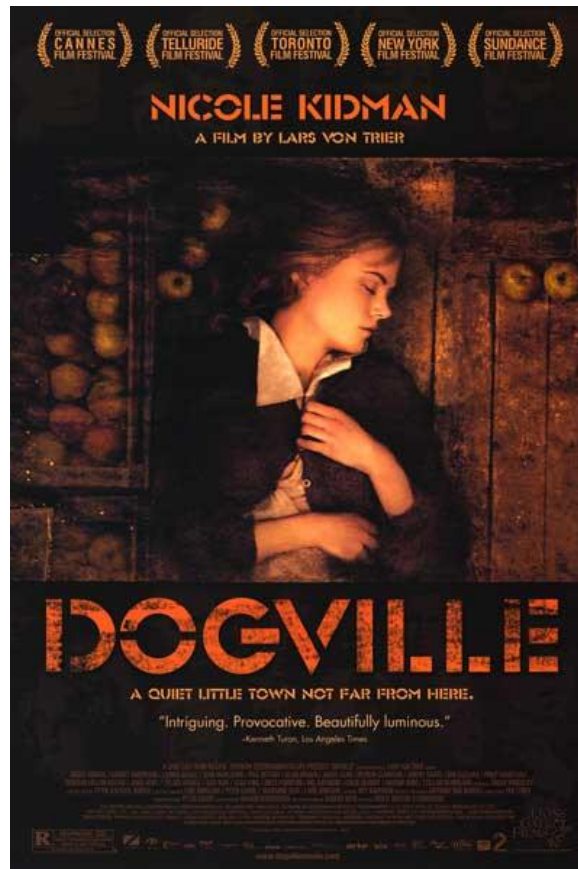
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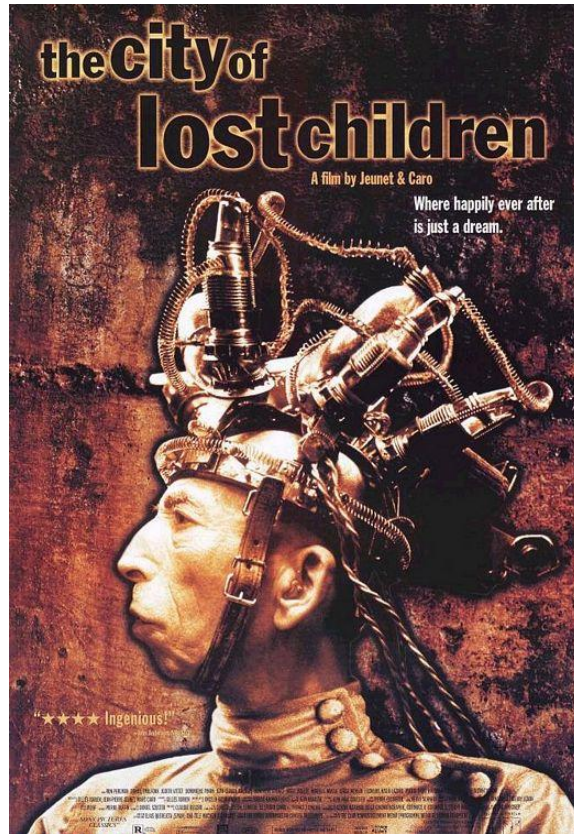
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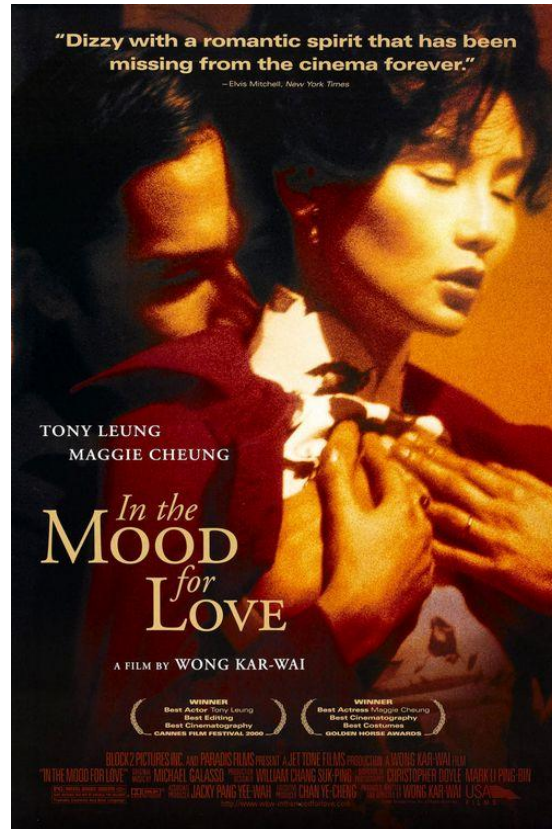
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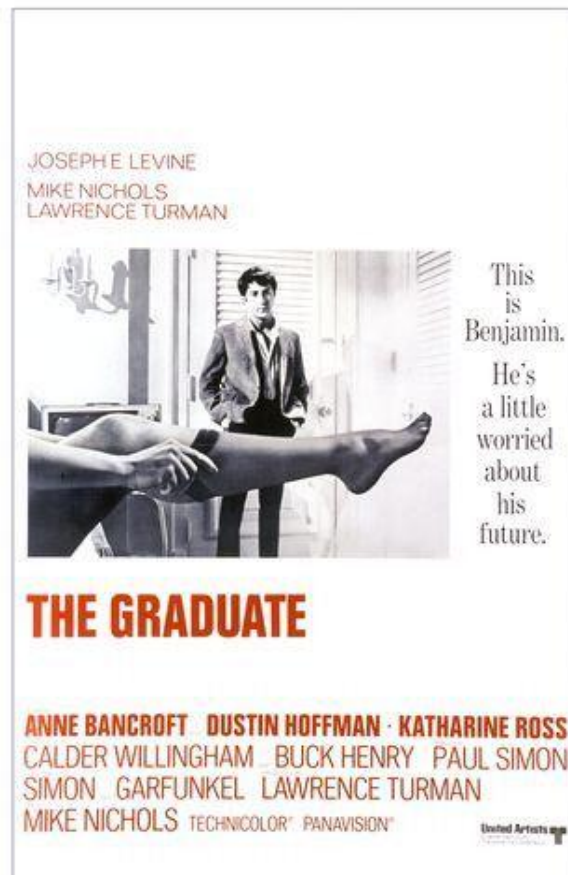
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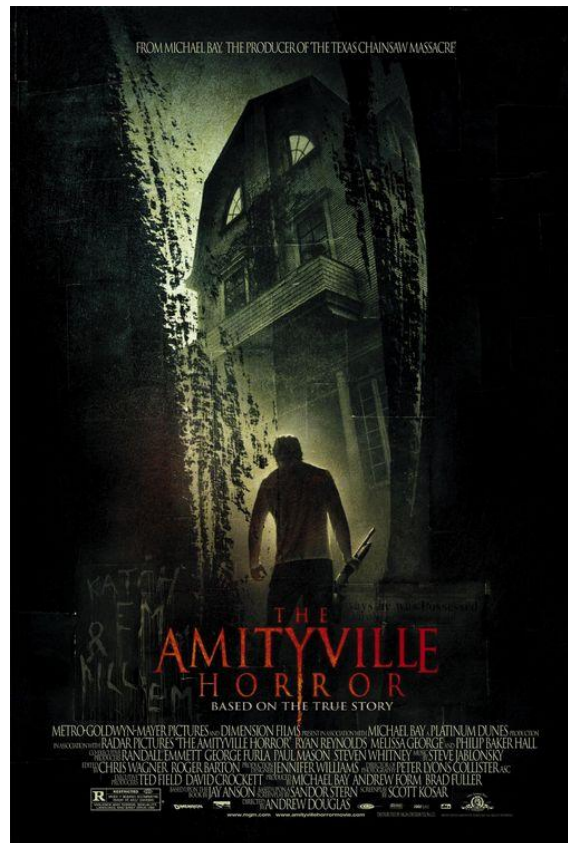


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Horror Movies

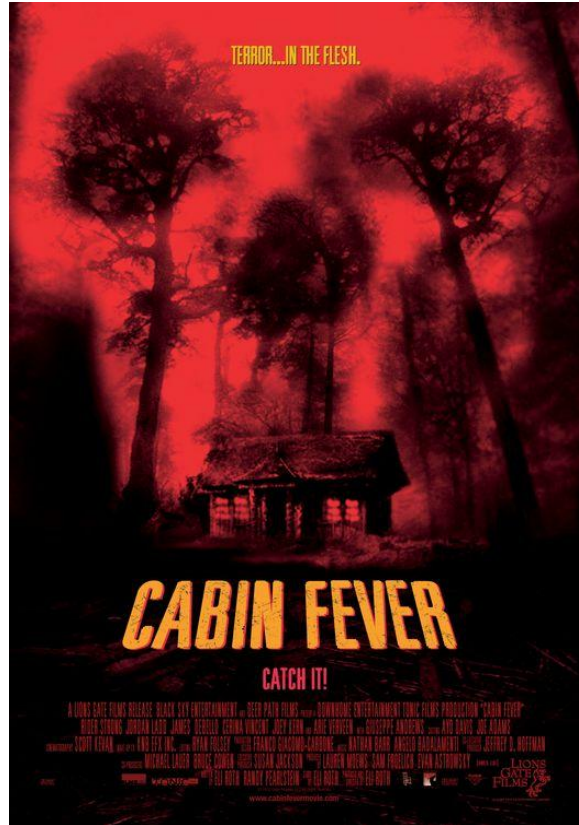
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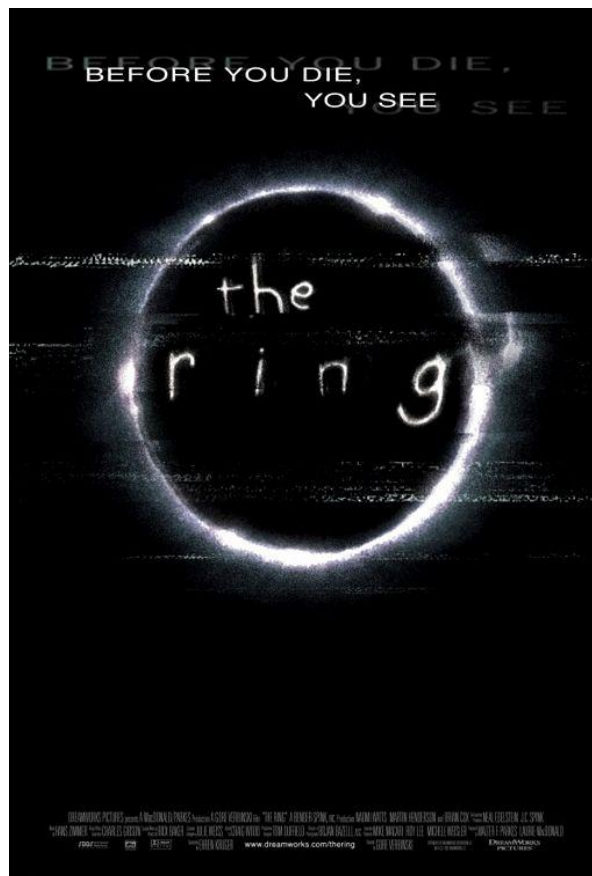
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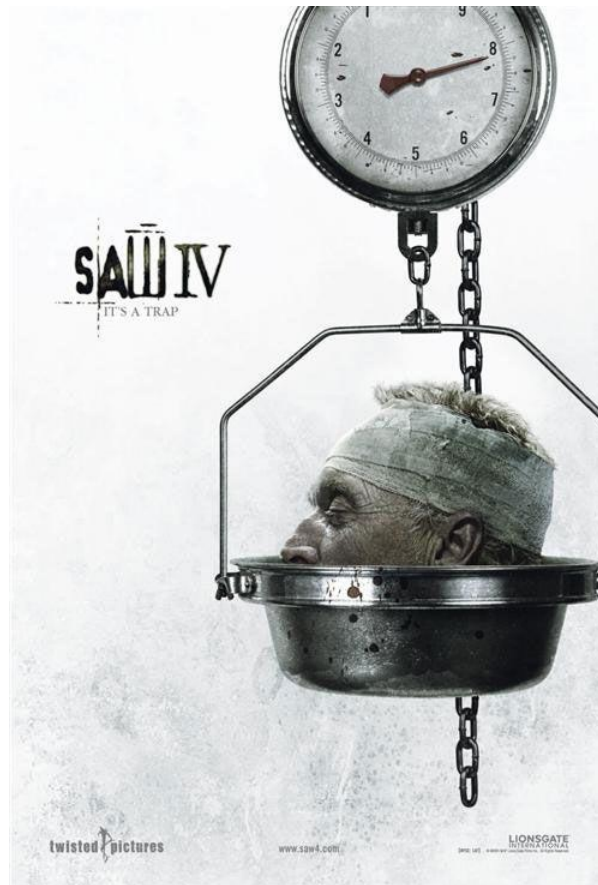
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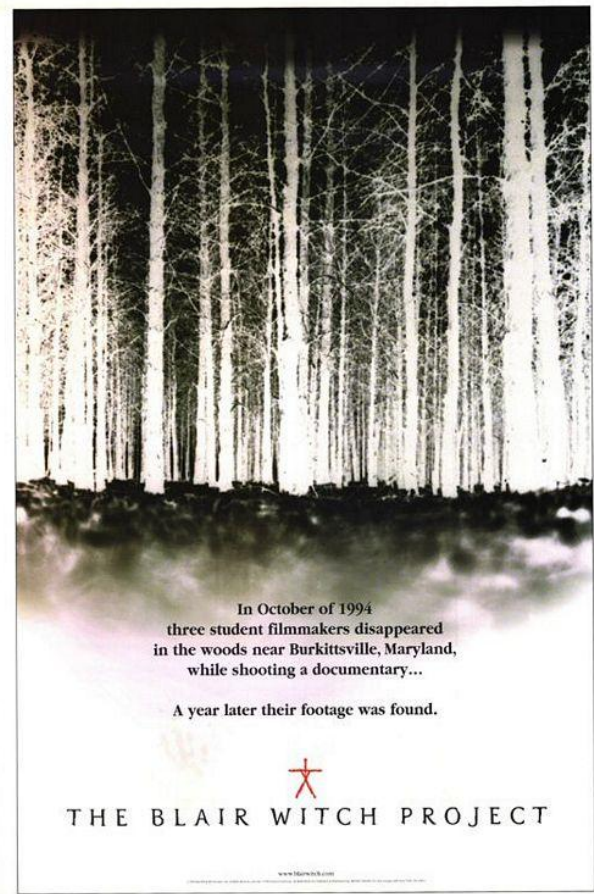
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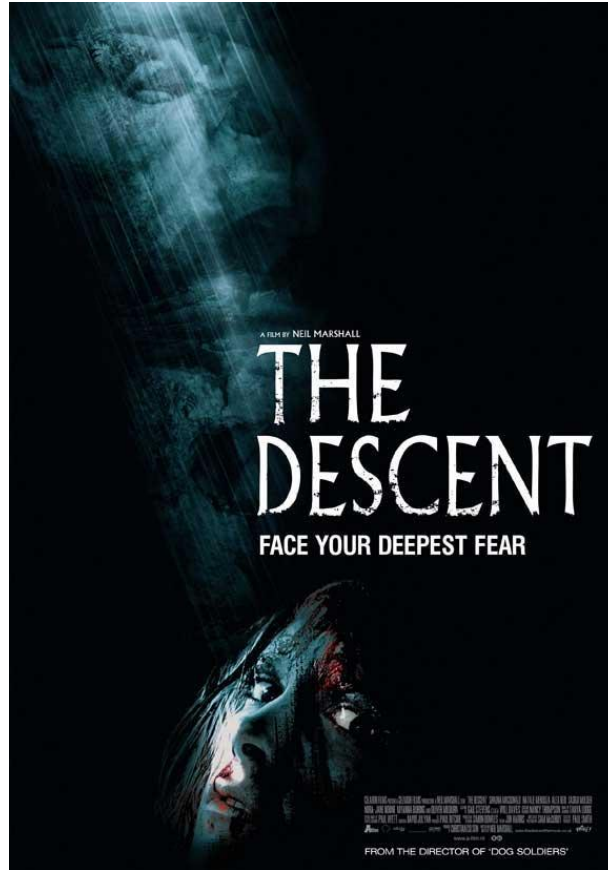
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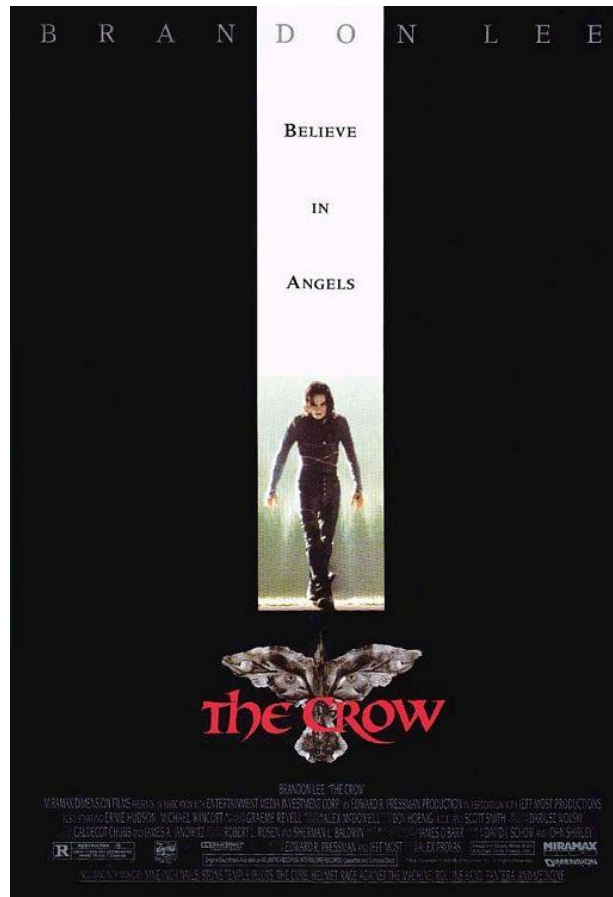
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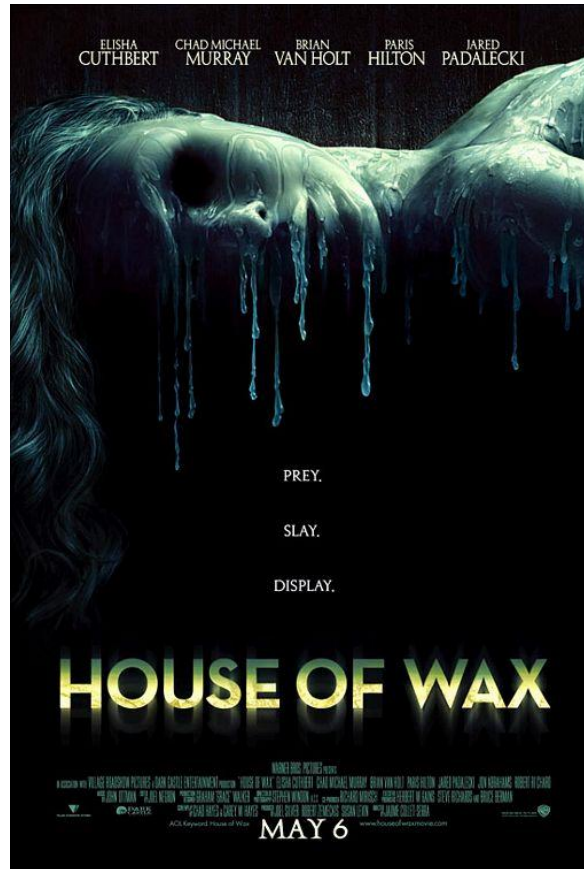
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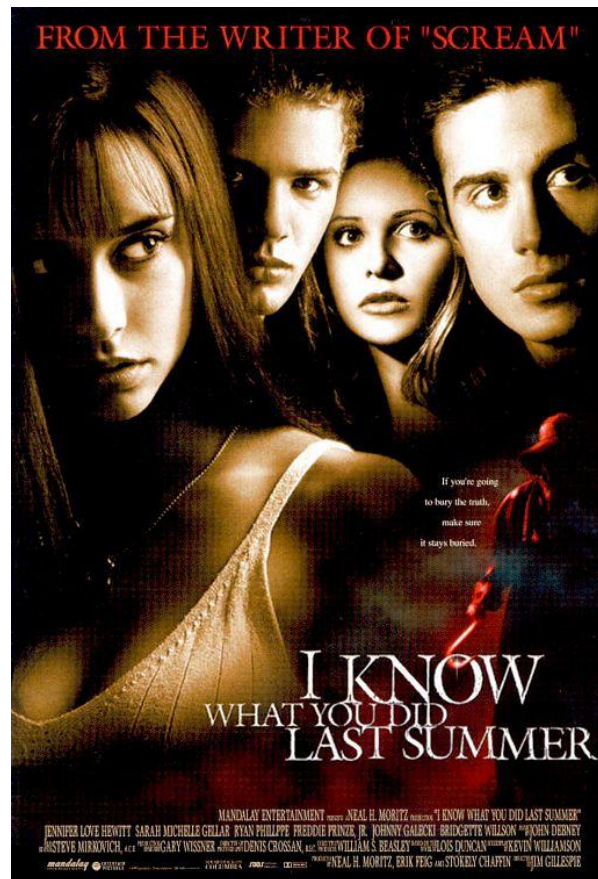
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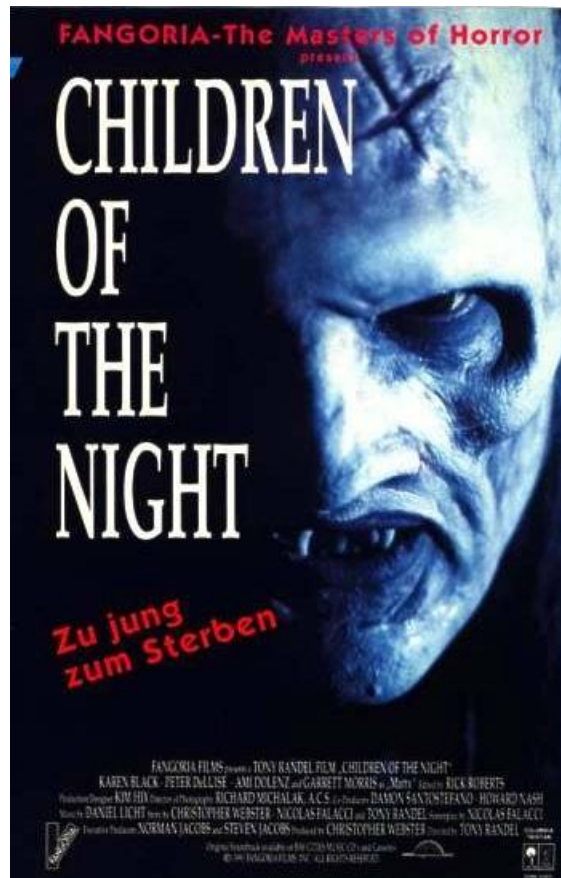
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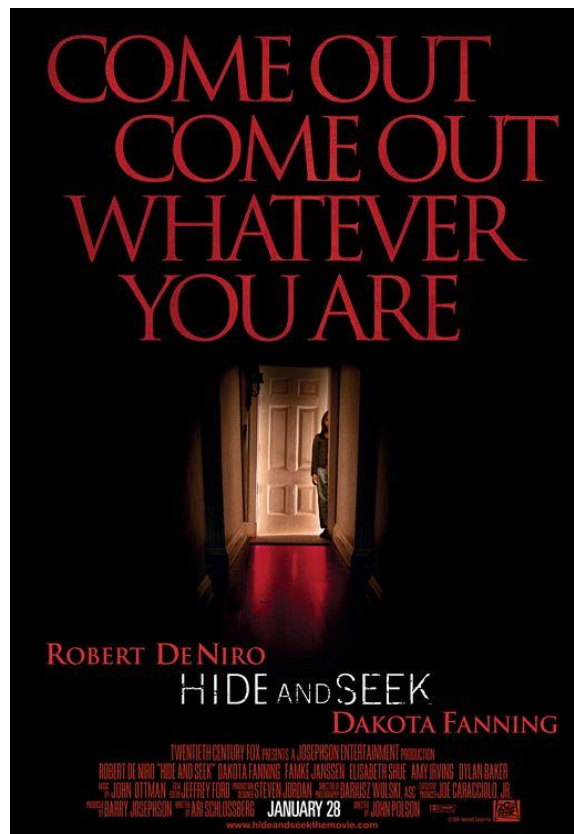
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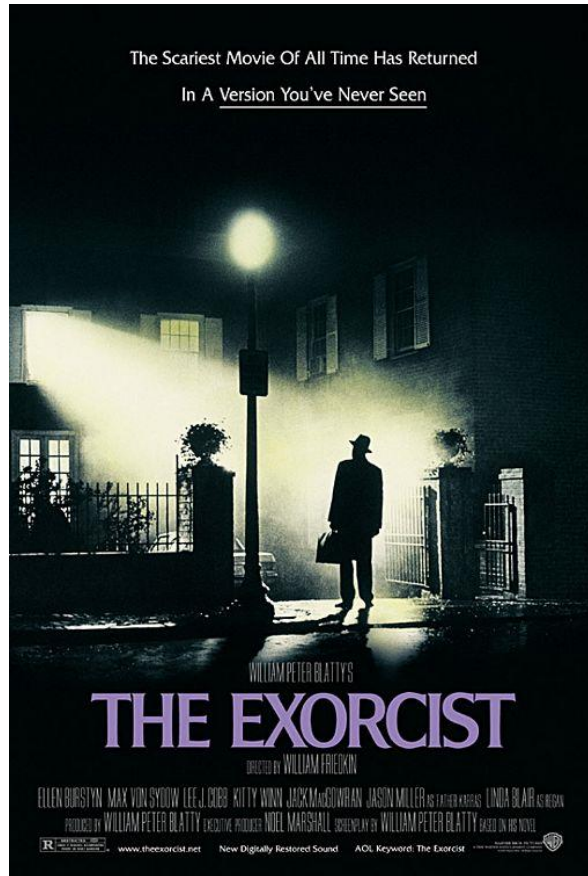
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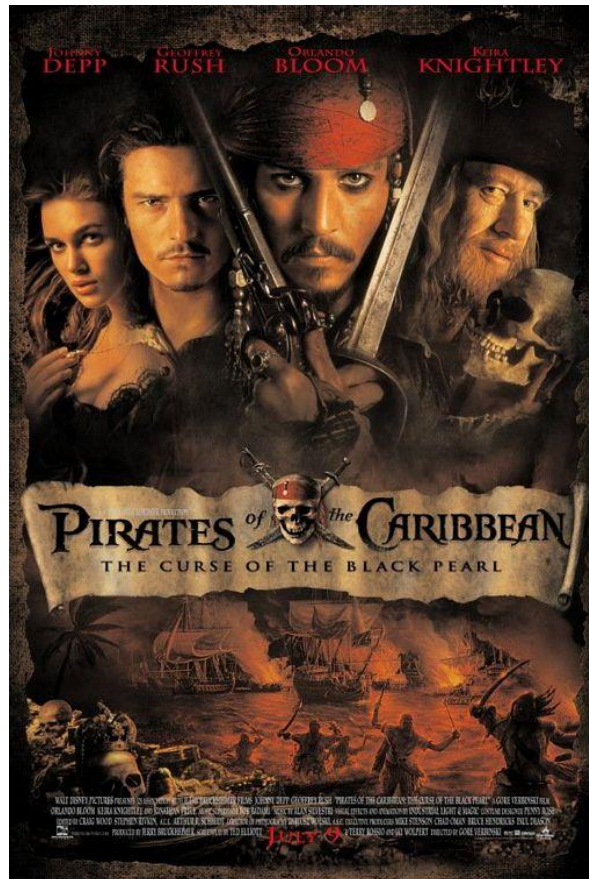
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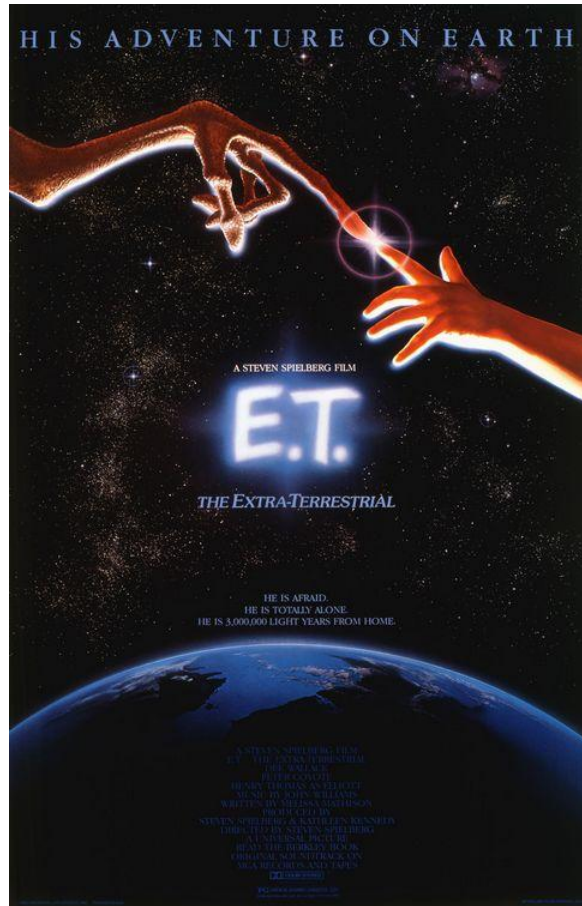
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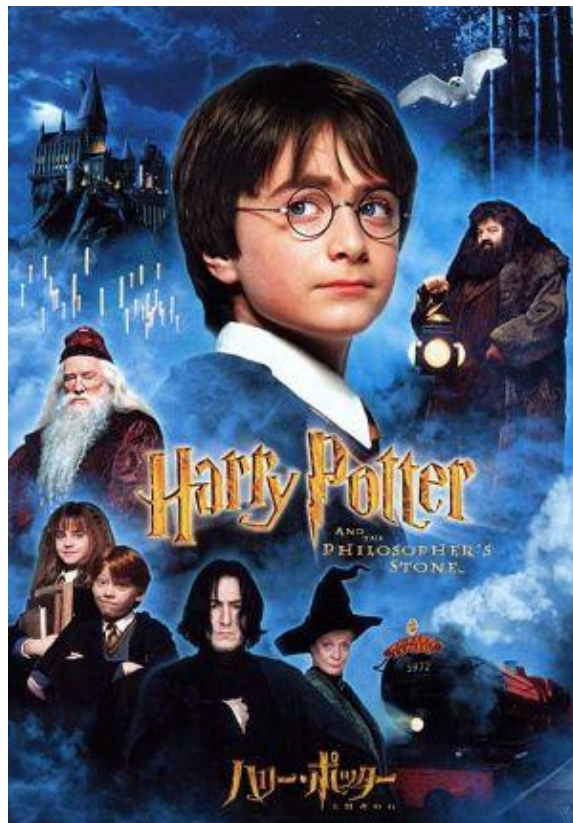
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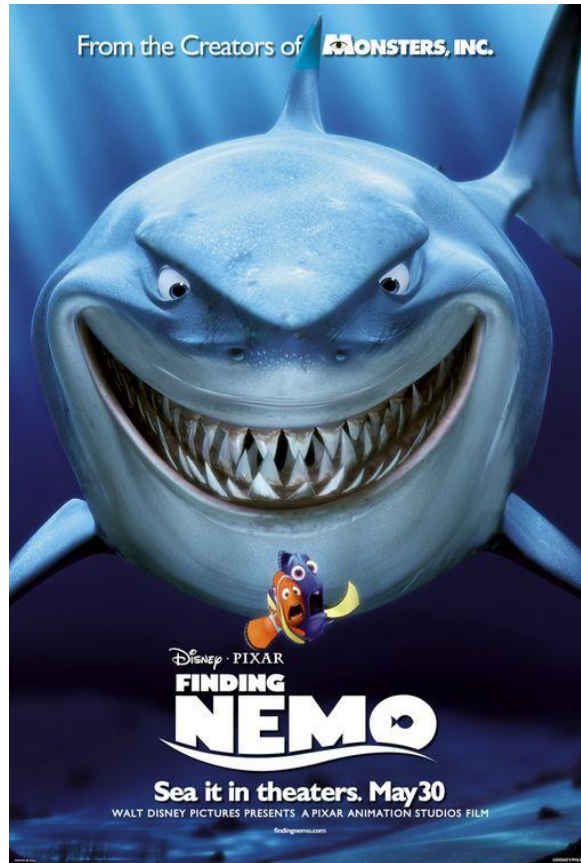
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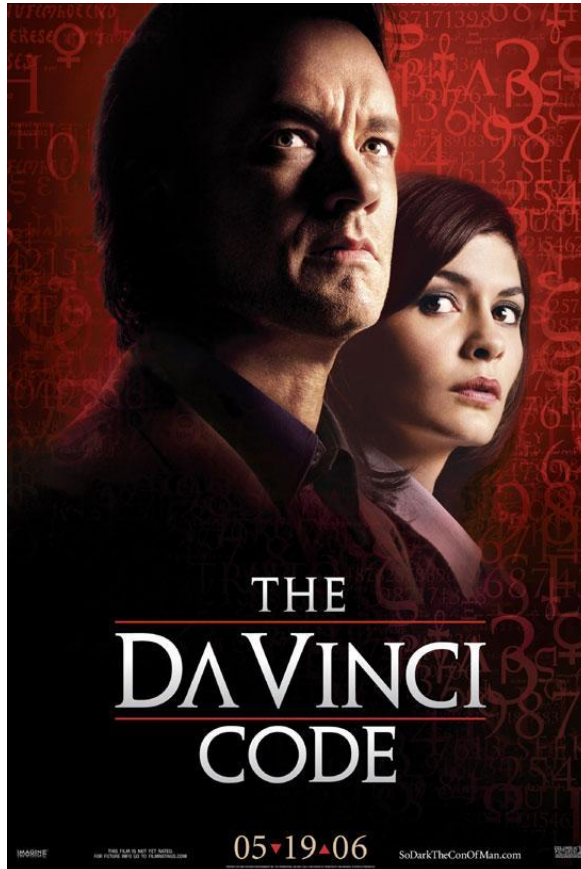
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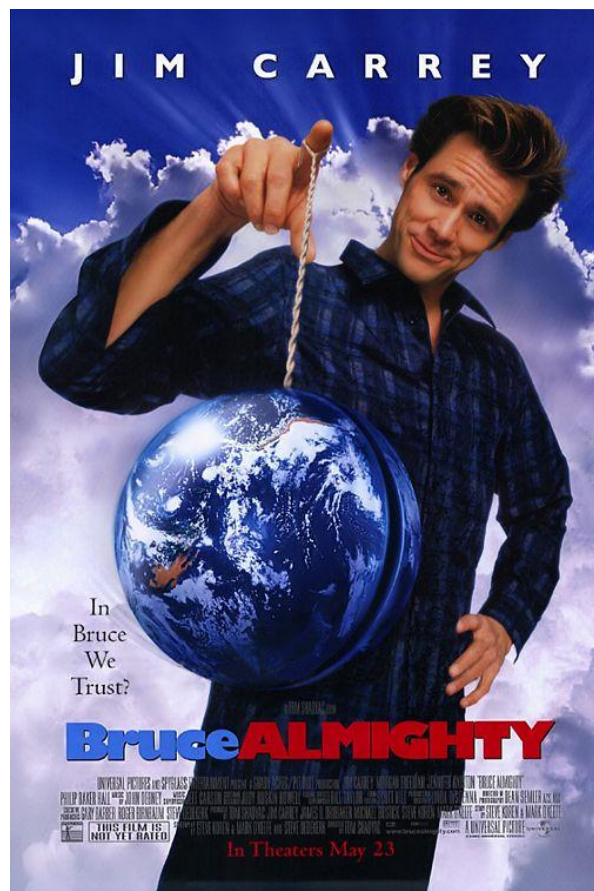
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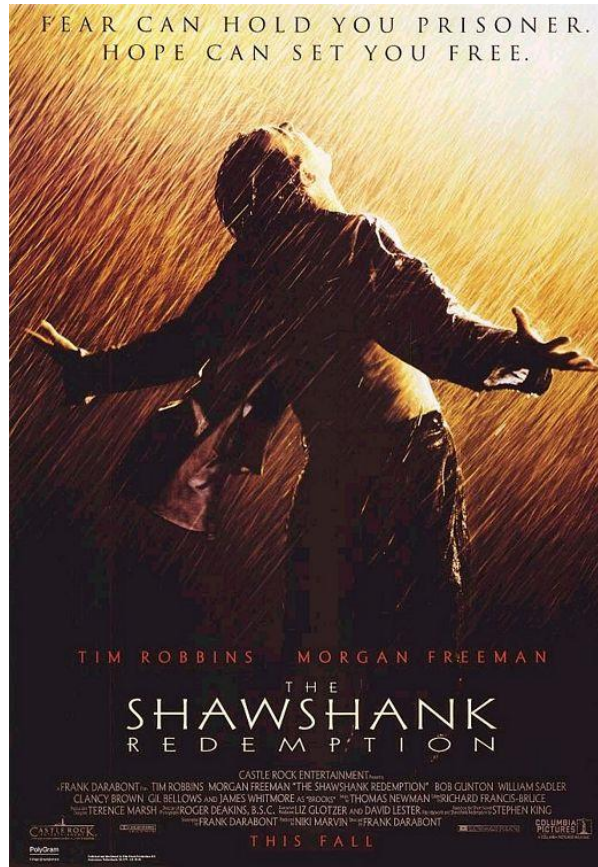
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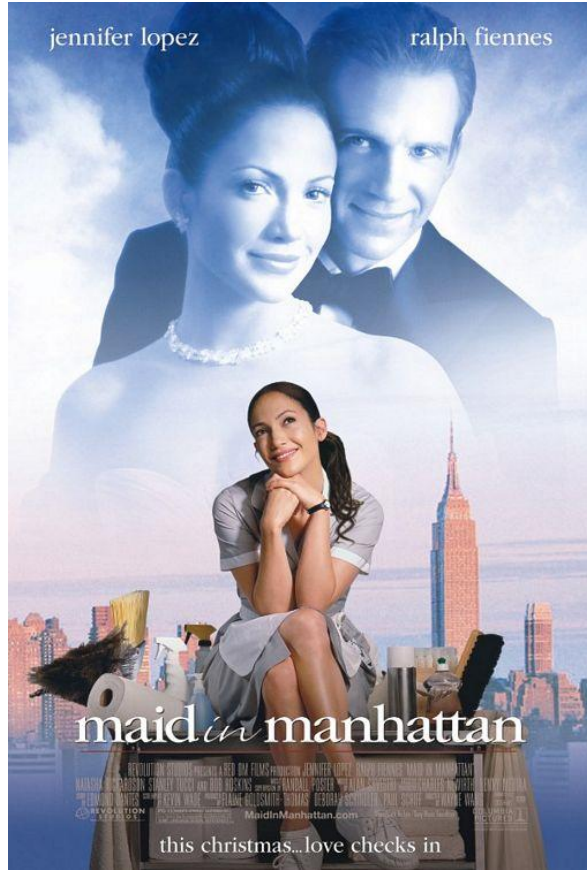
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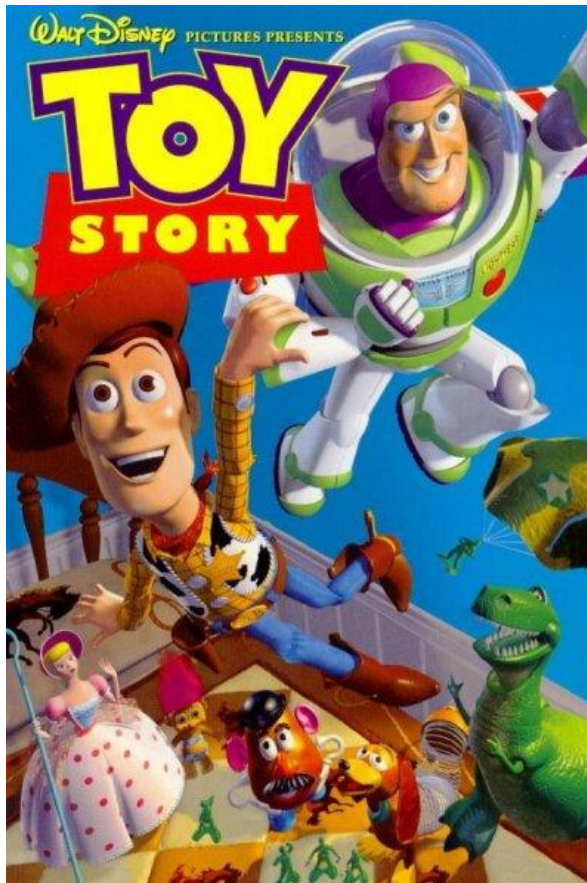
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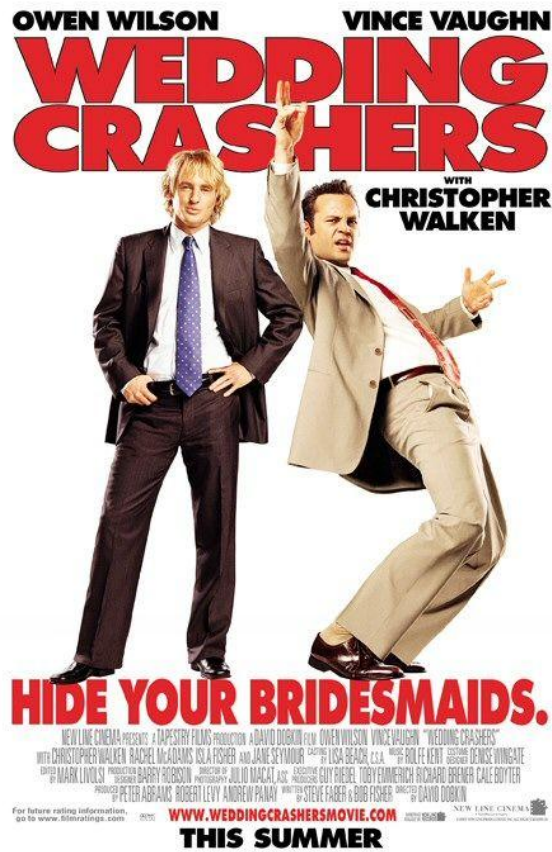
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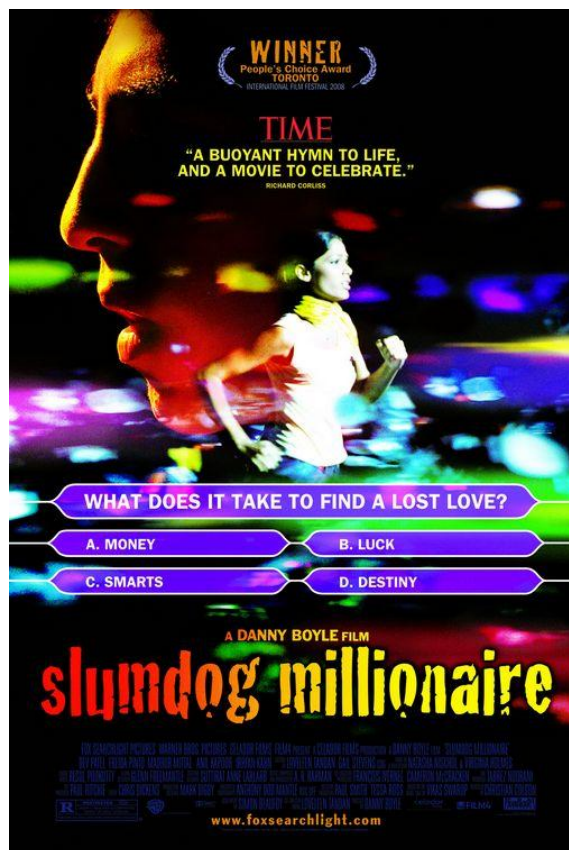
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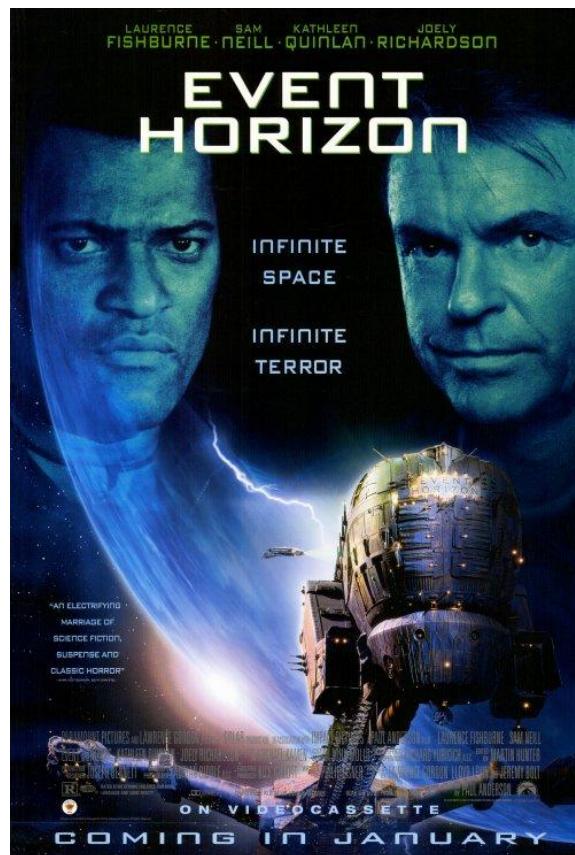


Sci-Fi Movies

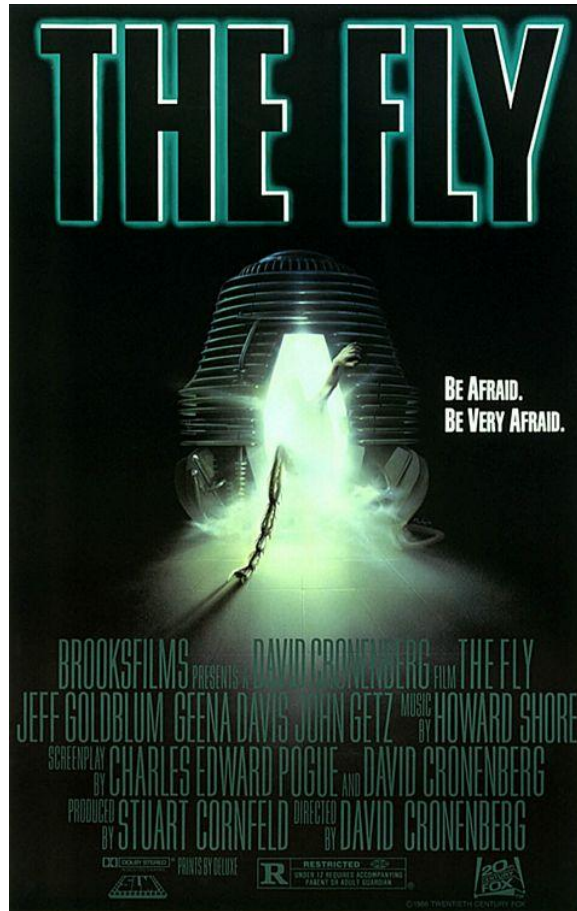
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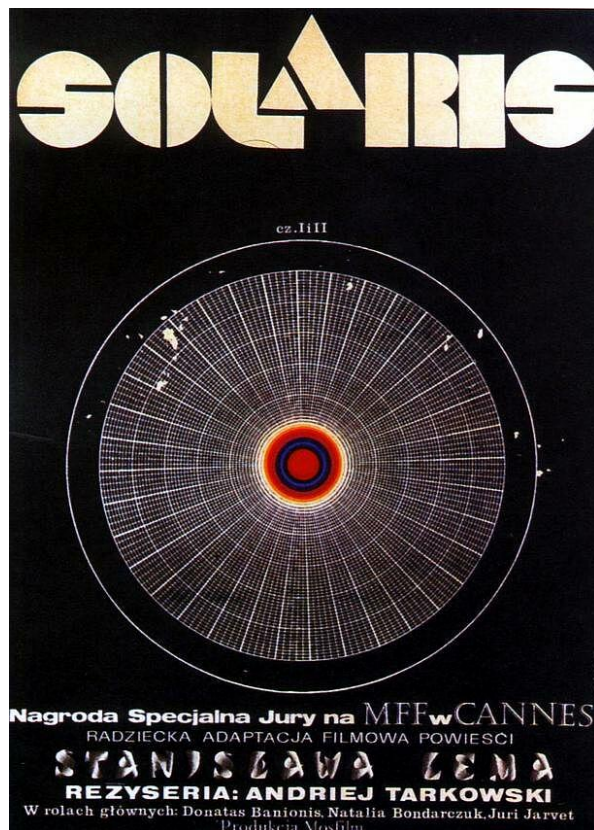
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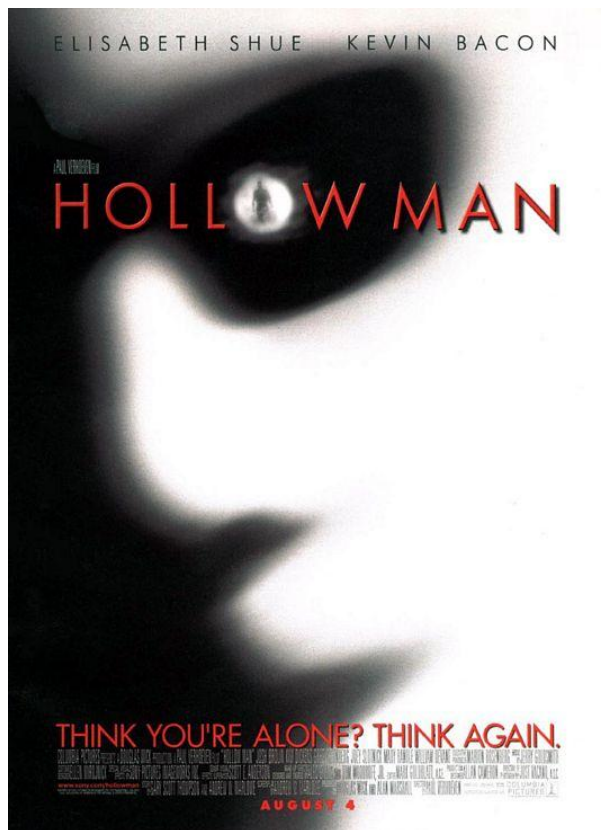
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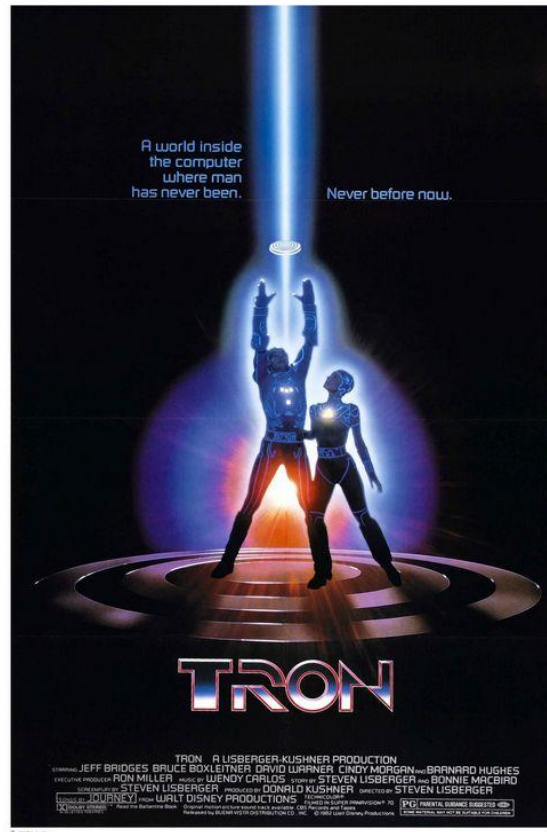
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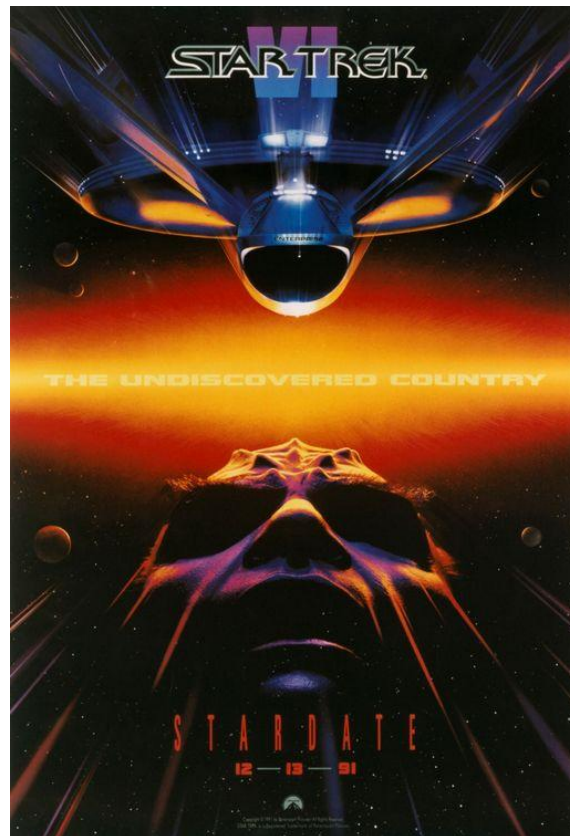
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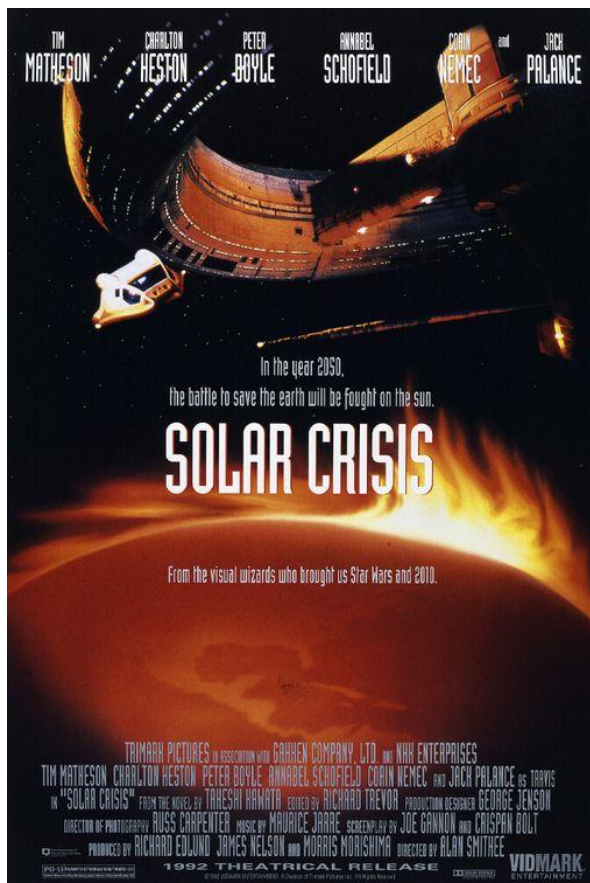
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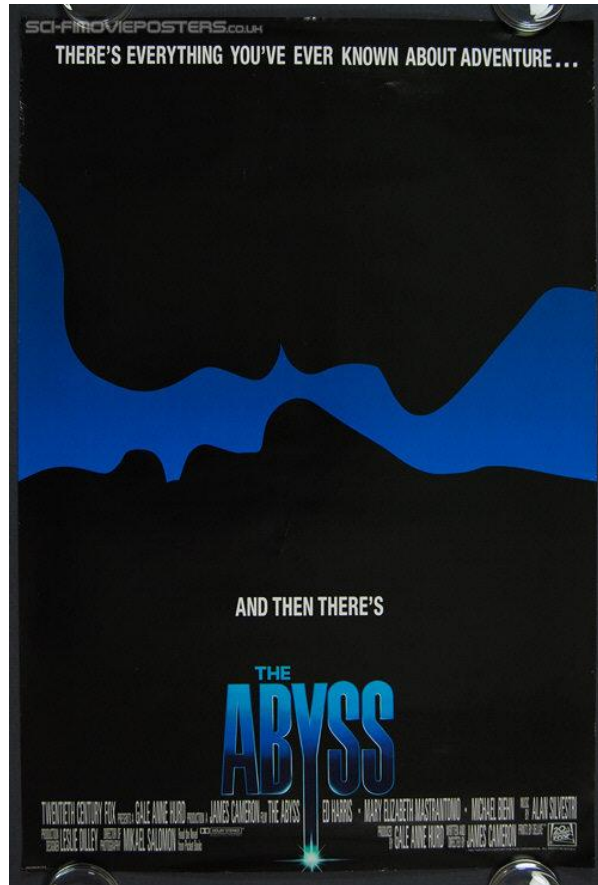
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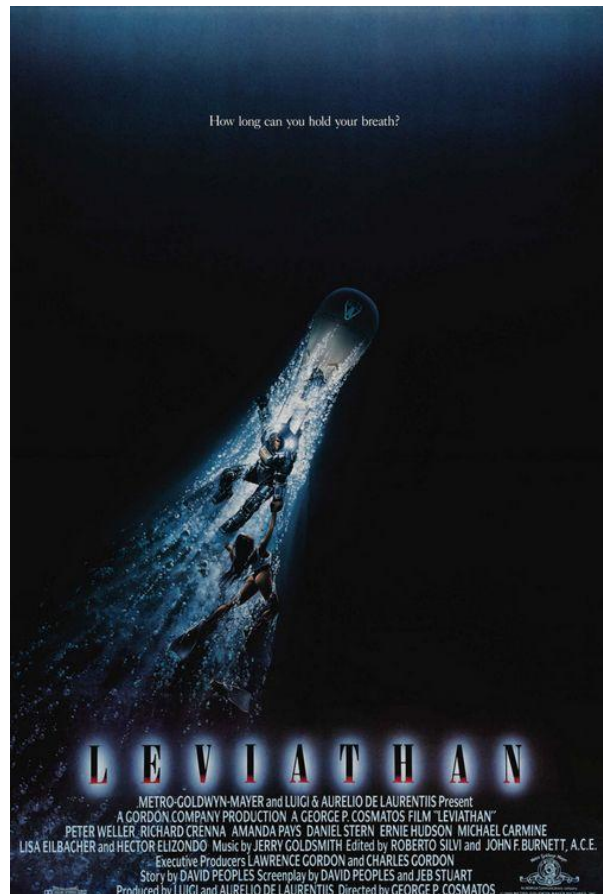
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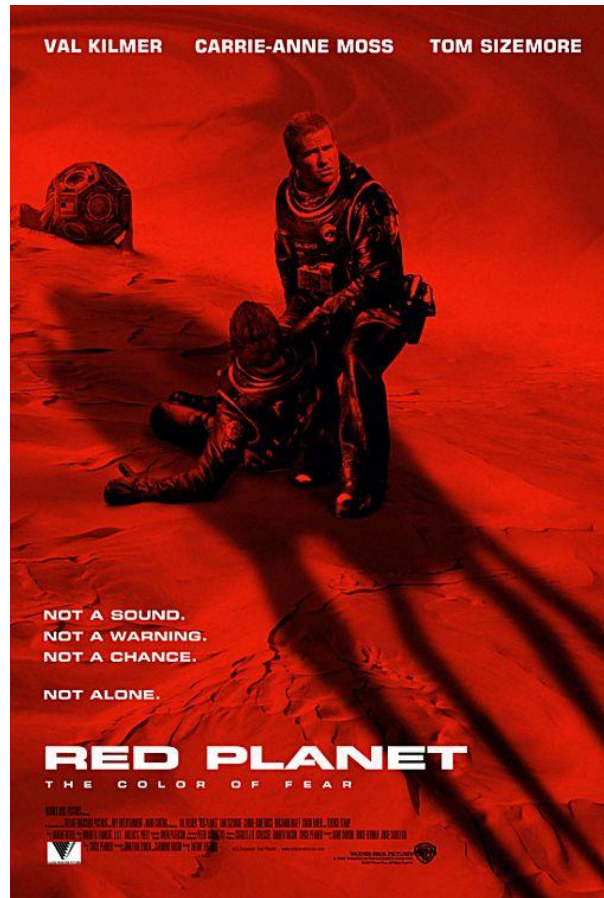
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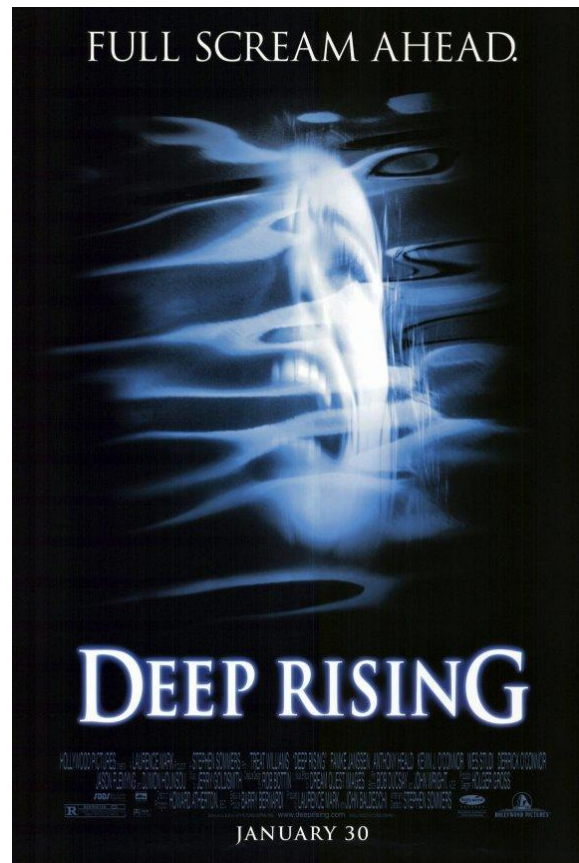
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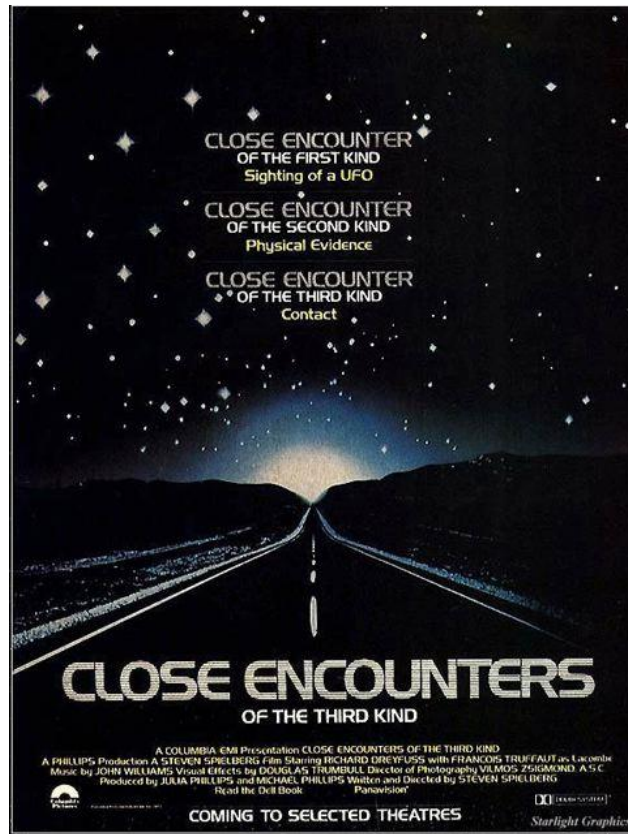
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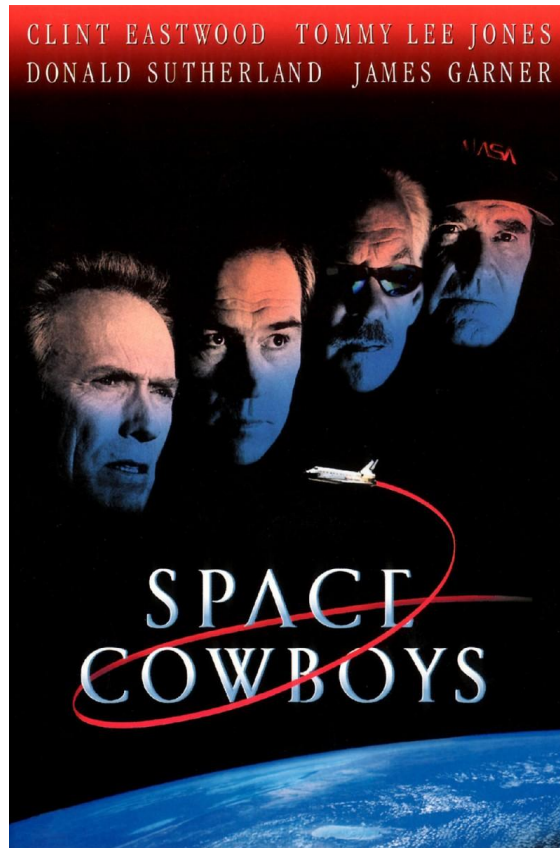
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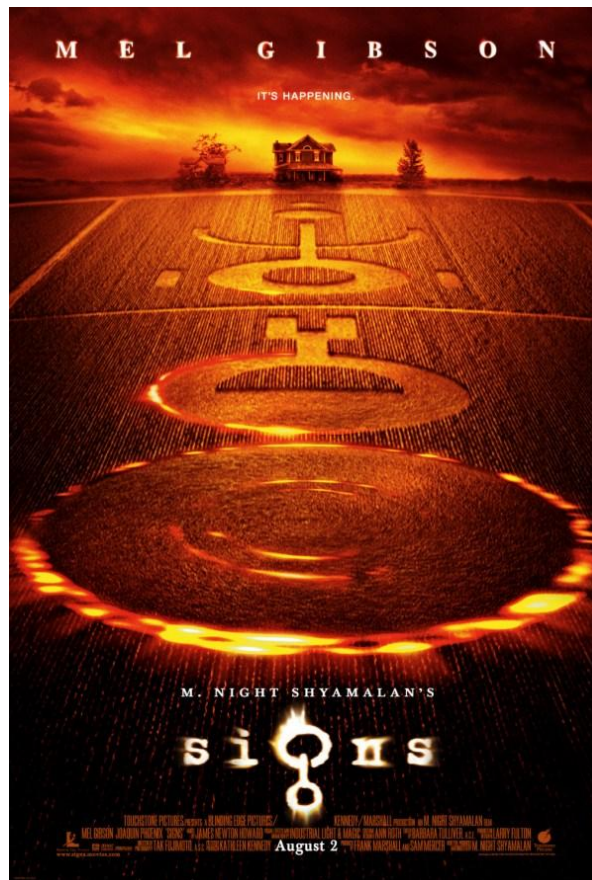
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