



RESEARCH ARTICLE

What type of Personality Traits Influence Artistic Preferences? A Quantitative Approach

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ABSTRACT

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Arts is offering several benefits to the present generation, particularly the adults, and it is imperative to understand what types of art resonate with different personality traits. The present study examined individual differences in artistic preferences in a sample of 342 participants (62%women and 38%men), aged 16-60years. Participants completed a Big Five personality inventory and provided preference ratings for 8 different paintings corresponding to Renaissance, Impressionism, and African visual art, which loaded onto a latent factor of overall art preferences. As expected, the personality trait openness to experience was the strongest and only consistent personality correlate of artistic preferences, affecting both overall and specific preferences, as well as visits to art events, galleries, and artistic (rather than scientific) self-perception. Overall preferences were also positively influenced by age and visits to art galleries, and to a lesser degree, by artistic self-perception and conscientiousness (negatively). As for specific styles, after overall preferences were accounted for, more agreeable, more conscientious, and less open individuals reported higher preference levels for impressionist, younger, and more extraverted participants showed higher levels of preference for pop art. The study concluded that the enduring presence of art in human history suggests that its connection to humanity is deeper than merely an arbitrary medley of random aesthetic inclinations.

INTRODUCTION

Background of the Study

The connection between personality traits and art preferences has garnered significant interest in psychological and artistic domains. Researchers like Fayn et al (2015) have sought to understand how individual personality differences influence aesthetic preferences and engagement with various art forms. Personality traits, often measured using instruments such as the Big Five Inventory (BFI) or the HEXACO Personality Inventory, encompass dimensions like Neuroticism, Agreeableness, Conscientiousness, Extraversion, and Openness to Experience (Quarles et al, 2025). These traits provide a comprehensive framework for analyzing individual differences in behaviour, including preferences for different art styles. Art preferences themselves are multifaceted, encompassing a range of styles from abstract and pop art to European and Japanese representational art. Each style offers unique aesthetic and thematic elements that can appeal to different personality profiles. These insights are crucial for both psychological theory and practical applications in areas such as art therapy, marketing, and cultural policy (Xie & Sun, 2025).

The survey included 24 visuals from various art movements, such as Renaissance, Cubism, Abstract Art, Traditional Art, Impressionism, and Surrealism. Historically, the study of art preferences has roots in the broader field of aesthetics, a branch of philosophy concerned with the nature of beauty and artistic taste. Early philosophers like Immanuel Kant and David Hume debated the subjective and objective dimensions of aesthetic judgment, laying the groundwork for contemporary psychological research. In the 20th century, psychologists like Eysenck (Eysenck, 1992) began to empirically investigate the links between personality traits and aesthetic preferences, using psychometric tools to quantify individual differences in art appreciation (Dehghani et al, 2025).

As posited by Pelowski et al (2016), the contemporary landscape of research on personality and art preferences is marked by methodological advancements and a growing emphasis on empirical evidence. Studies now employ a variety of methods, including self-report questionnaires, experimental designs, and neuroimaging techniques, to explore the cognitive and emotional processes underlying art preferences (Yen et al, 2023). This methodological diversity enriches the field, providing a more nuanced understanding of how personality traits shape aesthetic experiences. Akinwale (2025), in a study, did not find any significant ethnic differences in art preferences among Yoruba, Igbo, Hausa, and other ethnic groups for surrealism and pop art.

Out of the five factors accounted for by the BFI, Openness to experience (O) has been emphasized as the factor most about aesthetic preference (Afhami & Mohammadi-Zarghan, 2018). As cited by Quarles et al (2025), McCrae and Costa posited that “artists can be seen as exemplars of Openness just as neurotics are exemplars of Neuroticism”. Openness has been linked to liking polygons self-rated as both “complex” and “meaningful” (Ng et al., 2021). Abu Raya et al (2023) found a link between openness and preference for representational art, particularly pictures with few elements. Abu Raya et al (2023) found that openness was positively correlated with a preference for abstract, pop art, and representational paintings. Preference for abstract and pop art paintings (Abu Raya et al, 2023).

Previous research regarding extraversion (E) and preference has been equivocal. Eysenck (1941) suggested a positive link between E and liking of modern art, but Swami & Furnham (2014) found a negative relationship. Swami and Furnham (2014) found no relationship between the trait and liking of abstract, pop art, or representational art. Results indicated that individuals with traits of extraversion and openness to experience preferred surrealist works, while those with traits of tendermindedness preferred Impressionist art (Kaufman et al, 2016). Afhami and Mohammadi-Zarghan (2018) found a positive correlation between agreeableness and liking for representational paintings.

Dehghani-Tafti et al (2025) found a negative relationship between agreeableness and preference for pop art. Conscientiousness was not found to be linked to any aspect of artistic preference by Furnham and Avison, but Furnham and Walker found a positive correlation between conscientiousness and liking of representational paintings. Moreover, the study of art preferences extends beyond psychological traits to encompass broader cultural and societal influences. Art serves as a medium for expressing cultural values, historical narratives, and social issues. As such, preferences for certain art styles can be influenced by cultural background, socialization processes, and exposure to different artistic traditions. This cultural dimension adds another layer of complexity to the relationship between personality and art preferences, necessitating a comprehensive approach that considers both individual and cultural factors.

The integration of personality and art preference research also aligns with the growing interest in interdisciplinary studies (Grosz et al, 2022). Combining insights from psychology, art history, cultural studies, and aesthetics allows for a richer understanding of how people interact with and derive meaning from art. This interdisciplinary approach can reveal how art functions as a form of

communication, a tool for emotional regulation, and a means of identity expression. In practical terms, understanding the relationship between personality traits and art preferences has significant implications for various fields. In education, insights from this research can inform the development of art curricula that cater to diverse student interests and promote engagement with different art forms. In therapy, personalized art interventions based on personality profiles can enhance therapeutic outcomes by aligning with clients' aesthetic preferences and emotional needs.

In marketing, businesses can use personality-driven strategies to create more effective advertising campaigns and product designs that resonate with their target audiences. Furthermore, the digital age has transformed how people interact with art, with social media and online platforms playing a crucial role in shaping art consumption patterns.

Furthermore, Li (2024) posited that online galleries, virtual museums, and social media channels offer unprecedented access to a diverse array of art forms, influencing individual preferences and broadening exposure to different artistic styles. This digital context adds another dimension to the study of art preferences, highlighting the need to consider the impact of technology and digital media on aesthetic experiences. The literature on personality and art preferences also points to the potential for cross-cultural research. While much of the existing research has focused on Western populations, there is a growing recognition of the importance of exploring these relationships in diverse cultural settings.

Cross-cultural studies can uncover universal patterns as well as culturally specific influences on art preferences, contributing to a more global understanding of aesthetic appreciation. Historically, the study of art preferences has roots in the broader field of aesthetics, a branch of philosophy concerned with the nature of beauty and artistic taste (Heinrich, 2013). Early philosophers like Immanuel Kant and David Hume debated the subjective and objective dimensions of aesthetic judgment, laying the groundwork for contemporary psychological research. In the 20th century, psychologists like Eysenck and Cattell began to empirically investigate the links between personality traits and aesthetic preferences, using psychometric tools to quantify individual differences in art appreciation (Dehghani-Tafti et al, 2025).

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LITERATURE REVIEW

Pop Art

Pop Art emerged in the mid-20th century as a vibrant and dynamic movement that challenged traditional notions of fine art by incorporating imagery from popular culture. This movement began in the 1950s and gained prominence in the 1960s, primarily in the United States and the United Kingdom. It was characterized by its use of imagery from advertising, comic books, mundane cultural objects, and mass media, blurring the boundaries between high art and everyday life.

Key figures in the Pop Art movement include Andy Warhol, Roy Lichtenstein, James Rosenquist, and Richard Hamilton. Warhol's works, such as his famous Campbell's Soup Cans and portraits of Marilyn Monroe, utilized repetitive imagery to reflect and critique the consumerist culture of the time (Su, 2023). Lichtenstein's comic strip-inspired paintings, like "Whaam!" and "Drowning Girl,"

used Ben-Day dots and speech balloons to elevate the aesthetic of commercial art into the realm of high art.

Pop Art was not only a visual art movement but also a cultural commentary. It responded to the post-war economic boom and the rise of consumerism, exploring themes of commodification, mass production, and the banalization of culture. The movement's embrace of irony and parody highlighted the pervasive influence of advertising and media, often questioning the authenticity and originality of art in a mass-produced society. Pop Art's impact extended beyond painting and sculpture to include fashion, music, and graphic design. Its bold colours, clear lines, and incorporation of recognizable imagery made it highly accessible and influential, leading to a broader democratization of art. The movement paved the way for later developments in contemporary art, including the appropriation art of the 1980s and the continued exploration of consumer culture in the digital age.

Abstract Expressionism

Abstract Expressionism, which emerged in the 1940s and 1950s, is often regarded as the first major American art movement to gain international influence. It emphasized spontaneous, automatic, or subconscious creation, allowing artists to express their inner emotions and personal experiences through abstract forms and gestural brushwork.

The movement is divided into two main tendencies: Action Painting, exemplified by Jackson Pollock, and Color Field Painting, represented by artists like Mark Rothko and Barnett Newman. Pollock's technique of dripping and splattering paint onto canvases laid on the ground, as seen in works like "Autumn Rhythm" and "No. 5, 1948," broke away from traditional painting methods and introduced a new way of engaging with the medium. His dynamic, all-over compositions reflected the energy and chaos of modern life.

Colour Field Painting, on the other hand, focuses on large expanses of colour and simple, unified compositions. Rothko's luminous rectangles of colour, such as those in "No. 61 (Rust and Blue)" and "White Center (Yellow, Pink and Lavender on Rose)," aimed to evoke deep emotional responses through their simplicity and intensity. Newman's works, characterized by vertical "zips" of colour, explored the relationship between form and space, as seen in "Vir Heroicus Sublimis."

Abstract Expressionism was heavily influenced by the existential philosophy of the time, emphasizing the individual's quest for meaning in an uncertain world. The movement's emphasis on personal expression and the exploration of the unconscious mind resonated with contemporary developments in psychology, particularly the theories of Sigmund Freud and Carl Jung.

The legacy of Abstract Expressionism is profound, as it shifted the center of the art world from Paris to New York and paved the way for subsequent movements such as Minimalism and Conceptual Art. Its focus on process, gesture, and the emotional resonance of colour continues to influence contemporary artists.

Digital Art

Digital art encompasses a broad range of artistic practices that use digital technology as an essential part of the creative process. Since its emergence in the late 20th century, digital art has evolved alongside advancements in computer technology, offering artists new tools and platforms for expression (Li, 2022). Digital art includes various forms such as digital painting, 3D modelling, animation, interactive installations, and virtual reality (VR) art. Pioneering digital artists like Nam June Paik and Harold Cohen explored the potential of computers and video technology in the 1960s

and 1970s. Paik, known as the “father of video art,” used television screens and video synthesizers to create works like “Electronic Superhighway,” which commented on the cultural impact of mass media.

In the realm of digital painting, artists use software such as Adobe Photoshop, Corel Painter, and Procreate to create works that mimic traditional painting techniques or explore entirely new aesthetics (Hu & Li, 2025). The accessibility of digital tools has democratized the creation and distribution of art, allowing a broader range of artists to share their work globally through online platforms and social media. 3D modelling and animation have revolutionized fields such as film, video games, and virtual reality. Artists like Pixar Animation Studios have pushed the boundaries of digital animation, creating visually stunning and emotionally compelling narratives. VR art, meanwhile, offers immersive experiences that allow viewers to interact with and explore virtual environments, challenging traditional notions of spectatorship and engagement (Praveen & Srinivasan, 2022).

Digital art also intersects with other disciplines, including graphic design, illustration, and web design. The rise of NFTs (non-fungible tokens) has further transformed the digital art landscape, providing new opportunities for artists to monetize their work and for collectors to own unique digital assets (Jamnekar et al, 2024). The future of digital art is closely tied to ongoing technological advancements, including artificial intelligence (AI), machine learning, and augmented reality (AR). These technologies promise to expand the possibilities for creativity and interaction, continuing to reshape the art world in profound ways.

Surrealism

Surrealism, which emerged in the early 20th century, sought to unleash the creative potential of the unconscious mind by transcending the boundaries of rational thought and everyday reality. Inspired by the psychoanalytic theories of Sigmund Freud, Surrealist artists aimed to explore dreams, fantasies, and the inner workings of the psyche (Tajallinasr, 2024). André Breton, a French poet and critic, is often credited with founding the Surrealist movement. His “Manifesto of Surrealism,” published in 1924, outlined the principles of the movement and emphasized the importance of automatism, a technique aimed at bypassing conscious control to access deeper layers of the mind.

Key figures in Surrealism include Salvador Dalí, René Magritte, Max Ernst, and Joan Miró. Dalí’s meticulously detailed paintings, such as “The Persistence of Memory” and “The Elephants,” depict bizarre and dreamlike scenes that challenge conventional perceptions of reality. Magritte’s works, like “The Treachery of Images” and “The Son of Man,” play with visual puns and paradoxes, questioning the relationship between images and meaning.

Surrealist artists employed various techniques to tap into the unconscious, including automatic drawing, collage, frottage (rubbing), and decalcomania (a blotting process). These methods allowed for spontaneous and unplanned compositions that revealed hidden thoughts and desires.

The movement’s influence extended beyond visual art to literature, film, and theater. Surrealist writers like André Breton and Louis Aragon experimented with automatic writing, while filmmakers such as Luis Buñuel and Jean Cocteau created films that defied narrative conventions and explored the logic of dreams.

Surrealism’s legacy is evident in contemporary art and culture, particularly in its emphasis on the irrational and the uncanny. It has inspired later movements such as Abstract Expressionism, Pop

Art, and Neo-Surrealism, and continues to resonate with artists who seek to explore the mysteries of the human mind.

Cubism

Cubism, pioneered by Pablo Picasso and Georges Braque in the early 20th century, revolutionized the way artists represented space, form, and perspective. This movement, which emerged around 1907, broke away from traditional linear perspective and naturalistic depictions, instead fragmenting objects into geometric shapes and reassembling them in abstract compositions.

Cubism is generally divided into two phases: Analytical Cubism and Synthetic Cubism. Analytical Cubism, developed between 1908 and 1912, involved the deconstruction of objects into their basic geometric components, often resulting in monochromatic and highly abstracted images. Picasso's "Les Femmes d'Alger (O.J.)" and Braque's "Violin and Candlestick" exemplify this approach, with their fragmented forms and multiple viewpoints. Synthetic Cubism, which emerged around 1912, introduced brighter colours and incorporated collage elements such as newspaper clippings, patterned paper, and other materials. This phase marked a shift towards more playful and decorative compositions. Picasso's "Still Life with Chair Caning" and Braque's "Bottle and Fishes" are notable examples of Synthetic Cubism, demonstrating the movement's innovative use of mixed media and assemblage.

Cubism's radical departure from traditional representation had a profound impact on modern art, influencing a wide range of subsequent movements, including Futurism, Constructivism, and Surrealism. Its emphasis on abstraction and the breakdown of form challenged artists to reconsider the nature of perception and representation. The movement also intersected with developments in other disciplines, such as literature and architecture. Writers like Gertrude Stein experimented with fragmented narrative structures, while architects like Le Corbusier drew inspiration from Cubist principles in their designs, emphasizing geometric forms and functionalism.

Theoretical Review

Big Five Personality Traits

The Big Five Personality Traits, also known as the Five-Factor Model (FFM), is a widely accepted framework in psychology that categorizes personality into five broad dimensions: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism (Widiger & Crego, 2019). This model is particularly relevant to studies of aesthetic preferences as it posits that certain traits, like Openness to Experience, are closely associated with a greater appreciation for novel, complex, and unconventional forms of art, such as abstract and surrealist styles (Dehghani-Tafti et al, 2025).

Research has shown that individuals with high Openness are more likely to appreciate art that challenges traditional norms and conventions, including abstract expressionism and surrealism (Kaufman et al, 2016). This dimension is crucial for understanding why some people are drawn to non-traditional forms of art, which often evoke a wide range of interpretations and emotional responses. The core of this study's theoretical framework is the Big Five Personality Theory, also known as the Five-Factor Model (FFM). Developed by researchers such as Costa and McCrae (1992), this model posits that personality can be described along five broad dimensions:

- Openness to Experience: Reflects curiosity, creativity, and willingness to try new things.
- Conscientiousness: Indicates organization, dependability, and self-discipline.

- Extraversion: Represents sociability, assertiveness, and energy.
- Agreeableness: Reflects compassion, cooperation, and trust in others.

Neuroticism: Indicates emotional instability and a tendency towards negative emotions.

This theory provides a comprehensive and widely accepted framework for understanding individual personality differences. In the context of art preferences, the Big Five model offers a structured approach to examining how fundamental personality traits might influence aesthetic choices (Zhu et al, 2025).

Aesthetic Preference Theory

Aesthetic Preference Theory explores the cognitive and emotional processes that underlie people's judgments of beauty and artistic quality. This theory integrates aspects of perceptual fluency, emotional response, and cultural learning to explain why certain visual stimuli are preferred over others. It suggests that familiarity, ease of processing, and positive affective responses are key determinants of aesthetic preference (Huang et al, 2020). This theory is particularly relevant in understanding the appeal of different art styles. For example, abstract art, which often lacks clear representational content, can elicit varied responses based on an individual's perceptual fluency and prior exposure to such art. Familiarity with abstract forms can enhance aesthetic appreciation, while unfamiliarity may lead to discomfort or disinterest. Building on the work of Berlyne (1971) and later researchers like Song et al. (2021), Aesthetic Preference Theory suggests that individuals' preferences for visual stimuli are influenced by factors such as complexity, novelty, and familiarity. This theory proposes that aesthetic preferences are shaped by a combination of cognitive processing fluency and arousal potential (Jacobsen, 2010).

The Current study

The rationale for the study arose from the observed gap in comprehensive empirical data linking personality traits with specific art preferences. While existing literature provides some insights, there is a lack of cohesive research that integrates multiple personality dimensions with a wide range of art styles. This gap hinders our ability to fully understand how personality influences aesthetic choices and the underlying mechanisms driving these preferences.

Moreover, the existing studies often focus on Western populations, limiting the generalizability of findings to other cultural contexts. This study seeks to address these limitations by incorporating diverse demographic samples and exploring how personality traits shape art preferences. Understanding these relationships is not only academically significant but also has practical implications for art educators, therapists, and marketers who can tailor their approaches based on personality profiles.

METHOD

The study adopted a quantitative methodology employing a cross-sectional design with the use of a self-developed questionnaire for data collection.

This study utilized the International Personality Item Pool (IPIP) to assess personality traits. The IPIP comprises 50 items measuring extraversion, agreeableness, conscientiousness, emotional stability (low neuroticism), and openness to experiences. Each item is rated on a five-point Likert scale with responses on a 5-point Likert scale ranging from "Strongly Disagree" to "Strongly

Agree.”, and the internal consistencies of these factors are typically high, averaging .84.

Section C

Here is a selection of art representing 5 different genres

Artworks used

Abstract art by Mark Rothko, "Orange, Red and Yellow"

Digital art by Tobi Stephen, Golden

Surreal art by Joan Miro, Harlequin's Carnival

Pop art by David Hockney, Portrait of an Artist (Pool with Two Figures)

Participants will rate their preference for each style on a 5-point Likert scale ranging from “Strongly Dislike” to “Strongly Like.”

Procedure

Before initiating the research, the researcher identified the independent and dependent variables and selected standardized instruments to accurately measure these variables. The study involved undergraduate students from the University of Lagos, situated in Akoka and attendees of the Guinness world record attempt by Dr Fola David in Onikan stadium, Lagos. Data collection was conducted offline using an online Google Forms questionnaire. The researcher approached 400 participants and obtained consent from each. Participants were assured that their responses would remain strictly confidential and anonymous, and they were encouraged to respond honestly. After obtaining consent, the researcher provided clear instructions for each section of the questionnaire to ensure participants understood the tasks and could perform them effectively. To promote a comfortable environment and encourage honest responses, the researcher established rapport with the participants before administering the questionnaires.

Participants then completed online Google Forms questionnaires, and upon completion, the researcher securely stored the completed questionnaires in an Excel sheet.

Data Analysis

The data gathered from the questionnaires were entered into the Statistical Package for Social Sciences (SPSS), version 26, for analysis. Both descriptive statistics (means, standard deviations, frequencies, and percentages) and inferential statistics (Linear Regression, Independent Sample t-test, and One-way Between-Group ANOVA) were utilized. Linear Regression was used to test hypothesis 1, the Independent Sample t-test was used for hypothesis 2, and One-way Between-Group ANOVA was employed for hypothesis 3. The study maintained a significance level of $p = 0.05$.

Ethical Guide

The researcher recruited undergraduates and adults in the Mainland from the University of Lagos, Nigeria, and mainland local Government of Lagos to participate in the study. Primary consent was sought from all the participants to ensure that each signed a consent to participate in the research. The researcher also explained to participants that their opinions were kept

completely confidential, and that their personal data, such as name and other personal information, was not required before filling out the surveys. Also, participants were encouraged to be honest in their responses.

RESULT

This chapter presents the demographic characteristics and the analysis of the study conducted, followed by an interpretation of the same. In this study, however, only three hundred and forty-two (342) questionnaires were analyzed for this study.

Data Presentation on Demographic Characteristics of Respondents

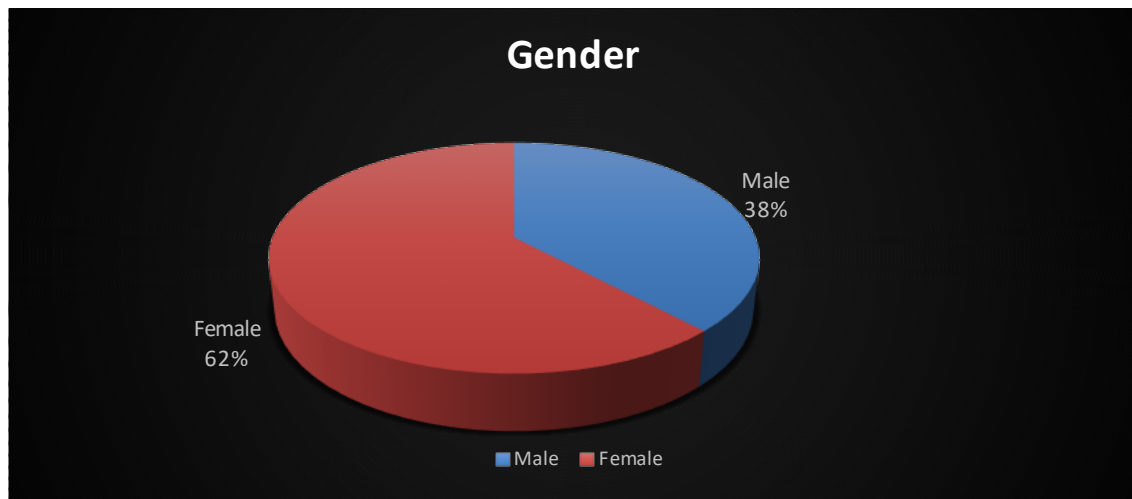


Diagram 1: Gender Distribution of Participants

Diagram 1 shows the gender distribution of participants used in this study. It was revealed that 38% of the participants were male, while 62% of the participants were female.

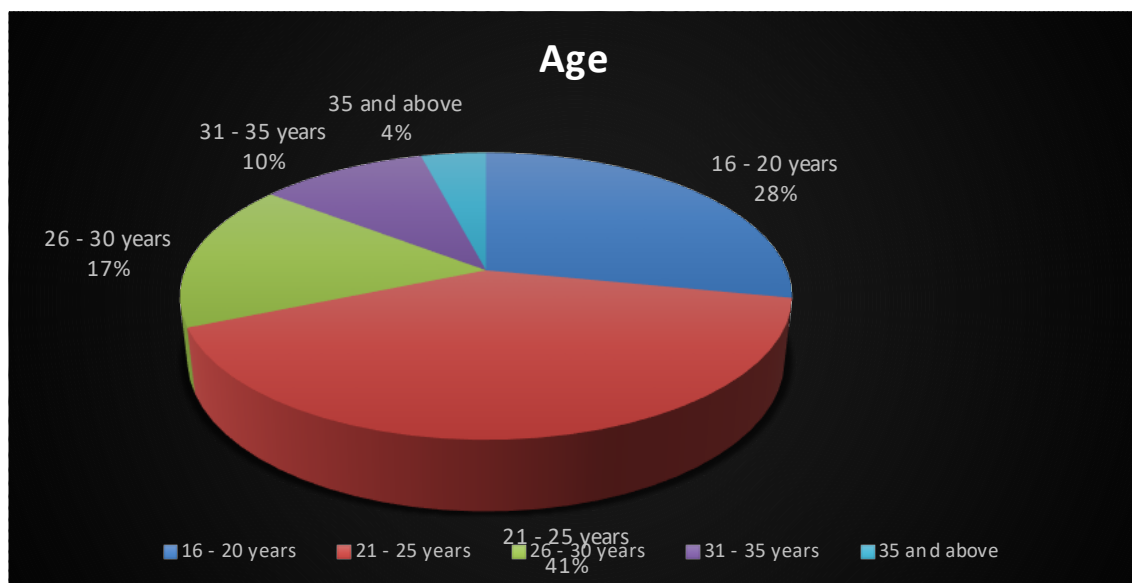


Diagram 2: Age Distribution of Participants

Diagram 2 shows the age distribution of participants used in this study. It was revealed that

28% of the participants were between the age of 16 – 20, 41% of the participants were between the age of 21 – 25, 17% of the participants were between the age of 26 – 30, 10% of the participants were between the age of 31 – 35 while, the remaining 4% were between the age of 36 years and above.

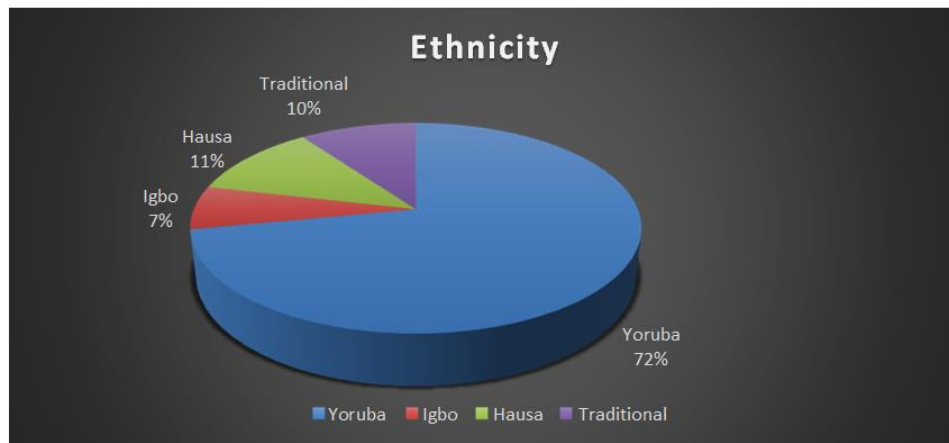
**Diagram 3: Ethnicity Distribution of Participants**

Diagram 3 shows the ethnic distribution of participants used in this study. It was revealed that 72% of the participants were from the Yoruba tribe, 7% of the participants were from the Igbo tribe, 11% of the participants were from the Hausa tribe, while the remaining 10% of the participants claimed to be from the traditional tribe.

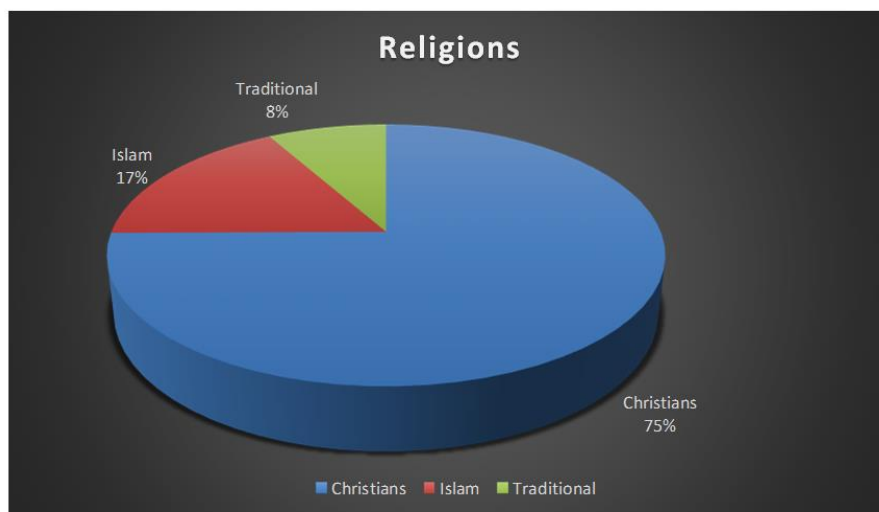
**Diagram 4: Religion Distribution of Participants**

Diagram 4 shows the religious distribution of participants used in this study. It was revealed that 75% of the participants were Christians, 17% of the participants were Muslims, while the remaining 8% of the participants claimed to be traditional worshippers.

Hypotheses Testing

Hypothesis 1: Age will significantly influence Art Preference for Pop Arts

Table 1: One-Way ANOVA Results Of Age Differences on Art Preference for Pop Arts,

Pop Art	N	Mean	SD	Df	F-Ratio	Mean Square	PV
16 - 20 years	96	3.22	1.39	4	2.326	4.625	<.05
21 - 25 years	139	2.88	1.41	337			
26 - 30 years	57	3.00	1.49				
31 - 35 years	36	2.94	1.43				
35 and above	14	2.07	1.21				

Result is significant at $P < .05$

The result above shows age differences in Art Preference for Pop Arts. However, a significant difference was revealed [$F(4,337) = 2.625, P < .05$]. To further explain the result, it was revealed that participants who fall within the age group of (16-20 years) have the highest preferences for Pop Arts ($M = 3.22, s = 1.39$), while participants who fall within the age group of (35 years and above) have the lowest preferences for Pop Arts ($M = 2.07, s = 1.21$). Therefore, the hypothesis, which states that “Age will significantly influence Art Preference for Pop Arts,” was accepted.

Hypothesis 2: Personality traits will significantly predict Art Preference for Pop Arts.

Table 2: Multiple Linear Regression Results for Dimensions of Personality on Art Preference for Pop Arts

Variable	β	Beta	T	Sig	R	R ²	Fcal	Pv
(Constant)	2.384		2.017	.044	.080	.006	.432	.826
Extraversion	.014	.046	.846	.398				
Agreeableness	.012	.038	.705	.481				
Openness	.003	.008	.154	.878				
Conscientiousness	.005	.014	.264	.792				
Neuroticism	-.014	-.045	-.829	.408				

a. Dependent Variable: Pop Art

It was revealed that Extraversion did not independently predict art preference for pop arts, given the Beta and value scores to be ($\beta = .046, P > .05$). Also, it was revealed that Agreeableness did not independently predict art preference for pop arts, given the Beta and P value scores to be ($\beta = .038, P > .05$), also, Openness did not independently predict art preference for pop arts, given the Beta and P value scores to be ($\beta = .008, P > .05$). However, Conscientiousness also did not independently predict art preference for pop arts, given the Beta and P value scores to be ($\beta = .014, P > .05$), as well as, Neuroticism did not independently predict art preference for pop arts, given the Beta and P value scores to be ($\beta = -.045, P > .05$). Furthermore, dimensions of personality are jointly responsible for 0.6% variance in participants art preference for pop arts ($R\text{-squared} = .006$). This implies that dimensions of personality jointly explained 0.6% of participants’ art preference for pop arts, at such we reject the hypothesis which states that “Personality traits will significantly predict Art Preference for Pop Arts”.

Hypothesis 3: Personality traits will significantly predict Art Preference for Digital Arts.

Table 3: Multiple Linear Regression Results for Dimensions of Personality on Art Preference for Digital Arts

Variable	β	Beta	T	Sig	R	R ²	Fcal	Pv
(Constant)	3.406		2.792	.006	.140	.020	1.337	.248
Extraversion	-.017	-.053	-.978	.329				
Agreeableness	-.010	-.029	-.545	.586				
Openness	-.013	-.038	-.706	.480				
Conscientiousness	.039	.116	2.144	.033				
Neuroticism	-.010	-.030	-.557	.578				

a. Dependent Variable: Digital Art.

It was revealed that Extraversion did not independently predict art preference for digital arts, given the Beta and value scores to be ($\beta = -.053$, $P > .05$). Also, it was revealed that Agreeableness did not independently predict art preference for digital arts, given the Beta and P value scores to be ($\beta = -.029$, $P > .05$), also, Openness did not independently predict art preference for digital arts, given the Beta and P value scores to be ($\beta = -.038$, $P > .05$). as well as, Neuroticism did not independently predict art preference for digital arts, given the Beta and P value scores to be ($\beta = -.030$, $P > .05$).

However, Conscientiousness independently predicts art preference for digital arts, given the Beta and P value scores to be ($\beta = .116$, $P < .05$). Furthermore, dimensions of personality are jointly responsible for 2.0% variance in participants' art preference for digital arts (R-squared = .020). This implies that dimensions of personality jointly explained 2.0% of participants' art preference for pop arts, at such we accept the hypothesis which states that "Personality traits will significantly predict Art Preference for Digital Arts".

DISCUSSION

According to the first result, it was revealed that participants who fall within the age group of (16-20 years) have the highest preferences for Pop art, while participants who fall within the age group of (35 years and above) have the lowest preferences for Pop art. This implies that younger individuals tend to favor contemporary and popular art forms due to greater exposure to modern culture and media. This is in line with a study conducted by Pugach et al (2017), who revealed that younger adults demonstrate a stronger affinity for visually stimulating and popular art styles, supporting the current finding of age-related preference variation. Contrary to this, Rodway et al (2016) found during their study that differences did not significantly influence preference for Pop Art, emphasizing that exposure and familiarity rather than age drive art appreciation.

According to the second result, it was revealed that Personality traits did significantly predict participants' Preference for Pop art. This is in line with a study conducted by Dehghani-Tafti et al (2025), who also uncovered during their study that there exists no association between dimensions of personality traits and preference for a certain type of art design or style. However, Afhami et al (2018) found a contrary result, which posited that Openness to Experience positively correlates with preference for modern and popular art forms.

According to the third result, it was revealed that Personality traits did significantly predict participants' Preference for digital Arts. This is in accordance with research conducted by Xu and Cheng (2025), who revealed that conscientiousness has a strong association with preferences for complex and organized artistic expressions. Contrarywise, Grosz et al (2022) found no significant relationship between Conscientiousness and digital or modern art preferences.

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