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## Effect of Personality Traits on the Effect of Movie Genres on Mood

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### ABSTRACT

*The current study aims to analyse the effect of personality traits on the impact that different genres of movies have on an individual. The two genres being considered for this purpose are comedy and horror. The personality traits, as defined by Five-factor Model, will be measured using the Ten-Item Personality Inventory (TIPI), and the Profile of Mood States (POMS) will be used to measure the change in mood states caused by the video intervention (short film). The hypothesis for the current research states that individuals low on Emotional Stability and high on openness to experience are likely to have a more alleviated mood on watching the short film of horror genre; and individuals higher on extraversion and lower on neuroticism are likely to find the comedy short film to be more uplifting for their mood as compared to those with lower extraversion and higher neuroticism.*

**Keywords:** Genre, Mood-States, Personality Traits, Preferences, Media

## 1 INTRODUCTION

### 1.1 Background

An individual's preferences in almost all spheres of life are largely affected by their personality. The most suitable way to understand personality is by studying the traits that form a person's personality. Personality traits are qualities possessed by a person that directly influence their behaviour and are relatively stable over time. They are scientifically explained in two broad manners by psychologists. Some psychologists believe that these traits are internal properties of a person that cause their behaviour; while others see them as a descriptive summaries of the person's relatively permanent aspects of behaviour.

Film genres are one of the many things that are believed to reflect these preferences driven by personality traits. The Merriam-Webster Dictionary defines the word genre as "a category of artistic, musical, or literary composition characterised by a particular style, form, or content". Viewers often have different psychological experiences caused by the same genre, or even the exact same content. On one hand there are people who love watching thrillers and crime films, whereas others have nightmares and lose sleep on consuming such violent content.

Psychological experiences are traditionally divided into three main domains, namely, affect, cognition and motivation. Among these, affect is the most popularly studied domain. It consists of three components – moods, emotions and subjective arousal. Moods and emotions are often difficult to distinguish; one fundamental difference between the two is that unlike emotions, moods persist even when the specific triggers are no longer present. However, mood is still relatively transient. It is defined by Deese (1964) as "the dominant hedonic tone of the moment". For the purpose of this study, mood will be studied to understand the impact of different genres on the participants.

### 1.2 Need for the Study

A clearer understanding of the impact of personality traits on media preferences and thus a better recognition of the impact it has on a person's psychological health could be used to anticipate these responses and use them to the benefit of the individual. Specific film genres can be used as therapeutic tools to alleviate moods and give a positive psychological experience to the individual.

## 2 REVIEW OF LITERATURE

### 2.1 Empirical Data:

- Coltan Scrivner et. al (2021) *Pandemic practice: Horror fans and morbidly curious individuals are more psychologically resilient during the COVID-19 pandemic*

This research paper studied the psychological resilience of horror fans, during the COVID-19 pandemic. Higher resilience of horror fans during the pandemic confirmed their hypothesis. They reported to be more prepared by the virtue of the social upheavals featured in the horror films. Horror films also condition an individual to engaging fear in a safe setting. Hence, it helps to regulate emotions more efficiently in times of psychological distress, thus reducing their impacts.

- Fatih Yiğman et. al. (2021) *Psychological Determinants of Entertainment Preferences: From Perspective of Schema Theory*  
The aim of this study is to evaluate the relationship between music and movie preferences and early maladaptive schemas. The families that have dominant Domain and Rejection domain were emotionally deprived and socially isolated and preferred adventure movies, hip-hop music and rap music. The domain of Impaired Limits schemas, that portray insufficient self-control schemas and entitlement, was negatively correlated with folk music and positively correlated with jazz music.

- IMDb, 2021 *Genres*

Film genre is a category of motion pictures that groups films with similar narrative elements like story, plot, character and setting. However, the definition of each genre is till ambiguous, and only certain guidelines can be used to categories films into different genres.

When the characters of the film participate in some form of humorous or comic experiences for a large part of the film, it can be categorised as comedy. One example of comedy films is 'Bridesmaids'. Horror is a genre that comprises of scenes of the characters going through a terrifying or repugnant narrative. Some example of this genre include 'The Shining' and 'A Quiet Place'.

i. Irem Sultan, Arshad Ali, Ifra Iftikh, (2021)

- *Effects of Horror Movies on Psychological Health of Youth*

The current study aims to study the relationship between mental health and psychological issues like phobias, behavioural issues, nightmares, sleep disturbances etc. and media preferences of teenagers. Researchers found that majority of the teenagers surveyed preferred watching horror and action movies on the internet for their entertainment, thus having negative effects on their cognitive and social-behavioural aspects.

ii. Anthony Palomba (2020)

- *Consumer Personality and Lifestyles at the Box Office and Beyond: How Demographics, Lifestyles and Personalities Predict Movie Consumption*

The basis of this research paper is that media preferences of consumers are defined by their personalities and lifestyles. Thus by helping marketers in understanding personality traits and the behaviours attached to them, psychographics can provide a better analysis for market segmentation. Marketers can understand the routinized behaviours of consumers and thus strengthen their marketing strategies.

iii. Pavel S Blagov et. al. (2019)

- *Maladaptive Personality and Psychopathy Dimensions as Predictors of Music and Movie Preferences in US Adults*

This research paper links the modern understanding of maladaptive personality and psychopathy dimensions to music and movie preferences. Sadism, aggressiveness, sensation seeking and psychoticism were found to be have a correlation with media that was popularly seen as objectionable. These groups of people had a specific deliberation for violent and horror genres. In terms of music preferences, a liking for intense music has found to be correspond with low levels of conscientiousness, emotional stability and extraversion.

iv. Shauna M. Bowes et. al (2018)

- *Psychopathy and entertainment preferences: Clarifying the role of abnormal and normal personality in music and movie interests*

Differences in individual preferences of sources of entertainment help in understanding what kind of stimuli each individual seeks from their environment thus helping in establishing a relation between personality and preferences. This study specifically studies the strength and exclusivity of relations between psychopathic dimensions and entertainment preferences. The results suggested that the specificity of these relations to psychopathy were extremely weak; psychopathy as a construct, in this context, was not discriminant from broader personality. However, the fact that personality and environment together drive everyday choices and interests of an individual was confirmed.

v. Md. Saddam Hossain Mukta et. al. (2017)

- *Predicting Movie Genre Preferences from Personality and Values of Social Media Users*

This paper combines the user tweets from Twitter and user movie ratings from IMDb to formulate a system that can predict movie genre preferences by using psycholinguistic attributes and derive personality and values of the individual from them. The paper successfully demonstrates the personality traits and value dimensions that help in predicting the type of movie genre preferred by using specific classification techniques in the process.

vi. Kostas A. Fanti et. al (2015)

- *Facial reactions to violent and comedy films: Association with callous-unemotional traits and impulsive aggression*

The main aim of the study is to analyse how individual differences like traits relate to different emotional facial reactions produced as a response to violent movies and comedy movies. With the use of FaceReader and facial EMG it was found that individuals high in callous-unemotional traits were less likely to produce facial expressions in response to sad or violent situations. These individuals' responses to comedy and violent films, as measured by facial EMG, were not significantly different.

vii. Lei Zhang, Hope A. Olson (2015)

- *Distilling Abstractions: Genre Redefining Essence versus Context*

Genre is a category of arts of all kinds and modalities. It groups works of similar styles, forms or content together as one genre. However, a proper academic of genre remains unclear.

The genre of a particular artwork depends on factors like plots, themes, settings, situations and characters. This enables consumers of the artwork to form preferences and understand their own taste and dislikes, and creates language to communicate these preferences. Thus, it is crucial for a particular genre to be distinguishable from another, and to reflect consistency within artworks recognised as one particular genre.

viii. Bradley M. Okdie et. al, (2014)

- *Missed Programs (You Can't TiVo This One): Why Psychologists Should Study Media*

This article intends to invite psychologists to study media and media attributes that can have significant contribution in enriching psychological research. "Media psychology is the scientific study of behaviour and cognitive processes involved in selection, use, interpretation, and effects of mediated communication" (Okdie, 2014). Previously found empirical data suggests that consumption of violent media has some relation to producing aggressive thoughts and behaviours in viewers. Psychologists have posited this relation to cognitive processes and arousal states caused by the violent content.

ix. Lucia Fung, (2014)

- *Personality Traits*

The Five-factor Model, given by McCrae and Costa, enlist five high-order personality factors; Extraversion, Agreeableness, Conscientiousness, Neuroticism (emotional Stability) and Openness to Experience. Extraversion refers to level of interaction preferred, sensitivity towards stimulation, capacity for joy and degree of activity level. Agreeableness entails qualities like trusting, helpful, altruistic on the higher end and ruthlessness, vengeful, manipulative on the lower end. Conscientiousness measures degree of organization, control and persistence to goal-oriented behaviours. Neuroticism measures the level of emotional stability of an individual. Openness to Experience refers to the level of appreciation and actively seeking new experiences for personal pleasure.

x. Iván Cantador et. al. (2013)

- *Relating Personality Types with User Preferences in Multiple Entertainment Domains*

This paper is based on the relation between personality types and user preferences, studied in multiple domains like movies, TV shows, music and books. In the movie domain, openness to experience had a strong positive correlation with tragedy, cult and foreign movies. Higher levels conscientiousness corresponded with adventure and science fiction movies. Romance, comedy and drama were linked to higher scores of extraversion, whereas tragedy and animation were linked to high scores of neuroticism. Lastly, agreeableness was linked to a liking for adventure and comedy.

xi. Alexandra Langmeyer et. al. (2012)

- *What Do Music Preferences Reveal About Personality?*

The present study examines the relation between music preferences and personality traits using self-ratings and ratings of music samples. The results suggested that openness to experience was positively correlated to the preference of Reflective & Complex music genres. Extraverted individuals were found to have a higher liking for pop, hip-hop and rap music.

xii. Jeanette Altarriba (2012)

- *Emotion and Mood: Over 120 Years of Contemplation and Exploration in The American Journal of Psychology*

Moods, affect and emotions are known to be influenced by films, videos, music etc. Humour, is another strong influencer of mood. Kline (1907) reported that when an individual feels pleasant emotions, their muscles around the mouth are the first ones to move to emote; e.g., laughter, smile etc. Humour creates a series of such experiences moderated by the unconscious and current conscious equally.

xiii. Gloria G. Colom et. al. (2011)

- *Study of the Effect of Positive Humour as a Variable That Reduces Stress. Relationship Of Humour with Personality and Performance Variables*

The objective of this study was to make positive humour a popularly used strategy for reducing levels of anxiety in participants. Karl et. al. (2007) found that more extraverted the person is, more positive their attitudes towards fun will be. Levels of experiencing fun were positively correlated to extraversion and emotional stability. Many aspects of Positive Psychology perceive a sense of humour as a source of maintaining positive mood, for they conceive it as a capacity to produce the specific reaction of laughter.

xiv. Michael E. Battista (2011)

- *Does Anyone Really Like Horror Movies? Personality and Automatic Affective Reactions to Frightening Films*

Horror films are meant to make you feel scared and frightened; fear is defined to be felt in situations where one is exposed to danger. Even though while watching the horror movie viewers are in the comfort of their homes or theatres, they do feel frightened by the movie. Joanne Cantor et. al believe that this reaction is a result of stimuli generalization. When the horror film presents situations or stimuli that can be fear-provoking in real life, the responses produced are similar to them, but less intense.

Furthermore, Tamborini and Stiff found that there are two broad, and somewhat contradicting reasons to explain deliberation towards horror. The first reason was that when the ending to the movie was happy, the removal of the negative affect subsequently led to a positive affect. The second reason suggested that the arousal caused by the startling visuals of the horror film caused a positive affect, and thus led to enjoyment of the film.

## **2.2 Research Gap**

Previously conducted research in reference to media preferences and personality is mainly aimed towards studying the correlation between personality traits and media preferences. These preferences have been categorised based on their modalities rather than their content. Thus, the influence of genre in this relation remains relatively unexplored. Additionally, in studying the preferences of different kinds of media, specific attention has not been given to change in mood states caused by the media consumed. Considering mood as a construct to analyse the response to different media, can provide a deeper insight as to how each genre impacts the viewer.

## **2.3 Rationale for the study**

Personality drives one's interests, preferences and desires in multiple faces of life. Each personality trait defines a part of our deliberations in terms of preferred interactions, attitudes, opinions etc. This in turn has an impact on how we perceive different stimuli, and how they affect our emotion states. The current study is based on this correlation, and aims to analyse the interrelated impacts of personality traits, genre and mood states.

## **3 METHODOLOGY**

### **3.1 Aim**

The present study aims to analyse how the impact of horror and comedy films on the viewer's mood varies with the personality traits of each individual, and to which personality trait indicates a particular type of impact of the films on the individual's mood.

### **3.2 Objectives**

- To study how people's responses to a particular movie genre depend on their personality traits; specifically in terms of changes in mood.
- In a larger sense, this research can be seen as an effort to integrate different fields of study and widening their scope of application.

### **3.3 Research Questions**

- How do the responses to horror films differ with people with different personalities?
- Do personality traits like that of neuroticism, extraversion, openness to experience have an impact on an individual's preference for horror films?
- How do personality traits effect the impact of comedy films on individuals?

### **3.4 Sample Size**

The sample population for the current study will include 30 adults. These will be randomly assigned to two groups, Comedy and Horror. Hence, each group will have 15 participants.

### **3.5 Tools**

Two kinds of tools will be used for the current research; videos and puzzles. The videos will be the intervention used to study the impact they have on the individual's mood, The puzzles will act as a mood neutraliser, reducing the impact of extraneous stressors and distractions.

**3.5.1 Horror Short Film:** The horror short film used in the study is 'Chaska-The Addiction', by Pocket Films - Indian Short Films. It is short story about a 6-year-old boy named Frederick. His mother works as a house-helper in a high-rise building in Mumbai, and is unable to take him with her to work. He is a bubbly and cheerful lad, who plays around in the parking area of the building, where the building's guard keeps a check on him, while his mother works.

One day, Fredrick tries to scare one of the residents of the building who is amused by the boy's jovial attitude. He has short playful encounters with him, where they play roles and Frederick tries to scare the man. On a particularly difficult day at work, the man comes home stressed, engrossed in a telephonic work-related conversation. Frederick tries to scare him multiple times, but fails. Unsettled by his failure, he then breaks into the man's house one night and hides himself and his mother in the house. They both make it seem as if the house is haunted and scare the man horribly, feeding Frederick's 'addiction' to scare people.

**3.5.2 Comedy Short Film:** 'Station Master Phool Kumar' is a comedy short film created by Gorilla Shorts. As the name suggests, the story is about a station master named Phool Kumar, who has recently been transferred from the happening Gorakhpur Junction to the very uneventful Kesupur station. He slowly starts to lose his mind out of boredom and loneliness. Until one day he sees an unexpected new passenger on Bench No. 4 of Platform No. 2. She comes there every day, and sits on the same bench as if she was waiting for someone to come. Phool tries to grab her attention but fails. One fine day, she crosses the tracks and walks towards the station master's cabin. Phool summons the courage and tells her "I understand your pain, I am waiting for someone too"; the girl clarifies that she had only been coming to use the free Wi-Fi available on the station.

**3.5.3 Mood-Neutralizing Activities:** Brain teasers and puzzles will be given to the participant to solve before assessing their mood. The main purpose behind this is to reduce the impact of extraneous stress as much as possible. These activities will require about 3 minutes of the participant's time and will include a 'spot the difference' puzzle, a 'find the hidden object' puzzle and the Stroop Task.

### **3.6 Measurement**

**3.6.1 Ten-Item Personality Inventory (TIPI):** The TIPI, developed by Gosling, et al is based on the Five-factor model, which is a hierarchical model of personality traits. It defines five broad factors that can define one's personality at the most abstract level possible; these factors are Extraversion, Agreeableness, Conscientiousness, Emotional Stability and Openness to Experience. Most of the rating instruments developed to measure the Big Five traits are lengthy, both in terms of number items and time needed to fill it.

TIPI is a self-rated scale. Each dimension has two items dedicated to it, with one item representing each pole of the dimension in question. All the items use the common stem "I see myself as" and consist of two descriptive words. They rated on a 7-point Likert scale ranging from 'disagree strongly' to 'agree strongly'.

Since each of the two items measuring one dimension represent a pole of the dimension at hand, one of them is reverse scored and one is not. The average score of the two items is the final score for that dimension.

**3.6.2 Profile of Mood States (POMS):** The POMS, developed by McNair, was originally developed to measure the mood states and change in moods of psychiatric populations. It was later realised that adequate assessments of mood states were required in applied research to assess moods immediately before and after the interventions. Thus, the originally 65-items long scale was later abbreviated and translated by various psychologists. The present study uses a 40-item version by Grove and Prapavessis.

Each item is an adjective, which is to be rated on a scale of 0-4 based on how well it describes the test-takers mood state at that time. The test comprises of six subscales namely Tension-Anxiety, Depression, Anger-Hostility, Vigour-Activity, Fatigue, Confusion-Bewilderment. It ultimately measures the Total Mood Disturbance which is obtained by adding scores of all negative subscales (Tension-Anxiety, Depression, Anger-Hostility, Fatigue, Confusion-Bewilderment) and subtracting the score of Vigour-Activity from the sum.

### **3.7 Questionnaires**

The questionnaire will be used to gather any additional qualitative data that the participants can provide. The questions asked, aim to get a detailed description of the changes in the participants' moods by the virtue of the film shown. An additional function of the questionnaire will be to get a broad understanding of the participants' attitudes and opinions about horror/comedy movies. Lastly the questions will make any extraneous factors, affecting the participants' mood, known to the researcher.

### **3.8 Data Collection Procedure:**

The entire experiment will be conducted in a one-on-one meeting via the Zoom application. Both, the researcher as well as the participant will be keeping their videos on in order to facilitate comfortable interaction and make non-verbal responses of the participant available to the researcher. The mode of data collection will be an amalgamation of quantitative and qualitative methods. The steps to be followed in each meeting are mentioned below.

#### **3.8.1 Experimental Groups:**

1. Personality Measurement: The TIPI scale will be shared with the participant in the beginning of the meeting, in the form of a google form. The participant will fill the form under the supervision of the researcher.
2. Mood Neutralizing puzzles and activities: About 3-5 minutes of the meeting will be dedicated to this segment of the experiment. Three activities will be given one by one; a 'spot the difference' puzzle taking 1-2 minutes, a puzzle to find the hidden object taking 1-2 minutes and the Stroop Task taking about 1-1.5 minutes. The queues for each of these puzzles will be screenshared by the researcher on the meeting.
3. Baseline Mood Measurement: The POMS scale will be included with the same google form as mentioned earlier, which will also be filled in the meeting, under the supervision of the researcher.
4. Video Intervention: The short film will be shown by the researcher using the screenshare feature on Zoom. The genre of the film to be shown will depend on which group the participant has been randomly assigned to, horror or comedy.
5. End-line Mood Measurement: The participant will fill the same POMS scale again at the end of the experiment, in order to measure the changes in mood. This scale will also be filled in the meeting, under the supervision of the researcher.
6. Interview: Few of the participants from both the groups, randomly selected, will be asked a few open-ended questions at the end of the experiment, about their film preferences and overall mood change.

## **4 EXPECTED OUTCOMES**

- Individuals who are low on emotional stability and high on openness to experience are expected to have a more alleviated mood on watching the short film of horror genre.
- Individuals who are high on emotional stability and low on openness to experience, are expected to have negative changes in mood as a response to the horror short film seen.
- Individuals higher on extraversion and lower on neuroticism are expected to find the comedy short film to be more uplifting for their mood as compared to those with lower extraversion and higher neuroticism.

**5 RESULTS AND DISCUSSION**

**5.1 Two-Way ANOVA:**

The data gathered by the experiment was analysed using a two-way analysis of variance (Two-way ANOVA) in order to investigate whether the interaction of genre and personality traits has an impact on the mood generated after the video intervention. The analysis was conducted for all five personality traits separately.

Table 1: Two-way ANOVA Results for Extraversion and Genre

**Tests of Between-Subjects Effects**

Dependent Variable: POST POMS

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11809.667 <sup>a</sup>	17	694.686	1.226	.382
Intercept	264320.053	1	264320.053	466.310	<.001
Genre	5366.944	1	5366.944	9.468	.012
EXTRAVERSION	6448.518	10	644.852	1.138	.421
Genre * EXTRAVERSION	1890.351	6	315.058	.556	.756
Error	5668.333	10	566.833		
Total	344070.000	28			
Corrected Total	17478.000	27			

a. R Squared = .676 (Adjusted R Squared = .124)

Table 1. shows the results obtained conducting two way ANOVA for extraversion, genre and scores of the POMS after the video intervention. As recorded in the table, the *p value* for genre alone is 0.012 (<0.05), which is not a significant value. Thus, the null hypothesis, ‘Genre does not have an impact on mood’ can be rejected; which means that genre does have an impact on mood of the viewer. However, the *p value* for Extraversion was found to be 0.421 (>0.05) which is significant and thus suggests that Extraversion does not have an impact on mood of the viewer. Lastly, the interaction of Extraversion and Genre also showed a significant *p value* of 0.756 (>0.05) meaning that these two factors together do not impact the viewers’ moods.

Table 2: Two-way ANOVA Results for Conscientiousness and Genre

**Tests of Between-Subjects Effects**

Dependent Variable: POST POMS

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10418.667 <sup>a</sup>	15	694.578	1.181	.391
Intercept	248224.684	1	248224.684	421.951	<.001
Genre	1641.604	1	1641.604	2.791	.121
CONSCIENTIOUSNESS	3802.135	10	380.214	.646	.751
Genre * CONSCIENTIOUSNESS	2547.471	4	636.868	1.083	.408
Error	7059.333	12	588.278		
Total	344070.000	28			
Corrected Total	17478.000	27			

a. R Squared = .596 (Adjusted R Squared = .091)

Table 2. shows the results obtained conducting two way ANOVA for conscientiousness, genre and scores of the POMS after the video intervention. As recorded in the table, the *p value* for genre alone is 0.121 (>0.05), which is a significant value. Thus, the null hypothesis, ‘Genre does not have an impact on mood’ cannot be rejected. The *p value* for Conscientiousness was found to be 0.751 (>0.05) which is significant and thus suggests that Conscientiousness does not have an impact on mood of the viewer. Lastly, the interaction of Conscientiousness and Genre also showed a significant *p value* of 0.408 (>0.05) meaning that these two factors together do not impact the viewers’ moods.

Table 3: Two-way ANOVA Results for Agreeableness and Genre

**Tests of Between-Subjects Effects**

Dependent Variable: POST POMS

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11080.083 <sup>a</sup>	13	852.314	1.865	.130
Intercept	218862.277	1	218862.277	478.917	<.001
Genre	1200.494	1	1200.494	2.627	.127
AGREEABLENESS	3625.118	8	453.140	.992	.482
Genre * AGREEABLENESS	3563.690	4	890.922	1.950	.158
Error	6397.917	14	456.994		
Total	344070.000	28			
Corrected Total	17478.000	27			

a. R Squared = .634 (Adjusted R Squared = .294)

Table 3. shows the results obtained conducting two way ANOVA for agreeableness, genre and scores of the POMS after the video intervention. As recorded in the table, the *p* value for genre alone is 0.127 (>0.05), which is a significant value. Thus, the null hypothesis, ‘Genre does not have an impact on mood’ cannot be rejected. The *p* value for Agreeableness was found to be 0.482 (>0.05) which is significant and thus suggests that Agreeableness does not have an impact on mood of the viewer. Lastly, the interaction of Agreeableness and Genre also showed a significant *p* value of 0.158 (>0.05) meaning that these two factors together do not impact the viewers’ moods.

Table 4: Two-way ANOVA Results for Emotional Stability and Genre

**Tests of Between-Subjects Effects**

Dependent Variable: POST POMS

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8379.400 <sup>a</sup>	13	644.569	.992	.503
Intercept	207442.332	1	207442.332	319.191	<.001
Genre	3461.970	1	3461.970	5.327	.037
EMOTIONALSTABILITY	3276.578	8	409.572	.630	.740
Genre * EMOTIONALSTABILITY	517.136	4	129.284	.199	.935
Error	9098.600	14	649.900		
Total	344070.000	28			
Corrected Total	17478.000	27			

a. R Squared = .479 (Adjusted R Squared = -.004)

Table 4. shows the results obtained conducting two way ANOVA for emotional stability, genre and scores of the POMS after the video intervention. As recorded in the table, the *p* value for genre alone is 0.037 (<0.05), which is not a significant value. Thus, the null hypothesis, ‘Genre does not have an impact on mood’ can be rejected; which means that genre does have an impact on mood of the viewer. However, the *p* value for Emotional Stability was found to be 0.740 (>0.05) which is significant and thus suggests that Emotional Stability does not have an impact on mood of the viewer. Lastly, the interaction of Emotional Stability and Genre also showed a significant *p* value of 0.935 (>0.05) meaning that these two factors together do not impact the viewers’ moods.

Table 5: Two-way ANOVA Results for Openness to Experience and Genre

**Tests of Between-Subjects Effects**

Dependent Variable: POST POMS

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10060.583 <sup>a</sup>	14	718.613	1.259	.342
Intercept	226106.151	1	226106.151	396.281	<.001
Genre	3650.963	1	3650.963	6.399	.025
OPENNESSTOEXPERIENCE	2603.097	8	325.387	.570	.785
Genre * OPENNESSTOEXPERIENCE	2480.566	5	496.113	.870	.527
Error	7417.417	13	570.571		
Total	344070.000	28			
Corrected Total	17478.000	27			

a. R Squared = .576 (Adjusted R Squared = .119)

Table 5 . shows the results obtained conducting two way ANOVA for openness to experience, genre and scores of the POMS after the video intervention. As recorded in the table, the *p value* for genre alone is 0.025 (<0.05), which is not a significant value. Thus, the null hypothesis, 'Genre does not have an impact on mood' can be rejected; which means that genre does have an impact on mood of the viewer. However, the *p value* for Openness to Experience was found to be 0.785 (>0.05) which is significant and thus suggests that Openness to Experience does not have an impact on mood of the viewer. Lastly, the interaction of Openness to Experience and Genre also showed a significant *p value* of 0.527 (>0.05) meaning that these two factors together do not impact the viewers' moods.

5.2 Average POMS Scores: Pre-, Post-, Difference

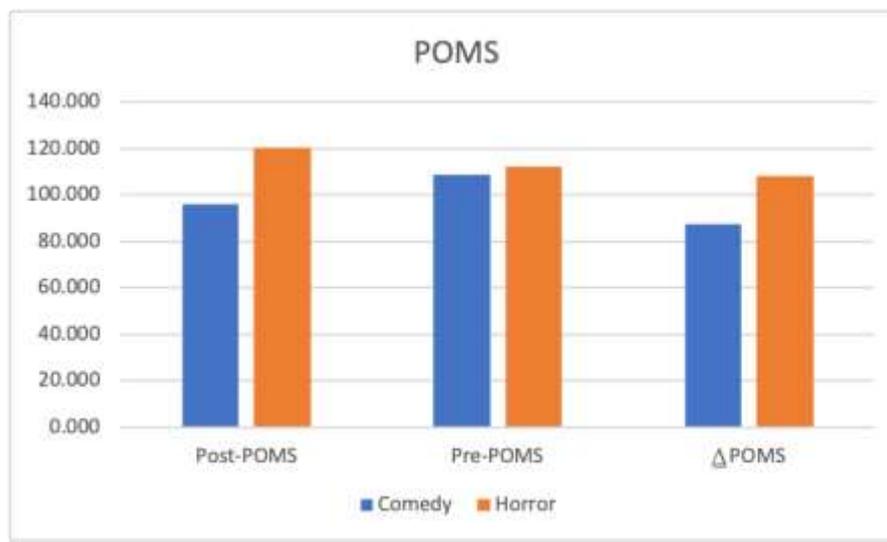


Figure 1: Average POMS Scores

Figure 1 shows the average values of the POMS scores recorded before and after the video intervention, for both genre groups i.e. horror and comedy. As we saw in the previous section, genre did have an impact on mood of the viewer. This means that mood generated by watching a horror short film will differ from that generated by a comedy short film. The following figure shows that the Total Mood Disturbance (TMD) recorded in viewers of horror genre is significantly greater than that recorded for the comedy genre. Additionally, the difference between the TMD recorded after and TMD recorded before the video intervention is significantly greater in the case of horror than comedy. This suggests that horror has a stronger impact on mood than comedy does.

**6 CONCLUSION**

The current study examined the relation between personality traits, genre and mood by conducting experimental research. The data accumulated by this experiment suggests no significant impact of the interaction of personality traits of Extraversion, Agreeableness, Conscientiousness, Emotional Stability and Openness to Experience. With genres called horror and comedy, on changes in mood

of the viewers. The two-way ANOVA results indicate that the results of the experiment have a great possibility of being so purely by chance, and not because of any theoretical correlation. However, the role of genre in impacting the change in mood of individuals was evident throughout the experiment. The difference in change in mood caused by horror and that caused by comedy short film exemplifies this fact.

### **6.1 Limitations:**

The current study was conducted as an online experiment, which limited the extent of control over the participants' environment to a great extent. Disturbance in environment of the participant, broken flow of the experiment, technical glitches and other extraneous factors compromised the efficiency of the experiment. Additionally, most of the participants were friends and family members of the researcher which led to unavoidable interactions and set an informal arrangement within the experiment. Lastly, the sample size for each group was only 14, which is not large enough to represent a larger population.

### **7 FUTURE DIRECTIONS**

This study holds great potential if carried out on an appropriate scale with the required techniques and equipment. The integration of fields like entertainment and psychology, both of which are so innately involved in the lives of human beings, can give birth to multitude of interventions that can be used design therapeutic tools, coping techniques, anxiety-reducing exercises and more. The current research relating personality and entertainment media consumed is more popularly based on the modalities of media, as well as musical genres rather than film genres. Thus, more research in terms relating media preference to personality types should be given importance. Additionally, while focusing on media preferences alone can be fruitful, studying more intricate aspects of the psychological experiences of viewers caused by different genres can give us a more nuanced image of their correlation.

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## **9 APPENDIX**

### 9.1 Questionnaire

Ques.1: How was your mood before we began the experiment?

Ques.2: How did the short film change your mood?

Ques.3: Do you use movies as a medium to lift your mood, or relax yourself? If yes, what kind of movies do you generally prefer for this purpose, and why?