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The comparison of sensation seeking among musicians, visual, and dramatic artists

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Abstract

The current study compares sensation seeking among musicians, imaginary, and dramatic artists in the city of Shahrekord, Iran. In order to achieve the goals of research, 105 participants were selected in the form of cumulative multi-stage sampling from the statistical community and the personal information questionnaires, Zuckerman's sensation seeking was carried out. F proportion has been calculated using analysis of variance and the comparison of sensation seeking grade averages in three groups of artists led to statistically meaningful result ($F = 7.53$), $p < 0.05$. Pair comparisons showed that musicians had less sensation seeking than visual and dramatic artists (respectively $p < 0.05$, $p < 0.01$). Also, dramatic and visual artists had similar sensation seeking ($p > 0.05$).

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1. Introduction

Human beings, whether artist or non-artists, experience emotions in their lives. The emotions, in part, are mental and affective states that cause us feel in a specific way, like being angry or happy. In other words, emotions are biological responses and prepare our physiological reactions to adaptation. For instance, we are prepared for fight with enemies by becoming angry and avoid dangers through fear. Some individuals tend to involve high risk and sensation seeking behaviors and try to find a way to satisfy this tendency. Athletic racings like Mountain climbing, speed driving, skydiving, physical risk, sexual experimentation are some examples (Zuckerman, 1979). The sensation seeking concept was introduced by Zuckerman (1979) and Zuckerman (1994) to describe individual differences in a wide – range high risk activities. Sensation seeking is a personality trait that refers to any tendency to looking for new and exhilarating experiences and willing to engage activities that a physical, social, law and financial risks are necessary (Gary, Wilson, 2006). This trait, also, can be attribute to extraversion and impulsivity

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(Garcia, Luis, Garcia, 2002). The results of Hartman's study (1992) showed that athletes were higher in sensation seeking than non-athletes. Also, male athletes were more sensation seekers than female athletes. Plouffe (1986) in his research found that level of sensation seeking decrease with age until the sixties in both sex. In comparison of sensation seeking among youth and elderly females, he revealed that scores of elderly women in sensation seeking scale were half of the youth. Another study indicates that sensation seeking scores of wrestlers, football and hockey players significantly were lower than volleyball, baseball and bowling players (Gundersheim, 1987). Merten and fescher (1999) have studied personality traits of writers and actors as creative personalities and normal people using Eysenck personality test. They found the creative group was higher than control group in psychosis dimension. Richards (1993) compared psychological and personal dimensions of students and teachers in high schools for visual and performing arts with their peers in other high schools. They found teachers and students in high schools for visual and performing arts more tolerant to anxiety and extensive emotions but not introversive. Also, Marchant and Wilson (1992) compared personality characteristics of performing artists (actors, dancers, musicians and singers) with normal population. Their findings indicated actors were extraversion, expressiveness, dancers had sadness, anxiety, hypochondriasis, low self-esteem and conservatism. Singers had anxiety during performing and %47 of musicians had shoulder pain and %37 of dancers were depressed. Paiker (1998) showed that visual artists are introvert more than other people. Haghighi et al. (2003) concluded the average of neurosis scores in artists and non-artists groups were not meaningful statistically ($F=1.12$, $p<0/05$), but there were meaningful differences in extraversion ($F=22.32$, $p<0/05$), sensation seeking ($F=4.05$, $p<0/05$) and conscientiousness ($F=5.73$, $p<0/05$).

2. Method

The method of research was a causal- comparative research. To achieve the goals of research, 105 artists (35 musicians, 35 visual artists, and 35 dramatic artists) were selected in form of cumulative multi-stage sampling from the city of Shahrekord, Iran.

3. Instruments

Data were collected using sensation seeking scale -7. This scale includes 40 tow-choice items the internal consistency of the instrument estimates from .83 to .86 as reported in Zuckerman's report(1978).the internal consistency and reliability of the scale ,also, was measured using test-retest ($r=.79$)by khalooee (2005)in Iran and split-half (.79) by Rahymee (2003)in Iran. Therefore, the instrument displayed a high level of internal consistency.

4. Results

In order to investigating the homogeneity of variances, Levine's test was conducted which was satisfied ($F=2.65$, $p>0.05$).

Table1shows the analysis of variance result of sensation seeking among musicians, visual, and dramatic artists and how it reveals a highly significant difference between the groups. According to the table, F coefficient in three groups of artists is meaningful statistically ($F = 7.35$, $p<0.0001$). Also, Eta coefficient shows that %14 of difference of averages related to group differences.

Tables 1: Analysis of Variance result of sensation seeking among the three groups of the study

Source	Sum of Square	df	Mean Square	F	sig.	Eta Coefficient	Observed Power
Group	511.873	2	255.937	7.35	0.0001	0.14	0.93
Error	3095.953	89	34.786	-----	-----	-----	-----
Total	40248	92	-----	-----	-----	-----	-----

Post- Hoc Test

Table 2 illustrates the pair comparisons of averages of sensation seeking among musicians, visual, and dramatic artists. As the table shows, musicians were more sensation seeking than dramatic and visual artists ($p < 0.1$, $p < 0.05$, respectively) but there was no statistically difference between dramatic and visual artists ($p > 0.05$).

Tables 2: Post-Hoc Tests result of sensation seeking among the three groups of the study

Average of sensation seeking in groups		Mean difference	std error	sig
Musician	Dramatic artists	-5.87	1.53	0.001
	Visual artists	-3.38	1.50	0.02
Dramatic artists	Visual artists	2.48	1.48	0.09
	Musicians	5.8	1.53	0.001

5. Discussion

The results of present study showed that there is meaningful difference statistically between musicians and visual artists ($p < 0.05$) and that sensation seeking of musicians is lower than visual artists. This finding was in accordance with the study of Plouffe (1986), Haghghi et al. (2003), Richards (1993) and also inconsistency with Zuckerman (1979), Paikar (1998), and Hartman (1992). Another finding of this study was that a statistically meaningful difference between musicians and dramatic artists ($p < 0.01$) was found. This result means that sensation seeking of musicians is lower than dramatic artists. This finding is consistency with Plouffe (1986), Marchant and Wilson (1992), Gundersheim (1987), and inconsistency with Merten and Fescher (1999) and Zuckerman (1979). Finally, this research showed that dramatic and visual artists have similar sensation seeking ($p > 0.05$). This finding is congruent with Plouffe (1986), Hartman (1992) and incongruent with Zuckerman (1979), Paikar (1998), Richards (1993) and Marchant, Wilson (1992).

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