

The relationship between personality and preference for either arthouse or mainstream movies

Bachelorthesis

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Abstract

In this study, the relationship between personality and a preference for either arthouse or mainstream movies is investigated. Research on this topic is very ample. By means of a survey, personality is assessed using the NEO-FFI and preference for either type of movies is assessed by using nine statements and summaries based on non-existent movies. The subjects were mainly University students. Results show that a significant effect has been found between a preference for arthouse movies (based on the nine statements) and the openness personality trait. The summaries didn't measure a difference between arthouse and mainstream, therefore a suggestion for future research is using scenes from real movies instead of movie summaries.

Introduction

This study examines whether there is a relationship between personality traits and a preference for a certain type of movie, namely for mainstream movies or arthouse films. Research on this subject is ample: only some studies on the relationship between personality and a preference for a certain movie genre have been conducted, but not yet on the distinction named above. Knowing about personality characteristics and for example a preference for arthouse films can be useful, so that theatres, in which mainly arthouse films are shown, are more capable of understanding their public. When this is the case, these theatres can use this knowledge to improve their marketing strategies, focusing on attracting more public. First, the differences between arthouse films and mainstream movies are clarified, then characteristics of an audience public is explained, and finally previous research on personality traits and movie genre preferences is discussed.

The difference between arthouse films and mainstream movies

A straight definition of arthouse films does not really exist. In a research conducted by Gemser, van Oostrum and Leenders (2006), a movie which is released in a cinema which shows mainly arthouse films, is an arthouse film, and a movie which is released in a theatre which shows mainly mainstream movies, is classified as mainstream. They adopted this view from a research done by Zuckerman and Kim (2003), who make the distinction between arthouse and mainstream movies by studying the 'market identity' or 'market role' of the U.S. film distributors. By looking at the distinction at this manner, mainstream and arthouse can also be explained as 'major' and 'independent'. In this way, a major movie is a movie which is produced by the Hollywood studio system, a monopoly of six large production studios which control the production, distribution and exhibition in the US. An independent movie is a movie which is produced outside these six studios. Accordingly, in the US the terms 'arthouse' and 'independent' can be used interchangeably.

Further, in this article a few statements about what independent movies are, is brought in, in this case what an independent movie is not: the 'high concept' mass market that are financed and produced by the major studios with the objective of becoming blockbusters (Litman, 1998). More specifically, Gemser, van Oostrum and Leenders (2006) distinguish arthouse and mainstream movies based on a few characteristics:

- The content, genre or narrative structure of a movie (e.g. Bordwell & Thompson, 2001).
- Arthouse and mainstream movies differ in the audience they aim for (e.g. Bagella & Bechetti, 1999; Baumann 2002).
- The available production and/or marketing budget (e.g. Geer, 1998). Mainstream movies have higher production and marketing budgets than arthouse movies.
- The participation of movie stars or the occurrence of special effects (e.g. Geer 1998). In mainstream movies, more movie stars are represented than in arthouse movies and the occurrence of special effects is more absent in arthouse movies compared to mainstream movies.

- The share of screens (e.g. Reinstein & Snyder (2005). Mainstream movies are shown in more theatres and on more screens than arthouse movies.

The first characteristic deals with the content, genre or narrative structure of the movie. As Bordwell (1979) states it: mainstream films use a clear narrative form to organize the film in a series of “...causally related events taking place in space and time,” (p.58) with every scene driving towards a goal. The plot for mainstream movies is driven by a well-defined protagonist, fleshed out with clear characters, and strengthened with “...question-and-answer logic, problem-solving routines, (and) deadline plot structures” (p.58). The film is then tied together with fast pacing, musical soundtracks to cue the appropriate audience emotions, and tight, seamless editing. Mainstream films tend to use a small palette of familiar, generic images, plots, verbal expressions, and archetypal “stock” characters. In contrast, Bordwell states that “...the art cinema motivates its narrative by two principles: realism and authorial expressivity” (p.59). Art films deviate from the mainstream, “classical” norms of filmmaking in that they typically deal with more episodic narrative structures with a “...loosening of the chain of cause and effect” (p.59). As well, art films often deal with an inner drama that takes place in a character's psyche, such as psychological issues dealing with individual identity, transgressive sexual or social issues, moral dilemmas, or personal crises. To explain the difference between arthouse and mainstream movies concerning the audience they aim for, a distinction can be made between ‘commercial’ and ‘artistic’ qualities. Commercial qualities can be understood as trying to capture the attention of the mass: as many people as possible must like the movie, so that the profits can be maximized. Opposed to that, arthouse films are not meant for the mass, but the creators of these films are trying to reach a specific public. As a consequence of that, these films are often low-budget because less profits need be made to compensate for the budget. Another consequence is that arthouse films have different content, genre or narrative structure than mainstream movies.

The other three characteristics are more of a practical nature: In contrast to arthouse films, mainstream movies have larger production and marketing budgets, as a result of that the presence of well known actors and special effects can be realized, and they are shown in more theatres and on more screens.

The fact that arthouse films are aiming at just a specific audience, has caused researchers to find out whether this audience has certain characteristics. Austin (1984) has done such a research, and his major findings were:

- they are highly educated;
- they are more likely than other film audience samples to report movie-going as their favorite leisure activity;
- they are frequent movie-goers;
- they perceive art film theatre as an unique alternative to commercial cinemas;
- a majority planned their last attendance at the art theatre at least one week in advance;
- while the typical attendance unit was the couple, 30% attended alone the last time they went;
- they are interested in learning about the films they see;
- they express only a moderate preference for American movies over foreign films.

The scope of Austin's research was limited: besides the fact it is dated, only the audience of one art film theatre was investigated. Nevertheless it can be stated that an art film audience has specific characteristics. This study is trying to extend on these characteristics, by examining whether an arthouse audience can be characterized by certain personality traits, in a similar manner as is done in the researches of personality and movie genre preference. According to Bordwell (1979), arthouse films can be seen as a genre themselves. Stam (2000) extends on this, stating that a film is considered an art film based on its artistic status, in the same way as films can be categorized on their budget (blockbusters or B-movies), or star performance.

Research on personality characteristics and movie genre preferences

Research has been done to investigate the relationship between personality characteristics and movie genre preferences. In 1992, Weaver, Brosius and Mundorf conducted such a research. The personality characteristics used were neuroticism, extraversion and psychoticism, according to the Eysenck Personality Questionnaire (EPQ, Eysenck & Eysenck, 1975).

In this research, also a cultural difference was taken into account: Both American and German respondents participated in this study. The respondents had to read 40 different fictional movie summaries and had to rate them from '1' (not at all) to '10' (very much) whether they would like to see the movie. Using factor analysis the underlying themes in the summaries were revealed: tragedy, non-conformist drama, horror, and sexual-comedy. The results show that the respondents scoring high on extraversion have a preference for the sexual comedy genre, more than respondents who score high or medium on the extraversion scale. Between neuroticism and any movie genre no significant association was found.

Concerning psychoticism, there was a significant result between the horror genre and people scoring high on this scale. There was also a cultural difference: people scoring high on psychoticism in the American sample had a greater preference for the sexual-comedy than their German counterparts who scores high on psychoticism.

A similar, more recent research is conducted by Ohelo and Rouse (2005): 'Personality and the enjoyment of film', in which they do not use the EPQ scale but the Big Five (McCrae, 2005): the difference between these two scales is that there are five personality characteristics which are considered: Neuroticism, Extraversion, Openness (to experience), Altruism and Conscientiousness. Costa and McCrae (1992) believed that Psychoticism should be split up: the traits Altruism and Conscientiousness are the result. Another difference compared to the research done by Weaver, Brosius and Mundorf is that they used non-fictional, fairly recently made (between 1999 and 2003) movies. The Survey of Movie Preferences (SMP) was specially developed for this study: the respondents had to indicate whether they saw the movies or not and if yes whether they liked them or not. Based on how much a respondent reported how much liking or disliking specific movies on the SMP, he or she was given a score on each of the ten scales: like G (all ages admitted), like PG (parental guidance suggested), like PG-13 (Some material may be inappropriate for under the age of 13), like R (under 17 requires accompanying parent or adult guardian), like low sex, like high sex, like low violence, like high violence, like low profanity and like high profanity. They came to the following results: Openness was positively related to low sex and high violence, Altruism was positively related with PG and G-rated films and low violence and low profanity, Extraversion

was positively related with R-rated films, high profanity and high violence, Neuroticism was negatively related with R-rated films and high violence.

Ohelo and Rouse (2005) also conducted a factor analysis to find out the major dimensions of the preferences of the respondents: the 50 films could be divided in four different genres. These are family friendly (e.g. Toy Story 2, Finding Nemo), symbolic action (e.g. The Matrix, Gladiator), non-symbolic action (e.g. Jurassic Park III, The Mummy) and comedy-surprise (e.g. Big Daddy, Bruce Almighty). The results were that Altruism was positively related with a preference for comedy-surprise and family-friendly, and Neuroticism, Openness and Extraversion were positively related to a preference for symbolic action.

These studies show that certain personality characteristics are related to certain movie genres. Austin (1984) has shown that an arthouse audience has specific characteristics in which they differ from other movie audiences. To extend on these characteristics, these results together may imply that there is a relationship between personality and a preference for either arthouse or mainstream movies.

Research question

Because of the lack of research on personality and the preference for either arthouse films or mainstream movies, the following research question was formulated:

Is there a relationship between personality characteristics and either a preference for arthouse films or a preference for mainstream movies?

To examine this research question a survey was conducted, which will be explained in the method section.

Method

Subjects

One hundred subjects participated in this study. Fifty-two of them were male, forty-seven female and one participant didn't reveal his or her gender. The ages of the participants were between 18 and 28 years, with a mean of 22.38 years. Eighty-three of the participants were following a study at University level, thirteen of them did technical and vocational training, and on four of them this data was missing. One participant was omitted from the research, because of too many missing values, with the result of ninety-nine subjects.

Instruments

In this study, a questionnaire was used to measure the personality characteristics. The first part of the questionnaire (see appendix for the complete questionnaire) was a personality test: the NEO-FFI, which is a smaller version of the NEO-PI-R, containing sixty items ($\alpha = 0,66$). All items had to be rated from 1 (does not apply to me at all) to 5 (applies to me completely). For every personality trait twelve items were in the test; total scores were obtained by rescaling and adding the scores of these twelve items. In case of missing values, the mean score of the items belonging to the same personality trait was used. In this test, five personality characteristics are measured: neuroticism ($\alpha = 0,89$), extraversion ($\alpha = 0,81$), openness (to experience) ($\alpha = 0,70$), altruism ($\alpha = 0,71$) and conscientiousness ($\alpha = 0,85$). Reliability of the scales is at an appropriate level.

The next part of the questionnaire consisted of nine statements about preferences for either arthouse or mainstream movies. Statements were derived from the literature as characteristics of either arthouse or mainstream movies. In the following table, these statements and their sources, as described in the introduction, are shown:

Table 1

Nine statements about either arthouse or mainstream movie preference, and their sources

Statement	Source
I prefer movies with special effects above movies which don't have special effects	The participation of movie stars or the occurrence of special effects (e.g. Geer 1998)
I prefer movies with actors which I like above movies with actors I don't know	The participation of movie stars or the occurrence of special effects (e.g. Geer 1998)
I prefer theatres which show movies which are frequently advertised in the media above movies which are unknown	the available production and/or marketing budget (e.g. Geer, 1998)
Knowing that a movie had a big budget to spend, is a good reason for me to see the movie	the available production and/or marketing budget (e.g. Geer, 1998)

When I'm going to the cinema, I find it important that the movie is shown on a large screen	the available production and/or marketing budget (e.g. Geer, 1998)
Before I'm going to watch a movie, I like to read a review to learn more about it	Based on the conclusion of the article of Gemser, van Oostrum and Leenders (2006): the number and size of film reviews in Dutch newspapers directly influence the behavior of the art-movie-going public in their film choice. The number and size of film reviews of mainstream movies, on the other hand, only predict movie performance. Also based on the finding of Austin (1984): they (the arthouse public) are interested in learning about the films they see
I don't like thinking too much to understand the movie	In arthouse films, the principle of cause and effect is not so obvious as in mainstream films (Bordwell, 1979)
I don't find it important whether a movie is realistic or not	The narrative structure of arthouse films is motivated by realism (Bordwell, 1979)
I prefer mainstream films above alternative films	This question was added to measure the movie preference directly.

Just like the NEO-FFI, these statements had to be rated on a Likert-scale with five options with the extremes 'applies to me completely' and 'does not apply to me at all'. These scores were rescaled and added and these scores were labeled as '*arthouse preference statements score*': the higher the score, the higher the preference for arthouse films. A reliability analysis showed α was 0.50, but after deleting two questions ("I don't find it important whether a movie is realistic or not", and "before I'm going to watch a movie, I like to read a review to learn more about it"), α was heightened to 0,62. Also, with this scale, mean scores were used to solve the missing values.

The last part of the questionnaire consists of fourteen fictional movie summaries, based on the method used by Weaver, Brosius & Mundorf (1992). They can be divided into two groups of seven movies each: one group of arthouse film summaries and the other seven of mainstream movie summaries. They also can be divided in seven groups of two: each two movies have the same subject. One of the two is of the arthouse type, the other one of the mainstream type. The choice for seven groups of two with the same subjects is made to strengthen the difference between the arthouse and mainstream element in the summaries. The difference

between arthouse and mainstream is based on the fact that art films often deal about inner drama in the character’s psyche as opposed to mainstream movies. This distinction is clarified by the following example of two summaries that were used in the study on the subject “police”.

Table 2

An example of two summaries with the same subject: one arthouse summary and a mainstream summary

Arthouse	Mainstream
Because an assassination has been committed the police starts an investigation. Later, it turns out the son of the cop who leads the investigation is the killer. For the cop this is a serious issue: is he a policeman or father in the first place?	A cop is haunting a bunch of criminals, but his boss decides to terminate the assignment. However, risking a possible resignation the cop decides to pursue the haunting.

In all seven arthouse summaries a character with inner drama is described, as opposed to the mainstream summaries.

All summaries count between 32 and 67 words, and the summaries had no titles. The subjects had to rate these summaries with a grade from 1 (not at all) to 10 (absolutely) whether they liked the summaries of the movies or not. Subsequently, the scores given to the mainstream summaries were rescaled (1=10, 2= 9 etc.). Then, the rates were added and the means were calculated, resulting in the dependent variable ‘*arthouse preference summaries score*’.

Procedure

The participants had to fill out the questionnaires individually, which took them approximately twenty minutes. Filling out took place either at home or during study hours at the University. Ten different types of questionnaires existed; in each version there was a random order of the movie summaries to eliminate sequence effects.

Results

Personality and arthouse preference statements score

To find out whether personality and the scores of the items on arthouse preference statements score were related, a correlation analysis has been conducted. These correlations are shown in the table below.

Table 3

Correlations between the personality traits and arthouse preference statements score

Personality traits	Arthouse movie preference	Significance (p) n=99
Neuroticism	11	91
Extraversion	-12	22
Openness	46	0
Altruism	0	0,97
Conscientiousness	-15	15

As can be seen, the correlation between openness and score on the items on movie preference is significant: the higher one scores on openness, the higher the preference for arthouse films is.

Subsequently, a regression analysis has been conducted to find out whether personality predicts the scores on the items on arthouse preference statements score. The results are shown in the table below:

Table 4

A regression analysis between the personality traits and arthouse preference statements score

Variable	B	SE B	β	Sig.
Neuroticism	1	5	2	83
Extraversion	-5	7	-8	46
Openness	33	7	46	0
Altruism	-5	7	-7	49
Conscientiousness	-6	6	-11	27

The analysis shows that arthouse preference statements score is predicted by the personality trait openness. The total explained variance (R^2) is 23,7%.

When looking to the lowest and highest quartile instead of the whole group of arthouse preference statements score, the next results are obtained:

Table 5

A regression analysis between the personality traits and the scores of the lowest and the highest quartile of arthouse preference statements score (n=53)

Variable	B	SE B	β	Sig.
Neuroticism	-1	2	-10	41
Extraversion	-3	2	-15	28
Openness	11	2	63	0
Altruism	1	2	5	65
Conscientiousness	1	2	6	63

Also in this case, arthouse preference statements score is predicted by the personality trait openness. The total explained variance (R^2) is 42,1%.

Personality and arthouse preference summaries score

The correlation between the mean scores on arthouse and the mean scores on mainstream was significant ($r = 0.447$, $p = 0.00$): this means these scores were not independent of each other. Because of this, it is not meaningful to test the dependent variable on personality.

Nevertheless, additional analyses were carried out to find out if either type of summaries (arthouse or mainstream) is predicted by certain personality traits:

Table 6

A regression analysis between the personality traits and the ratings of the arthouse summaries

Variable	B	SE B	β	Sig.
Neuroticism	0	2	0	99
Extraversion	-3	2	-15	19
Openness	1	2	5	65
Altruism	6	2	26	1
Conscientiousness	1	2	6	59

As can be seen, the ratings of the arthouse summaries are predicted by the personality trait altruism. The total explained variance (R^2) is 8,7%.

Table 7:

A regression analysis between the personality traits and the ratings of the mainstream summaries

Variable	B	SE B	β	Sig.
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Neuroticism	-3	2	-22	4
Extraversion	1	2	3	81
Openness	-6	2	-29	0
Altruism	1	2	3	78
Conscientiousness	-2	2	-11	30

The analysis shows that the ratings of the mainstream summaries are predicted by the personality traits neuroticism and openness. The total explained variance (R^2) is 12.1%.

Discussion

The research question of this study was whether there is a relationship between personality traits and a preference for either arthouse or mainstream movies.

To examine this, five personality traits were assessed. In addition, statements about movies were used to measure “arthouse preference statements score” and summaries of fictional movies were used to measure “arthouse preference summaries score”. This was done by a survey.

Concerning the arthouse preference statements score, the results have shown that openness for experience is the only personality trait which predicts the preference for arthouse movies above mainstream movies. Neuroticism, extraversion, altruism and conscientiousness didn't predict a preference for either of the movie types.

Common sense can be used to say something about openness predicting the preference for arthouse movies.. The arthouse movie is meant for a small public, is less promoted and often more 'vague and 'plain' than the average mainstream movie. People who score high on openness – the individual's willingness to explore, consider, and tolerate new and unfamiliar experiences, ideas and feelings (Costa & McCrae, 1992) – might be more willing to find out about arthouse movies, compared to people who score low on openness.

This explanation is however based on common sense and because of the lack of research conducted on this topic it is very hard to scientifically explain the emergence of this significant result, as well as the finding that the other personality traits didn't have predictive value for a preference for arthouse movies based on the arthouse preference statements score.

Examining whether a certain personality trait predicts arthouse or mainstream preference concerning the arthouse preference summaries score, did not take place because either type of summaries didn't really distinguish between arthouse and mainstream.

Additional analyses have been conducted to find out if there were any differences between either type of summaries on personality: it turned out that the personality trait altruism predicted the ratings given to the arthouse summaries, and that the personality traits neuroticism and openness predicted the ratings given to the mainstream summaries. These predictions of neuroticism and openness were negative: the lower one scored on neuroticism and openness, the higher one rated the mainstream movies. Concerning openness, it is possible to connect this finding given above about the predictive value of openness on preference for arthouse movies: the higher one scores on openness, the higher the preference for arthouse movies is and the lower one scores on openness, the higher the preference for mainstream movies.

However, these significant results are hard to explain because it is not clear what the two types of summaries exactly measured; on top of that, the research on this topic is to ample. The reason that the movie summaries didn't distinguish between arthouse and mainstream can be due to the fact that arthouse films often deal about inner dramas in the psyche of the characters - as opposed to mainstream movies – and that this difference doesn't cover the complete difference between arthouse films and mainstream movies. Using a summary as a tool for making a difference between arthouse and mainstream might not be the best way to do this, because the use of words are not able to fully bring the difference between arthouse and mainstream into the picture.

In future research, it is possible that showing the participants scenes from existing movies (arthouse and mainstream) is a better alternative than presenting the summaries, which can lead to more desirable results. In this way, the characteristics of arthouse films public might be understood better than it is now.

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Appendix

NEO-FYI

ALGEMENE KENMERKEN VRAGENLIJST

Naam: M/V: Leeftijd: Datum:

Hier onder staan een aantal zinnen en uitspraken. Lees elke zin zorgvuldig. Kruis aan welke uitspraak jouw mening het beste weergeeft. Sla geen zinnen over.

Kruis 1 aan als je het absoluut niet eens bent met de uitspraak of de uitspraak absoluut niet waar vindt.

Kruis 2 aan als je het niet eens bent met de uitspraak of die grotendeels niet waar vindt.

Kruis 3 aan als je neutraal bent, niet kunt beslissen of de uitspraak even waar als niet waar vindt.

Kruis 4 aan als je het eens bent met de uitspraak of als je de uitspraak grotendeels waar vindt.

Kruis 5 aan als je het absoluut eens bent met de uitspraak of als je de uitspraak absoluut waar vindt.

Voorbeeld: Als je het bijvoorbeeld absoluut niet eens bent met de zin of uitspraak: "Ik zou wel een miljoen willen winnen", dan kruis je het antwoord als volgt aan:

Absoluut niet eens	Niet eens	Neutraal	Mee eens	Absoluut eens
<input checked="" type="checkbox"/>	2	3	4	5

Kruis niet meer dan één antwoord aan. Beantwoord alle uitspraken. Als je je antwoord wilt veranderen, maak dan het hele cijfer zwart en kruis een nieuw cijfer aan.

- | | | | | | |
|--|---|---|---|---|---|
| 1. Ik ben geen tobber. | 1 | 2 | 3 | 4 | 5 |
| 2. Ik houd er van veel mensen om me heen te hebben. | 1 | 2 | 3 | 4 | 5 |
| 3. Ik houd er niet van mijn tijd te verdoen met dagdromen. | 1 | 2 | 3 | 4 | 5 |
| 4. Ik probeer hoffelijk te zijn tegen iedereen die ik ontmoet. | 1 | 2 | 3 | 4 | 5 |
| 5. Ik houd mijn spullen netjes en schoon. | 1 | 2 | 3 | 4 | 5 |
| 6. Ik voel me vaak de mindere van anderen. | 1 | 2 | 3 | 4 | 5 |
| 7. Ik lach gemakkelijk. | 1 | 2 | 3 | 4 | 5 |
| 8. Als ik eenmaal de goede manier om iets te doen gevonden heb, dan blijf ik daar bij. | 1 | 2 | 3 | 4 | 5 |
| 9. Ik verzeil vaak in meningsverschillen met mijn familie en collega's. | 1 | 2 | 3 | 4 | 5 |
| 10. Ik kan mijzelf vrij goed oppeppen om dingen op tijd af te krijgen. | 1 | 2 | 3 | 4 | 5 |
| 11. Wanneer ik onder grote spanning sta, heb ik soms het gevoel dat ik er onder door ga. | 1 | 2 | 3 | 4 | 5 |
| 12. Ik zie mezelf niet echt als een vrolijk en opgewekt persoon. | 1 | 2 | 3 | 4 | 5 |
| 13. Ik ben geïntrigeerd door de patronen die ik vind in de kunst en de natuur. | 1 | 2 | 3 | 4 | 5 |
| 14. Sommige mensen vinden mij zelfzuchtig en egoïstisch. | 1 | 2 | 3 | 4 | 5 |
| 15. Ik ben niet erg systematisch. | 1 | 2 | 3 | 4 | 5 |
| 16. Ik voel me zelden eenzaam of triest. | 1 | 2 | 3 | 4 | 5 |
| 17. Ik vind het echt leuk om met mensen te praten. | 1 | 2 | 3 | 4 | 5 |
| 18. Ik vind dat leerlingen alleen maar in verwarring worden gebracht door ze te laten luisteren naar sprekers met afwijkende ideeën. | 1 | 2 | 3 | 4 | 5 |
| 19. Ik werk liever met anderen samen dan met ze te wedijveren. | 1 | 2 | 3 | 4 | 5 |
| 20. Ik probeer alle aan mij opgedragen taken gewetensvol uit te voeren. | 1 | 2 | 3 | 4 | 5 |

	Absoluut niet eens	Niet eens	Neutraal	Mee eens	Absoluut eens
	1	2	3	4	5
21. Ik voel me vaak gespannen en zenuwachtig.				1 2 3	4 5
22. Ik ben graag daar waar wat te beleven valt.				1 2 3	4 5
23. Poëzie doet mij weinig tot niets.				1 2 3	4 5
24. Ik ben vaak cynisch en sceptisch over de bedoelingen van anderen.				1 2 3	4 5
25. Ik heb duidelijke doelen voor ogen en werk daar op een systematische manier naar toe.				1 2 3	4 5
26. Soms voel ik me volkomen waardeloos.				1 2 3	4 5
27. Ik geef er meestal de voorkeur aan om dingen alleen te doen.				1 2 3	4 5
28. Ik probeer vaak nieuwe en buitenlandse gerechten.				1 2 3	4 5
29. Ik denk dat de meeste mensen je zullen gebruiken als je ze de kans geeft.				1 2 3	4 5
30. Ik verknoei veel tijd voordat ik echt aan het werk ga.				1 2 3	4 5
31. Ik voel me zelden angstig of zorgelijk.				1 2 3	4 5
32. Ik voel me vaak alsof ik barst van energie.				1 2 3	4 5
33. Ik merk zelden de stemmingen of gevoelens op, die verschillende omgevingen oproepen.				1 2 3	4 5
34. De meeste mensen die ik ken, mogen mij graag.				1 2 3	4 5
35. Ik werk hard om mijn doelen te bereiken.				1 2 3	4 5
36. Ik word vaak kwaad om de manier waarop mensen me behandelen.				1 2 3	4 5
37. Ik ben een vrolijk en levendig iemand.				1 2 3	4 5
38. Ik vind dat we beslissingen in morele zaken van onze religieuze leiders mogen verwachten.				1 2 3	4 5
39. Sommige mensen vinden mij koel en berekenend.				1 2 3	4 5
40. Als ik iets beloof, kan men er op rekenen dat ik die belofte ook nakom.				1 2 3	4 5
41. Wanneer dingen mis gaan, raak ik maar al te vaak ontmoedigd en heb ik zin om het op te geven.				1 2 3	4 5
42. Ik ben geen vrolijke optimist.				1 2 3	4 5
43. Wanneer ik een gedicht lees of naar een kunstwerk kijk, voel ik soms een koude rilling of een golf van opwindning.				1 2 3	4 5
44. Ik ben zakelijk en onsentimenteel in mijn opvattingen.				1 2 3	4 5
45. Soms ben ik niet zo betrouwbaar als ik zou moeten zijn.				1 2 3	4 5
46. Ik ben zelden verdrietig of depressief.				1 2 3	4 5
47. Ik heb een jachtig leven.				1 2 3	4 5

	Absoluut niet eens	Niet eens	Neutraal	Mee eens	Absoluut eens	
	1	2	3	4	5	
48. Ik ben niet erg geïnteresseerd in het speculeren over het wezen van het universum of van de mens.				1	2	3 4 5
49. Over het algemeen probeer ik attent en zorgzaam te zijn.				1	2	3 4 5
50. Ik ben een productief mens die een kius altijd voor elkaar krijgt.				1	2	3 4 5
51. Ik voel me vaak hulpeloos en wil dan graag dat iemand anders mijn problemen oplost.				1	2	3 4 5
52. Ik ben een heel actief persoon.				1	2	3 4 5
53. Ik heb een breed scala aan intellectuele interesses.				1	2	3 4 5
54. Als ik mensen niet mag, laat ik dat ook merken.				1	2	3 4 5
55. Het lijkt mij maar niet te lukken om de dingen goed op orde te hebben.				1	2	3 4 5
56. Soms schaam ik me zo dat ik wel door de grond wil zakken.				1	2	3 4 5
57. Ik ga liever mijn eigen gang dan dat ik leiding geef aan anderen.				1	2	3 4 5
58. Ik heb vaak plezier in het spelen met theorieën of abstracte ideeën.				1	2	3 4 5
59. Als het nodig is, ben ik bereik om mensen te manipuleren om te krijgen wat ik wil.				1	2	3 4 5
60. Ik streef er naar uit te blinken in alles wat ik doe.				1	2	3 4 5

Opleidingsniveau:

Opleiding:

Geslacht:

Leeftijd:

General Questions

Geef aan in hoeverre de volgende items betrekking hebben op jou.

- Mijn voorkeur gaat uit naar films met spectaculaire special effects boven films die dit niet hebben.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Mijn voorkeur gaat uit naar films met acteurs of actrices waarvan ik weet dat ik ze goed vind boven films met acteurs of actrices die ik niet ken.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Ik ga liever naar een bioscoop waar ze films draaien die veelvuldig in de media worden aangekondigd dan naar een bioscoop waar geen bekende films worden gedraaid.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Voordat ik een bepaalde film ga kijken, laat ik mij graag informeren door een recensie zodat ik beter weet of de film mij zal bevallen.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Als ik weet dat de film die ik op het oog heb een groot budget te besteden had, is dat voor mij des te meer een reden om er heen te gaan.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Ik vind het niet belangrijk of een film realistisch is.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Mainstream films genieten bij mij de voorkeur boven de wat alternatievere films.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Als ik naar de bioscoop ga, vind ik het een pre dat de film op een zo groot mogelijk scherm wordt vertoond.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

- Als ik een film zie moet ik er niet te veel over na te hoeven denken om het goed te kunnen volgen.

Helemaal van toepassing Redelijk van toepassing Neutraal Niet echt van toepassing Helemaal niet van toepassing

Summaries

Beoordeel de volgende samenvattingen met een cijfer van 1 tot 10.

In de ruimte zijn signalen opgevangen van buitenaards leven. Het blijken hoogontwikkelde wezens te zijn, die op wetenschappelijk gebied veel verder zijn dan de mens. De mensen die van het bestaan van deze wezens op de hoogte zijn, raken verdeeld: zijn de wezens goedaardig of kwaad van bedoeling?

Rapportcijfer:

Een groepje leerlingen heeft zich ernstig misdragen op school en moet gedurende een aantal weken elke dag twee uur nablijven. De jongeren pikken dit echter niet en ze proberen elke keer tijdens het nablijven degene die hun in de gaten moet houden het leven zo zuur mogelijk te maken. De begeleider neemt daarop wraak tegen de jongeren en probeert hen met gelijke munt terug te betalen.

Rapportcijfer:

In de Tweede Wereldoorlog heeft een Amerikaanse patrouille de opdracht gekregen om het front vooruit te gaan en de Japanse stelling te bespioneren. Hierbij doen ze een grote ontdekking, namelijk dat de Japanners met meer dan twee keer zoveel mankracht zijn dan de Amerikanen. Het Amerikaanse leger besluit daarop bommenwerpers in te zetten en een grote veldslag is het gevolg.

Rapportcijfer:

James heeft al jaren een vriendin waar hij veel van houdt. Of niet? Hij denkt van wel maar hij mist de spanning zoals die in het begin van hun relatie wel was. Hij heeft steeds meer moeite met het negeren van ander vrouwelijk schoon. Wat is voor James het meest belangrijkst: een stabiel, rustig leven of een leven vol spanning en avontuur?

Rapportcijfer

Een groep criminelen besluit een bank te overvallen. Eenmaal in de bank aangekomen verloopt niet alles zoals gewenst. Als de politie zich ermee gaat bemoeien is een hoop bloedvergieten het gevolg...

Rapportcijfer:

Joey en zijn vrienden houden in de vakantie een wedstrijd: wie kan er met zoveel mogelijk vrouwen naar bed? Ze halen alles uit de kast om de wedstrijd te winnen, maar alles loopt niet helemaal zoals de bedoeling is....

Rapportcijfer:

Een vader pusht zijn dochter om een prof Tenniscarrière te bereiken, en alles moet hiervoor wijken. Als ze in de puberteit terechtkomt, weet ze helemaal niet of ze het leven van topsporter wil leiden, tot grote woede van haar vader.

Rapportcijfer:

Een leger aliens komt de aarde aanvallen. De mensheid dreigt ten onder te gaan, maar een man kan nog steeds het tij doen keren. Zal hij hierin weten te slagen of heeft de mensheid haar Apocalyps bereikt?

Rapportcijfer:

Een politieagent jaagt op een groep criminelen. De hoofdcommissaris zet de opdracht echter stop. De agent trekt zich hier niets van aan en gaat ondanks gevaar voor ontslag op eigen houtje door met het jagen op de criminelen.

Rapportcijfer:

Sarah, een vrouw van 24 heeft een grootvader die veel verschrikkingen in de Tweede Wereldoorlog heeft meegemaakt. Hij koestert nog altijd veel wrok tegen Duitsland. Sarah probeert zijn visie op een positieve manier te beïnvloeden en wil hem duidelijk maken dat Duitsers geen slechte mensen zijn.

Rapportcijfer:

Een jongen is door zijn hoge schulden ten einde raad, omdat hij geen geld heeft om ze af te betalen. Daarom besluit hij een tankstation te overvallen. Tijdens deze daad krijgt hij spijt.

Rapportcijfer:

Arthur wordt gepest op school door zijn klas, omdat hij altijd goede cijfers haalt en eruit ziet als een nerd. Zijn vader pusht zijn intellectuele vermogens enorm, maar onderwaardeert zijn sociale leven. Zijn grootste pester heeft thuis ook problemen met zijn vader, die losse handjes heeft. Het blijkt dat de pester net zo onzeker is als het slachtoffer, ondanks het grote verschil in gedrag.

Rapportcijfer:

Deze eerst zo toonaangevende voetbalclub kwijnt steeds verder weg van de top. Er dreigt zelfs een faillissement door de slechte prestaties en de interne politieke spelletjes, tot verdriet van hun vele fans en spelers. Zullen ze er weer boven op komen of is het einde nabij?

Rapportcijfer:

Omdat er een moord is gepleegd stelt de politie een onderzoek in. Later blijkt dat de moordenaar de zoon is van de agent die het onderzoek leidt. Voor de politieman is dit een ernstige kwestie: is hij in de eerste plaats politie of vader?

Rapportcijfer: