

Juan-José Igartua and Isabel Barrios

# Hedonic and eudaimonic motives for watching feature films. Validation of the Spanish version of Oliver & Raney's scale

**Abstract:** Three studies are presented to validate the Spanish version of Oliver and Raney's (2008; 2011) eudaimonic and hedonic motivations scale. In Study 1, 132 university students watched a dramatic (sad) film, filling out the scales to evaluate motivations regarding cinema consumption and reception processes. Eudaimonic motivation was associated with deeper cognitive processes during the reception and stronger identification with the protagonist. Study 2 evaluated the test-retest reliability of the eudaimonic and hedonic motivations scale ( $n = 44$ ). In Study 3 ( $n = 537$ ), statistically significant age differences were observed in hedonic and eudaimonic motivations. Furthermore, convergent correlations were detected between hedonic and eudaimonic motivations and preferences of different film genres. These results allow us to conclude that the Spanish version of the hedonic and eudaimonic motivations scale presents adequate psychometric properties, thus being convergent with those obtained by Oliver and Raney.

**Keywords:** media psychology, media entertainment, hedonic and eudaimonic motivations, genre movie preferences

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## 1 Introduction

Media psychology has been reflecting on the determinant elements of media consumption and the processes or mechanisms involved for many decades. One of the most popular terms in this context is that of entertainment or enjoyment (Bartsch, Mangold, Viehoff, and Vorderer, 2006; Bartsch and Oliver, 2011; Bartsch and Viehoff, 2010; Bilandzic and Busselle, 2011; Vorderer, 2003; Vorderer, Klimmt, and Ritterfeld, 2004). Enjoyment can play both the role of the independent variable (search for entertainment as a motivational factor) as well as that of the dependent variable (entertainment as a result of media consump-

tion). Thus, from the uses-and-gratifications perspective, it has been suggested that there are different motivations acting as antecedents of consumption, and that the search for diversion or entertainment constitutes one of the main factors explaining media consumption (Rubin, 2002). Conversely, as a dependent variable, entertainment has been explained using concepts such as mood-management (individuals make media choices to maximize their emotional well-being) (Zillmann, 1988), affective dispositions (the greatest entertainment or enjoyment is produced when the protagonists achieve their goals; Raney, 2003; 2006), narrative transportation (media consumption is gratifying if there is high absorption in the very moment of reception; Green, Brock and Kaufman, 2004), narrative engagement (“more engaging narrative experiences are more enjoyable”; Busselle and Bilandzic, 2009, p. 327), identification with the characters (placing oneself in the protagonist’s shoes and momentarily assuming his/her identity leads to a greater enjoyment; Igartua, 2010), and excitation transfer (even the consumption of suspenseful contents could be explained by the anticipation of a gratifying resolution; Zillmann, 1991). All these theoretical perspectives emphasize that gratifying media consumption is linked to an experience of positive emotions. Furthermore, it is implicitly suggested that emotional implication with the contents of media entertainment stimulates some kind of depthless or superficial cognitive process of the heuristic kind (Bartsch and Oliver, 2011).

At times, people attempt to expose themselves to media contents that stimulate negative emotions even in the resolution, and to induce insightful processes, such as cognitive elaboration or reflection (Cupchik, 2011). Such is the case in ‘sad movies’ or ‘tearjerkers’, which while producing negative emotions, their consumption is also considered gratifying (Ahn, Jin, and Ritterfeld, 2012; de Wied, Zillmann, and Ordman, 1994; Hofer and Wirth, 2012; Oliver, 1993; Schramm and Wirth, 2010). Previous studies have documented that induction of negative affect produced by the viewing of dramatic feature films (such as *La vita è bella*) is associated with a greater enjoyment (assessed at the end of viewing) (Igartua, Acosta, and Frutos, 2009). Because of this, some authors have considered that enjoyment caused by this kind of content is paradoxical (Oliver, 1993; Packer, 1989). In this context, experiencing negative emotions and searching for this kind of emotional stimulation through media consumption clearly contradict the hedonic stance. Furthermore, it has been suggested that *appreciation* constitutes a more adequate term by which to refer to the gratification achieved by the consumption of dramatic content (Oliver and Bartsch, 2010; 2011).

Oliver and Raney (2008; 2011) propose that it is possible that consumption of dramatic content – media with a tragic nature that induce mainly negative

emotions and affective ambivalence (Larsen, McGraw, and Cacioppo, 2001) – could be explained by a second kind of motivation (eudaimonia), which would be orthogonal to hedonic motivation. Thus, consumption of entertainment media that stimulate negative emotions and do not adjust to the canonical outline of positive resolution for the protagonists (and relief and pleasure for the audience) would be linked to the search for *cognitive gratification*, such as deep understanding of life, knowing the meaning of things, achieving a sharper or more profound insight into reality, and attaining personal growth. From this point of view, the consumption and enjoyment of dramatic content would not constitute a paradoxical experience, but rather it could be explained as an additional motivation, different from hedonism (see also Wirth, Hoffer, and Schramm, 2012).

Distinction between gratifications associated with pleasure (hedonism) and those with the search for the meaning of life (eudaimonia) was already set out by Aristotle when he made a difference between hedonic happiness (the one associated with pleasure) and eudaimonic happiness (linked to personal fulfillment) (Oliver and Raney, 2011). Similarly, this distinction has been present in research when differencing between subjective well-being (related to hedonism and the living of positive emotions) and psychological well-being (related to personal growth and the search for the meaning of life) (Ryan and Deci, 2000; Waterman, 1993).

Oliver and Raney (2011) therefore propose that eudaimonia constitutes a motivational dimension that is orthogonal to its hedonic counterpart. Beyond pleasure seeking and enjoyment, people may be exposed to media content which induces negative emotions or stimulates the experience of mixed emotions or affective ambivalence, not as a paradoxical result, but through the search for cognitive gratification linked to introspection, reflection on the nature of human existence, the dynamics of the relationships between persons, the search for truth, and the meaning of life. However, prior to their study, we had no way of measuring the essence of eudaimonic motivation. Through four empirical studies, the authors tested this conceptualization in order to explain the motivations associated with cinema consumption. They thus attempted to develop and contrast a scale by which to measure cinema-watching motivations that included both dimensions (hedonism and eudaimonia) as well as to prove this scale's psychometric properties and validity. The instrument they ultimately developed had 12 items (see Table 1) with a Likert rating scale (ranging from 1 “totally disagree” to 7 “totally agree”). Through exploratory and confirmatory factor analysis, Oliver and Raney confirmed the proposed motivational structure. Furthermore, the scale showed satisfactory psychometric properties: Both motivational dimensions showed a low association between them, mean-

ing that they are orthogonal, as postulated. In general, it was noted that hedonic is more spread out than eudaimonic motivation, although they observed that, with increasing age, the latter increased and, at the same time, the former tended to decrease. They also observed that both motivational dimensions were congruently associated with a preference for diverse film genres and with different individual traits or dispositions. Thus, hedonism was linked to a greater preference for action, adventure, and comedy and with personality traits such as optimism, humor, and spontaneity. By contrast, eudaimonic motivation was connected to a greater preference for dramatic (sad) and historical films and it was related to traits such as a need for cognition and the search for life's meaning. Finally, it was also found that both motivational dimensions were coherently associated with different affective experiences felt throughout cinema consumption (Oliver and Raney, 2008; 2011).

Drawing on Oliver and Raney's (2011) research and proposal on the measurement of hedonic and eudaimonic motivations, we conducted three studies to contrast the validity and psychometric properties of the Spanish version of such a scale. As one of the limitations of their investigations, Oliver and Raney acknowledge the fact that they were only carried out in the United States. Taking into account that the population in such country may have different preferences for media entertainment (and perhaps a greater hedonic motivation), they argue that comparative studies should be implemented in other cultures. Thus, the present research completed in Spain sought to: (a) contrast the two-factor structure of the Spanish version of the motivation scales for cinema consumption; (b) check whether hedonism is more spread out than eudaimonia; (c) analyze the relationship between both motivational dimensions; (d) contrast the relationship between hedonism-eudaimonia with age, need for cognition, and preferences toward different film genres; and (e) analyze the association between both motivational dimensions and film reception processes. In order to contrast the concurrent validity of the Spanish version of Oliver and Raney's (2011) scale, Study 1 (which used a dramatic or sad film as a stimulus) included measures of enjoyment (a positive association between eudaimonic – but not hedonic – motivation and enjoyment was hypothesized), cognitive elaboration (a positive correlation between eudaimonic motivation and cognitive elaboration was expected), and identification with the protagonist (it was postulated that eudaimonic motivation would be positively associated with such identification).

## 2 Study 1

### 2.1 Method

#### 2.1.1 Participants

132 university students (62.1% women,  $M_{\text{age}} = 23.18$  years old, range 18–38) participated in this study. Participation was optional, and students received university credit for their participation. The students were informed that they would be part of a study on film reception, but neither the title of the movie nor its contents was revealed in advance. Participants who had already seen the movie ( $n = 19$ ) were omitted from the following analysis.

#### 2.1.2 Design and procedure

Participants filled out a pre-test questionnaire preceding the viewing of the film at a university auditorium for audio-visual contents and, immediately after watching it, they completed the post-test. The pre-test questionnaire included a scale to evaluate the mood of the participants. Half of them answered the Spanish version of Oliver and Raney's (2008; 2011) motivation scale for cinema consumption during the pre-test. The post-test questionnaire included a series of scales to measure the reception processes: mood (post-test measuring), identification with the protagonist of the movie, reflection or cognitive elaboration during the viewing, enjoyment, film genre preferences, and socio-demographic data. Furthermore, half of the participants filled out the motivational scale for cinema consumption in the post-test. No significant statistical differences in hedonism or eudaimonia were observed regarding the timing of measurement.

The film used as experimental stimulus, titled *Camino*, is a sad movie inspired by real events that took place in Spain: After a long-suffering illness, a 14-year-old girl, daughter of an Opus Dei family, died in 1984. The girl was in the process of beatification. The feature describes the dramatic situation of the filmic 11-year-old Camino, who is suddenly presented with two new events in her life: falling in love and dying (see Igartua and Barrios, 2012).

#### 2.1.3 Instruments and measures

*Mood.* The PANAS (*positive affect and negative affect schedule*; Igartua and Páez, 1997; Watson, Clark, and Tellegen, 1988) was used to evaluate the affective impact induced by exposure to the film. The scale was administered both before

the participants viewed the film (pre-test) and after (post-test), and two mood indicators were created for both before and after: positive affect ( $\alpha$  pre-test = .79,  $\alpha$  post-test = .77) and negative affect ( $\alpha$  pre-test = .80,  $\alpha$  post-test = .82).

*Motives for watching movies.* We used the 12-item scale by Oliver and Raney (2008; 2011) to assess two types of motivations for viewing films: hedonic (“For me, the best movies are ones that are entertaining”) and eudaimonic (“I like movies that make me more reflective”), with response possibilities ranging from 1 “totally disagree” to 7 “totally agree”. The scale was translated into Spanish by two researchers highly fluent in the English language. Each of them acted independently, and the disagreements were solved with the participation of a third researcher.

*Identification with the protagonist (Camino).* This was assessed using a scale comprising 11 items and a 5-point response format (from 1 “not at all” to 5 “very much”) (see Igartua and Barrios, 2012). Examples of items: “I tried to imagine Camino’s feelings, thoughts, and reactions”, “I felt emotionally involved with Camino’s feelings”, “I felt as if I were Camino”, “I had the impression I was living Camino’s story myself” ( $\alpha = .86$ ).

*Cognitive elaboration.* For this, a 4-item scale was used (see Igartua, 2010) in order to measure (retrospectively) the degree of reflection that took place during viewing of the film (sample item: “I tried to reach some conclusions about the main theme of the film”), with responses ranging from 1 “strongly disagree” to 5 “strongly agree” ( $\alpha = .72$ ).

*Enjoyment.* This was assessed by means of a single item: “To what extent did you enjoy the film?” (from 0 “not at all” to 10 “very much”).

*Preference for film genre.* Taking Oliver and Raney’s (2008) study as a reference, the participants were asked about their preferences for films of 12 different genres (drama, action, etc.), from 1 “not at all” to 5 “very much”.

## 2.2 Results

### 2.2.1 Preliminary analysis

In order to contrast whether viewing the dramatic movie had had an affective impact on the participants, two repeated measures analyses of covariance (ANCOVA) were carried out. In both of them, sex of the participants was introduced as a co-variable, since it has an effect on the processes of film reception (Oliver, 2000). A statistically significant increase of negative affect from the pre-test ( $M = 15.12$ ,  $SD = 4.90$ ) to the post-test ( $M = 22.27$ ,  $SD = 7.28$ ) ( $F(1, 105) = 19.88$ ,  $p < .001$ ,  $\eta_p^2 = .159$ ) was observed, and there was also a marginally statisti-

cally significant reduction of positive affect from the pre-test ( $M = 26.82$ ,  $DT = 6.04$ ) to the post-test ( $M = 24.59$ ,  $DT = 6.34$ ) ( $F(1, 103) = 3.24$ ,  $p < .074$ ,  $\eta_p^2 = .031$ ).

### 2.2.2 Confirmatory factor analysis of the scale of motives for watching movies

Again using Oliver and Raney's (2008; 2011) research and measuring model as a reference, a confirmatory factor analysis was performed (with AMOS), using the estimation of maximum likelihood and assuming a model of two latent factors (hedonic and eudaimonic motivation). The indicators were fixed so that items did not saturate in more than one factor, and no correlation among errors in the observed variables was permitted. The results of this analysis were statistically satisfactory:  $\chi^2(53, N = 110) = 86.73$ ,  $p < .002$ ,  $\chi^2/df = 1.63$ ,  $GFI = .88$ ,  $CFI = .91$ ,  $RMSEA = .07$ . Regarding reliability of both scales, the results were also satisfactory for both the hedonic motivation scale ( $\alpha = .80$ ) as well as the eudaimonic one ( $\alpha = .75$ ). In addition, it was found that participants scored higher in eudaimonic ( $M = 5.37$ ,  $SD = 0.90$ ) than in hedonic motivation ( $M = 4.06$ ,  $SD = 1.16$ ) ( $t(109) = 8.72$ ,  $p < .001$ ).

### 2.2.3 Motives for watching movies and preference for film genres

The relationship between both dimensions of motives for cinema consumption (hedonism and eudaimonia) and the degree of preference for different film genres was computed through partial correlation analysis including gender as a covariate. This analysis provided initial evidence on the validity of the scales to measure hedonic and eudaimonic motivations. Thus, it was observed that hedonic motivation was associated with a greater preference for action films ( $r_p = .25$ ,  $p < .005$ ), comedies ( $r_p = .46$ ,  $p < .001$ ), adventures ( $r_p = .27$ ,  $p < .002$ ) and romantic movies ( $r_p = .15$ ,  $p < .051$ ), and fewer preference for drama ( $r_p = -.22$ ,  $p < .009$ ), films with a political content ( $r_p = -.29$ ,  $p < .001$ ), historical ( $r_p = -.13$ ,  $p < .086$ ), and thriller or suspense ( $r_p = -.25$ ,  $p < .004$ ). By contrast, eudaimonic motivation was associated with a greater preference for dramatic films ( $r_p = .32$ ,  $p < .001$ ), political films ( $r_p = .20$ ,  $p < .020$ ), historical ( $r_p = .20$ ,  $p < .017$ ), war ( $r_p = .14$ ,  $p < .071$ ), and thriller or suspense ( $r_p = .14$ ,  $p < .072$ ); as well as with a smaller preference for comedy ( $r_p = -.17$ ,  $p < .039$ ), action ( $r_p = -.14$ ,  $p < .071$ ), and adventure films ( $r_p = -.14$ ,  $p < .073$ ).

**Table 1:** Confirmatory factor analysis of the Spanish version of Oliver & Raney's 2011 scale of motives for movie consumption (Studies 1 and 3).

Items of eudaimonia and hedonism scales	Study 1	Study 3
Hedonic motivations:		
– It's important to me that I have fun when watching a movie (item 2)	.75	.66
– I find that even simple movies can be enjoyable as long as they are fun (item 3)	.47	.63
– For me, the best movies are ones that are entertaining (item 5)	.54	.69
– My favorite kinds of movies are happy and positive (item 7)	.59	.60
– I like movies that may be considered 'silly' or 'shallow' if they can make me laugh and have a good time (item 9)	.63	.51
– Movies that make me laugh are among my favorites (item 10)	.84	.69
Eudaimonic motivations:		
– I like movies that challenge my way of seeing the world (item 1)	.52	.49
– I like movies that make me more reflective (item 4)	.77	.84
– I like movies that have profound meanings or messages to convey (item 6)	.67	.79
– I like movies that focus on meaningful human conditions (item 8)	.43	.48
– I am very moved by movies that are about people's search for greater understanding in life (item 11)	.49	.70
– My favorite kinds of movies are ones that make me think (item 12)	.83	.87
Statistics of goodness of fit:		
$\chi^2$ ( <i>gl</i> )	86.73 (53) <sup>a</sup>	251.18 (52) <sup>b</sup>
$\chi^2$ / <i>gl</i>	1.63	4.83
<i>GFI</i>	.882	.922
<i>CFI</i>	.911	.918
<i>RMSEA</i>	.076	.086
Correlation between factors	–.31	–.28

Note: Standardized factor loadings are shown here. All factor loadings are statistically significant ( $p < .001$ ). a =  $p < .01$ ; b =  $p < .001$ .

## 2.2.4 Motives for watching movies and reception processes

In analyzing the relationship between motivation for movie consumption and processes of reception, we observed that, as expected, eudaimonic motivation was statistically significantly associated with cognitive elaboration or reflection

**Table 2:** Partial correlations between motivation for film consumption (hedonism and eudaimonia) and preference for films of different genres (Studies 1 and 3).

Genre preference ...	Study 1 (n = 104)		Study 3 (n = 488)	
	Hedonism	Eudaimonia	Hedonism	Eudaimonia
Action	.25**	-.14+	.29***	-.14***
Comedy	.46***	-.17*	.43***	-.19***
War	-.08	.14+	-.05	.07+
Terror	-.07	-.03	.03	-.00
Historical	-.13+	.20*	-.13***	.34***
Drama	-.22**	.32***	-.20***	.40***
Police	.08	-.09	.09*	.03
Westerns	.02	.01	.06+	.03
Romantic	.15*	.04	.13***	.21***
Adventure	.27**	-.14+	.32***	-.01
Political	-.29***	.20*	-.31***	.46***
Thriller, suspense	-.25**	.14+	-.09*	.12**

Note: In Study 1 gender was included as a covariate; in Study 2 two covariates were included (gender and age). +  $p < .10$ . \*  $p < .05$ . \*\*  $p < .01$ . \*\*\*  $p < .001$ .

while watching a dramatic film ( $r_p = .43, p < .001$ ), whereas hedonic motivation did not show a significant correlation with such a variable ( $r_p = -.10, p = .166$ ). Furthermore, eudaimonic motivation was also associated with a greater identification with the protagonist of the film ( $r_p = .31, p < .001$ ), and there was also a marginally statistically significant correlation with enjoyment ( $r_p = .13, p < .098$ ). Hedonic motivation was only marginally associated with identification ( $r_p = .14, p < .075$ ) and with induction of negative affect ( $r_p = .14, p < .077$ ).

**Table 3:** Partial correlations between motivations for movie consumption (hedonism and eudaimonia) and reception processes (Study 1).

Reception processes	Motives for watching movies	
	Hedonism	Eudaimonia
Cognitive elaboration	-.10	.43***
Identification with the protagonist	.14+	.31***
Induction of positive affect (from pre-test to post-test)	.00	-.03
Induction of negative affect (from pre-test to post-test)	.14+	-.01
Enjoyment	.10	.13+

Note: Gender was included as covariate. +  $p < .10$ . \*\*\*  $p < .001$

## 2.3 Conclusions

The results in this first study allow us to assert that the Spanish version of Oliver and Raney's (2011) scale of motivations for cinema consumption presents adequate psychometric properties. Confirmatory factor analysis corroborates the two-factor structure of the scale: hedonism and eudaimonia. Moreover, hedonic and eudaimonic motives predict cinema preferences. Finally, eudaimonic motivation is associated with a greater 'involvement' (cognitive elaboration, identification with characters and enjoyment) while viewing a dramatic film. The only non-convergent result with Oliver and Raney's (2011) study is that eudaimonic motivation is higher than its hedonic counterpart among the university students who participated in this study. However, a limitation of the present study is clearly the reliance on a sample of only university students, which might explain why hedonic motivation was less than its eudaimonic counterpart (considering their involvement with cognitive tasks demanded by their academic training at this stage in their lives). A wider sample is used in study 3 with separate age groups in order to re-check the factor structure of the scale and to measure the influence of age in the strength of hedonic and eudaimonic motivations.

## 3 Study 2

### 3.1 Method

The aim of this second study was to assess the test-retest reliability (stability or external consistency) of the scale of motives for cinema consumption, as it is assumed that hedonic and eudaimonic motivation are stable traits or dispositions and do not vary substantially over time (Oliver and Raney, 2011). In this study, 44 university students participated (63.6% women,  $M_{\text{age}} = 20.73$  years old, age range: 18–33) by filling in the cinema motivations scale twice over a four-week period.

### 3.2 Results

First, internal consistency of the scales was examined through Cronbach's Alpha coefficient. All scales showed an adequate reliability both in the first wave (hedonism:  $\alpha = .85$ ; eudaimonia:  $\alpha = .80$ ) and in the re-test measurement taken four weeks later (hedonism:  $\alpha = .85$ ; eudaimonia:  $\alpha = .82$ ). Once again,

it was observed that participants showed a higher score in eudaimonic ( $M_{T1} = 5.31$ ,  $SD_{T1} = 0.93$ ;  $M_{T2} = 5.24$ ,  $SD_{T2} = 0.85$ ) than in hedonic motivation ( $M_{T1} = 3.93$ ,  $SD_{T1} = 1.17$ ;  $M_{T2} = 3.87$ ,  $SD_{T2} = 1.08$ ) in the first wave ( $t(43) = 5.49$ ,  $p < .001$ ) as well as in the second ( $t(41) = 5.42$ ,  $p < .001$ ). Furthermore, hedonic motivation showed a negative association with its eudaimonic counterpart in both moments ( $r_{T1} = -.22$ ,  $p < .068$ ;  $r_{T2} = -.40$ ,  $p < .001$ ). Finally, reliability over time (or external consistency) was examined by calculating the correlation among scores acquired in each scale in the first wave with those of the second. The obtained values let us conclude that both the hedonism ( $r = .79$ ,  $p < .001$ ) and eudaimonia scales ( $r = .77$ ,  $p < .001$ ) show acceptable levels of reliability or stability in time.

### 3.3 Conclusions

The results of this second study show that the hedonic and eudaimonic scales for cinema consumption are adequately stable. These results converge with the idea that motives for watching movies may be considered as personality traits or dispositions, which themselves are relatively stable over time. The homogeneous sample of university students constitutes a limitation to this study, and may affect the possibility of generalizing the results to other age groups (Mares, Oliver, and Cantor, 2008). Study 3 tries to overcome this limitation by using a wider, more heterogeneous sample pertaining to the age variable.

## 4 Study 3

### 4.1 Method

The sample consisted of 537 participants (47.7% women) divided into three age groups ( $M_{\text{age}} = 29.07$  years old): 13–17 year-olds (compulsory secondary education students;  $n = 169$ ); 18–39 year-olds (youths from several university degree programs and technical college students;  $n = 198$ ); and 40–75 year-olds (non-student adults;  $n = 170$ ). Several learning institutions (secondary schools, technical schools, and universities) in two different towns provided their help for this research. In addition, in order to obtain the last group sample, each of the university students themselves collaborated by interviewing two people over 40 years old, non-students and of the opposite sex. Each student received credit for participating in this study.

All participants filled out the same questionnaire, which included the scale on motives for cinema consumption, the Spanish version of the need for cognition scale (comprising 18 items,  $\alpha = .86$ ; Cacioppo and Petty, 1982; Falces, Briñol, Sierra, Becerra, and Alier, 2011), a scale to assess preferences for film genres (12 different genres, from 1 “not at all” to 5 “very much”), and basic socio-demographic information (sex and age).

## 4.2 Results

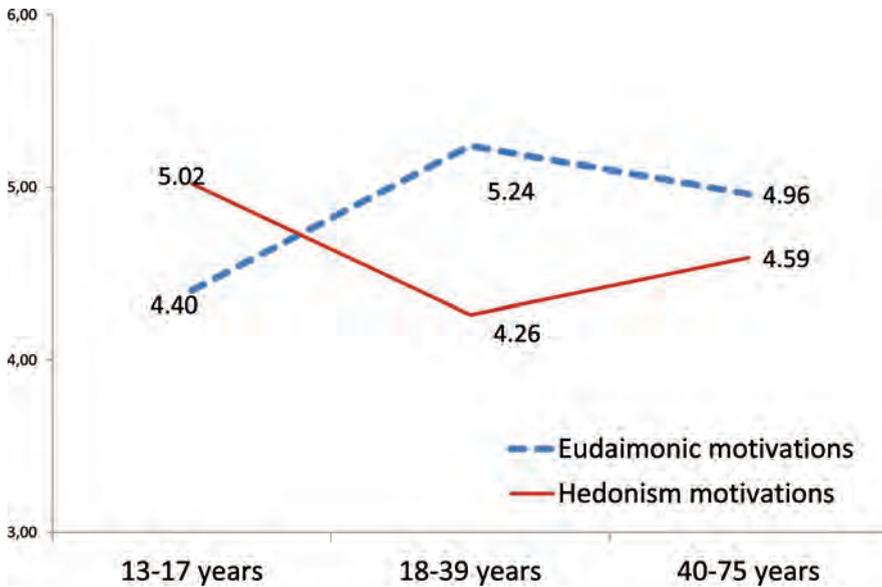
### 4.2.1 Confirmatory factor analysis of the scale of motives for watching movies

Drawing on Oliver and Raney’s (2008; 2011) research and measuring model, we performed a confirmatory factor analysis with the AMOS program, using maximum likelihood estimation and assuming a two latent factors model (hedonic and eudaimonic motivation). Indicators were fixed, and we did not allow items to be saturated in more than one factor in order to improve the goodness-of-fit indices. Correlation between the error terms of the observed variables “I like films that may be considered ‘silly’ or ‘shallow’ if they make me happy and have a good time” and “films that make me laugh are among my favorite” was permitted ( $r = .41$ ). The results of this analysis were adequate:  $\chi^2 (52, N = 515) = 251.18, p < .001, \chi^2/df = 4.83, GFI = .92, CFI = .91, RMSEA = .08$ . As for reliability, results were also satisfactory, both for the hedonic ( $\alpha = .80$ ) and for the eudaimonic motivation scale ( $\alpha = .84$ ). Finally, the fact that, globally, participants tended to score higher in eudaimonic motivation ( $M = 4.88, SD = 1.19$ ) rather than in its hedonic counterpart ( $M = 4.60, SD = 1.20$ ) ( $t(514) = 3.52, p < .001$ ) was observed.

### 4.2.2 Differences in motives for watching movies regarding age groups

In order to assess whether hedonic and eudaimonic motivations varied depending on age, a partial correlation analysis was performed (including gender as a covariate) between age and both motives for watching film dimensions. This analysis showed that both correlations were quite modest or low, with a positive significant relationship between age and eudaimonic motivation being observed ( $r_p = .07, p < .049$ ). However, the negative correlation between age and hedonic motivation was not statistically significant ( $r_p = -.04, p = .147$ ).

In order to examine the relative magnitude of both motivations for cinema consumption considering age, two ANCOVA (including gender as a covariate)



**Figure 1:** Mean differences (ANCOVA) in motivation for cinema consumption (hedonism and eudaimonia) as a function of age (Study 3).

were carried out. Statistically significant differences were observed relating to age in hedonic motivation ( $F(2, 518) = 19.73, p < .001, \eta_p^2 = .071$ ) and in its eudaimonic counterpart ( $F(2, 515) = 25.96, p < .001, \eta_p^2 = .092$ ). Participants from the youngest group (13–17 year-olds) were observed to have higher scores in hedonic rather than eudaimonic motivation ( $t(156) = 4.43, p < .001$ ). Moreover, there was no statistically significant association between both motivational dimensions ( $r(155) = -.05, p = .519$ ). However, in the 18 to 39 ( $t(192) = -7.97, p < .001$ ) as well as in the 40 to 75 year-olds ( $t(164) = -2.35, p < .020$ ) groups, the opposite pattern was observed: eudaimonia was greater than hedonism. Additionally, both motivational dimensions were negatively associated ( $r(191) = -.25, p < .001, r(163) = -.21, p < .005$ , correspondingly).

#### 4.2.3 Need for cognition and motives for watching movies

Need for cognition was positively associated with eudaimonic cognition ( $r_p = .54, p < .001$ , partial correlation including gender as a covariate) and negatively with hedonism ( $r_p = -.39, p < .001$ ). The relationship between need for cognition and eudaimonic motivation was positive and statistically significant in all three

age groups: 13 to 17 year-olds ( $r_p = .52, p < .001$ ), 18 to 39 year-olds ( $r_p = .54, p < .001$ ), and 40 to 75 year-olds ( $r_p = .47, p < .001$ ). Similarly, the negative relationship between need for cognition and hedonic motivation was statistically significant in all three groups: 13 to 17 year-olds ( $r_p = -.40, p < .001$ ), 18 to 39 year-olds ( $r_p = -.39, p < .001$ ), and 40 to 75 year-olds ( $r_p = -.28, p < .001$ ).

#### 4.2.4 Motives for watching movies and preference for film genres

The relationship between the hedonic and eudaimonic dimensions and the degree of preference for different film genres was analyzed through the partial correlation coefficient, including gender and age as covariates (see Table 2). Hedonic motivation was associated with a greater preference for action films ( $r_p = .29, p < .001$ ), comedies ( $r_p = .43, p < .001$ ), adventure ( $r_p = .32, p < .001$ ), romantic movies ( $r_p = .13, p < .001$ ), police ( $r_p = .09, p < .021$ ), and westerns ( $r_p = .06, p < .079$ ); and with a lesser preference for dramas ( $r_p = -.20, p < .001$ ), political films ( $r_p = -.31, p < .001$ ), historical ( $r_p = -.13, p < .001$ ) and thriller or suspense ( $r_p = -.09, p < .017$ ). Eudaimonic motivation was linked to a greater preference for dramatic films ( $r_p = .40, p < .001$ ), political films ( $r_p = .46, p < .001$ ), historical ( $r_p = .34, p < .001$ ), war ( $r_p = .07, p < .052$ ), romantic ( $r_p = .21, p < .001$ ), and suspense ( $r_p = .12, p < .004$ ); and to a lesser preference for comedy ( $r_p = -.19, p < .001$ ) and action films ( $r_p = -.14, p < .001$ ).

## 5 Conclusions

The results of this third study are satisfactory regarding the psychometric properties (factor structure and internal consistency) of the Spanish version of Oliver and Raney's (2011) motivation scale for cinema consumption. Similar to the analysis in the first study, globally, the participants scored higher in eudaimonic rather than hedonic motivation. However, all three age groups differed in both motivational dimensions for watching movies. The highest score in hedonism was reached among participants of the youngest group (13 to 17 year-olds), while the highest eudaimonic motivation score occurred in the 18 to 39 year-old group. Thus, it was observed that, among 13 to 17 year-old participants, hedonism was significantly higher than eudaimonia, and that these motivational dimensions were not associated one to the other. Nevertheless, in the older age groups (18–39 and 40–75), eudaimonic motivation was significantly higher than its hedonic counterpart; additionally, both motives negatively correlated in a significant way. As in Study 1, it was once again observed

that hedonic and eudaimonic motivations were significantly and congruently linked with preference for film genres, which constitutes strong empirical support for the validity of Oliver and Raney's scale in a different cultural context. Finally, and as was expected, need for cognition was positively associated with eudaimonic motivation, and negatively related to hedonic motivation in all of the considered age groups.

## 6 Conclusions and general discussion

The three studies presented here sought to provide data on the validity and reliability of the Spanish version of Oliver and Raney's (2011) scale of motivation for cinema consumption. The authors underlined in their article that it is necessary to undertake comparative research in other cultures, since their results had been obtained in the United States and hence could be linked to specific orientations toward cinema consumption of the US population. Consequently, the results we obtained using Spanish samples contribute to this research strand by adding a comparative perspective, and they furthermore allow us to contrast the similarities and differences in results in both contexts.

First, it has been observed that the Spanish version of Oliver and Raney's (2011) motivation scale for cinema consumption portrays adequate psychometric properties in a different cultural context. The confirmatory factor analyses corroborate the two-factor structure of the scale (hedonism and eudaimonia), the reliability of the scales being proper and achieving similar scores to those obtained in the United States, both in the internal consistency indicators and in the test-retest reliability. The average Cronbach's Alpha coefficient of four of Oliver and Raney's (2011) studies was .83 for the hedonism scale, and .88 for its eudaimonic counterpart. Similarly, taking the results in the three studies presented here into account, the average coefficient was .82 for the hedonism dimension, and .80 for its eudaimonic counterpart.

In their studies, Oliver and Raney (2011) obtained low correlations between hedonism and eudaimonic motivation ( $r = -.16$  in the first study;  $r = .06$  in the second study). Yet, the results of our studies vary consistently, since in all cases there were statistically significant negative correlations between hedonic and eudaimonic motivations (between  $-.28$  and  $-.31$ ). Another result that differs from Oliver and Raney's (2011) relates to the intensity with which participants displayed both motivational dimensions. In the United States hedonic motivation was greater than its eudaimonic counterpart, except for the oldest age group (people over the age of 51), where no differences between both dimen-

sions appeared. Conversely, the results in Spain show an opposite pattern, as in all cases, save for the youngest age group (13–17 year-olds), the eudaimonic is greater than the hedonic motivation. Furthermore, in the United States there was a positive relationship between age and eudaimonic motives ( $r = .09, p < .01$ ) and a negative one with reference to hedonic motivation ( $r = -.08, p < .01$ ). On the other hand, in Spain only a significant relationship between age and eudaimonia ( $r_p = .07, p < .049$ ) was observed, while the correlation between age and hedonic motivation was not statistically significant ( $r_p = -.04, p = .147$ ). Future research in additional cultural contexts would need to contrast whether the pattern observed in this study concerning the predominance of eudaimonic over hedonic motivation persists, as well as analyze the relation between age and motivations for film consumption in a longitudinal perspective.

Regarding the validity of the scale itself, results are similar in both contexts. Need for cognition was significantly associated with eudaimonic motivation in Spain ( $r_p = .54, p < .001$ ) as well as in the United States ( $r = .46, p < .001$ ) (Oliver and Raney, 2008). However, the results obtained in Spain showed a significant negative correlation between need for cognition and hedonic motivation ( $r_p = -.39, p < .001$ ), which was not observed in the United States ( $r = -.07$ ). Furthermore, motivations for cinema consumption were associated with preferences for films of a different genre, converging with the results in the United States. Thus, hedonism was associated with a greater preference for comedies, action, and adventure films, whereas eudaimonic motivation was linked with a preference for dramatic, political content, historical, war, and suspense movies.

Lastly, Study 1 provided relevant information on the relationship between eudaimonia and hedonism, with reception variables evaluated after exposure to a dramatic (sad) feature film, representing a methodological innovation from Oliver and Raney's (2011) work. These authors, in their fourth study, asked participants about the emotional reactions felt throughout viewing of a favorite film in the past. Thus, each participant could choose a different movie and, having watched it in different moments of their biographies (a week ago, a few months, or even years back), the memories of their reactions could have been deteriorated over time. Then again, in Study 1, as presented here, all individuals were exposed to the same (dramatic) film and, immediately after that, they completed a questionnaire on the reception process. The results show additional evidence on the concurrent validity of the motivational scale for cinema consumption, since it has been observed that eudaimonia (and not so for hedonism) was associated with a greater cognitive elaboration or reflection that took place while viewing the film. This finding is especially relevant and inno-

vative in this field, and future studies should therefore contrast whether the relation between eudaimonia and cognitive elaboration is produced only with dramatic (sad) films or whether it constitutes a more general process. Supporting the former possibility, research on the influence of mood on cognitive processing styles has documented that negative mood induces higher systematic processing or greater reflection than positive mood (Petty, Gleicher and Baker, 1991; Schwarz and Bless, 1991). Thus, the relationship between eudaimonia and cognitive elaboration is expected to be much more intense with dramatic (sad) contents, which strongly induce negative affect (as contrasted in Study 1). The results obtained by Knobloch-Westerwick, Gong, Hagner, and Kerbeykian (2012) support this view, as they observe that the relationship between negative affect with enjoyment was mediated by reflection during the viewing of a tragic movie. However, the second possibility could be sustained by assuming that a positive relationship between eudaimonic motivation and cognitive elaboration could take place in a greater range of contents, regardless of their affective content, as shown by the results in Study 3 where it was observed that need for cognition was associated with greater eudaimonic motivation (which is congruent with the results obtained by Oliver and Raney, 2011).

Another relevant aspect to be further developed in future studies may be to analyze whether eudaimonic motivation also predicts counter-argument processes, something that has clear implications for narrative persuasion research. Since it has been empirically observed that both narrative transportation (Green and Brock, 2000) as well as identification with the characters (Moyer-Gusé, Chung, and Jain, 2011; Moyer-Gusé and Nabi, 2010) are negatively associated with counter-argumentation, it would be interesting to contrast whether hedonic and eudaimonic motives *moderate* such a relationship.

An important limitation of this research (specifically with regard to Study 1) is our evaluation of enjoyment with a single-item scale (“To what extent did you enjoy the film?”). Some authors have indicated that gratification obtained by the consumption of dramatic fictional contents needs to be evaluated beyond one single dimension (hedonism or fun) and have proposed the concept of *appreciation* and developed specific instruments to evaluate this construct (Knobloch-Westerwick et al., 2012; Oliver and Bartsch, 2010). In this sense, Oliver and Bartsch’s (2010) research is particularly relevant, as both authors proposed and validated a 12-item scale that measured four dimensions (fun, suspense, moving/thought-provoking experience, and lasting impression), which would account for the experience of movie appreciation. Moreover, it has also been pointed out that dramatic or sad films not only stimulate negative emotions or induce negative moods, but also that they provoke or induce more complex affective reactions, such as *elevation* (Oliver, Hartmann, and Woolley,

2012), or mixed and meaningful affect (Bartsch, 2012), processes that were not evaluated in Study 1.

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## Bionotes

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## Appendix

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### Items of eudaimonia and hedonism scales (original in English)

Hedonic motivations:

- “It’s important to me that I have fun when watching a movie” (item 2)
- “I find that even simple movies can be enjoyable as long as they are fun” (item 3)
- “For me, the best movies are ones that are entertaining” (item 5)
- “My favorite kinds of movies are happy and positive” (item 7)
- “I like movies that may be considered ‘silly’ or ‘shallow’ if they can make me laugh and have a good time” (item 9)
- “Movies that make me laugh are among my favorites” (item 10)

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### Items of eudaimonia and hedonism scales (in Spanish)

- “Para mí es importante divertirme cuando veo una película”
- “Considero que incluso las películas simples pueden ser agradables siempre y cuando sean divertidas”
- “Para mí, las mejores películas son aquellas que son entretenidas”
- “Mis películas favoritas son aquellas que son alegres y positivas”
- “Me gustan las películas que pueden considerarse ‘tontas’ o ‘poco profundas’ si tienen la capacidad de hacerme reír y pasar un buen rato”
- “Las películas que me hacen reír están entre mis favoritas”

Items of eudaimonia and hedonism scales (original in English)	Items of eudaimonia and hedonism scales (in Spanish)
Eudaimonic motivations:	
– “I like movies that challenge my way of seeing the world” (item 1)	– “Me gustan las películas que desafían mi forma de ver el mundo”
– “I like movies that make me more reflective” (item 4)	– “Me gustan las películas que me hacen reflexionar”
– “I like movies that have profound meanings or messages to convey” (item 6)	– “Me gustan las películas que tienen significados profundos o que transmiten mensajes”
– “I like movies that focus on meaningful human conditions” (item 8)	– “Me gustan las películas que se centran en grandes historias humanas”
– “I am very moved by movies that are about people’s search for greater understanding in life” (item 11)	– “Me conmueven mucho las películas que tratan la búsqueda de un mayor entendimiento de la vida”
– “My favorite kinds of movies are ones that make me think” (item 12)	– “Mis películas favoritas son aquellas que me hacen pensar”

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