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A Comparative Study on Big Five Personality Factors and Creativity of Dancers and Non-Dancers

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ABSTRACT

The present research was conducted to find out the difference, if any, in Big Five domains of Personality (Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism) and Creativity (Everyday, Scholarly, Performance, Scientific, and Artistic) between dancers and non-dancers. 50 Dancers and 50 Non-Dancers were selected purposively from the population within the age range of 18-30 years from Kolkata. The Big Five Personality Questionnaire (John and Srivastava, 1999) and the Kaufman Domains of Creativity Scale (2012) were administered to the participants. Techniques of statistical analysis included Mean, SD, t-test, and correlation. It was found that there is no significant difference in any domains of Personality and Creativity between Dancers and Non-Dancers. It implies that the commonly held notion that dancers have a somewhat different personality makeup than non-dancers is not supported by the findings of this research. However, replication with larger and more representative samples is needed for verification.

Keywords: Creativity, Personality, Dancer, Big Five

INTRODUCTION

Dance and movement are the oldest, best-known, and most elegant psycho-corporal reactions to reality, enhancing performance and motivation (Bakker, 1988; Budnik-Przybylska *et al.,* 2019 and Vancea, 2020). It is a fascinating and enjoyable creative expression, and performing artists or dancers are commonly considered to be outstandingly creative (Fink and Woschnjak , 2011). Dance is an age-old art form, and Indian classical dance has been practiced for centuries (Mallik *et al.*, 2010; Reshma *et al.,* 2023). Dance is adapting to today's lifestyle, serving as a tool for social justice while also preserving culture (Pateraki, 2015; Wang, 2024). There are countless forms and styles of dance, each with its own criteria of excellence (Pines and Giles, 2017). Dance forms are a reflection of physical features, culture, history, and even the philosophy of groups that form an integral part of cultural identity embodied in dance forms (Sarkar Munshi, 2024). Indian classical dance is usually bound by rules, transcending sociocultural hindrances, and it is believed to develop a new and disciplined lifestyle (Joshi and Das, 2017).

Common sense says that dance impacts personality, but comparative data on the personality of professional and non-dancers is scarce. From a sociological perspective, a professional dancer is more accomplished in the chosen pursuit and gains at least half of their livelihood from it, spending considerably more time than an amateur (Stebbins, 1997). Subjective interpretation and meaning of dance have an impact on "Dancer's Identity" more than the number of years of practice (Vukadinovic 2022). Intensity of dance practice and professionalism are said to bring changes to personality. Solomon *et al.* (2001) found that amateur dancers are more vulnerable to distraction, showing higher levels of extroversion and impulsivity.

A few studies evidence differences in personality traits between dancers and non-dancers. Besides, different dance forms and styles were found to impact

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dancers' personalities differently (Berrerio and Furnham, 2019). Das and Joshi (2017) found that there is a significant difference in openness among male dancers of Indian classical dance and Western dancers. Creative people are usually more open to new experiences, less conventional, less conscientious, and more self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive (Feist, 1998). Even among other creative professionals, dancers were found to be more open and less neurotic (Christensen *et al.*, 2024). They are found to be more open to experience (Budnik- Przybylska *et al.,* 2019), extroverted (Mitra and Banerjee, 2017), and are emotionally sensitive (Pai, 2024). Christensen *et al.* (2024) found that dancers showed a higher level of agreeableness than non-dancers. Passion for dance enhances one's tendencies for perfection, giving way to conscientiousness driven by a sense of duty and responsibility (Padham and Aujla, 2014). Another group of studies did not find any difference in emotionality between dancers and non-dancers (Kordahi and Hassmen, 2022; Izountouemo and Esteves, 2023; Vukadinovic, 2023; Nair and Imran, 2024; Pai, 2024; Purcell, 2024). There is a link between emotionality and the Big Five personality traits. Still, the lack of difference in emotionality is indicative of the sameness in personality of dancers and non-dancers.

It is assumed that dancers are endowed with artistic creativity. In Indian philosophy, creativity was primarily seen as a faculty of 'pratibha', in alignment with Indian philosophy, and if relation to the self, with participants referencing the holistic self, cognitive self, experiential or emotional self, and physical self of articulate creativity, as was mentioned by Sen (2011). Dance is an age-old tool that instills creativity among students (Minton, 2010, Sowden *et al.*, 2015) while also developing the overall psychological growth and development of an individual (Jaggi *et al.*, 2017). According to Baer and Kaufman (2010), creativity is both domain-general and domain-specific, with the knowledge one acquires leading way to another. However, current trends highlight that creativity as a concept is evolving with the modern-day human-AI collaborative creativity leading to a renaissance in creative expression (Ma and Yu, 2025). In an Indian study (Sharma and Tripathi, 2023) Creativity was found positively associated with Big Five Personality traits. Amoozegar *et al*. (2025) found that Openness, Agreeableness and Conscientiousness significantly influenced creativity while Extraversion and Neuroticism did not. The relationship between Big Five Personality traits and Creativity was not moderated by gender of participants. In a study set in India (Singh and Kaushik, 2015) it was found that there was significant relationship between creativity and extraversion- more creative among artists were more extroverted. There was no significant difference between performing and non-performing artists in creativity and Big Five Personality traits.

Research Objective:

This study seeks to understand the influence of dance, if any, on Personality traits (Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism) and Creativity (Everyday, Scholarly performance, Scientific, and Artistic) and the relation between Personality traits and domains of Creativity.

METHODOLOGY

Hypotheses:

From the survey of the above studies, the following hypotheses emerge:

1. Dancers and non-dancers differ in the personality trait of Openness to experience.
2. Dancers and non-dancers differ in the personality trait of Conscientiousness.
3. Dancers and non-dancers differ in the personality trait of Extroversion.
4. Dancers and non-dancers differ in the personality trait of Agreeableness.
5. Dancers and non-dancers differ in the personality trait of Neuroticism.
6. Dancers and non-dancers differ in everyday creativity.
7. Dancers and non-dancers differ in scholarly creativity.
8. Dancers and non-dancers differ in performance creativity.
9. Dancers and non-dancers differ in scientific creativity.
10. Dancers and non-dancers differ in artistic creativity.
11. The dimensions of Big Five Personality traits (Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism) and domains of Creativity (Everyday, Scholarly

Performance, Scientific, and Artistic) are related.

Materials Required:

1. *Investigator-Made Questionnaire*: It was devised by the lead investigator to collect the basic information from the participants. It comprised six closed-ended questions and another six open-ended ones.
2. *Big Five Personality Questionnaire (John and Srivastava,1999)*: A self-report questionnaire devised by John and Sanjay Srivastava in 1999 with 44 items measuring five overarching dimensions of personality, *viz.*, Extraversion vs. Introversion, Agreeableness vs. Antagonism, Conscientiousness vs. Lack of direction, Neuroticism vs. Emotional Stability, Openness vs. Closedness to Experience. The items were answered on a five-point Likert rating scale ranging from Disagree Strongly to Agree Strongly. The scale reportedly has adequate reliability and validity.
3. *Kaufman Domains of Creativity Scale (2012)*: A self-report measure of creativity that is intended to be domain-specific. It is an evolution of a number of past self-assessments by the author, including many with John Baer. It has 50 questions, measuring five factors: Everyday, Scholarly, Performance, Scientific and Artistic, each representing different domains of creativity. The items were answered on a five-point Likert rating scale ranging from "Much Less Creative" to "Much More Creative". The scale reportedly has adequate reliability and validity.

Participants:

Two purposive samples, one comprising 50 Amateur Dancers and another of 50 Non-Dancers, were selected from the respective populations. The Dancers received training for at least ten years in Classical Indian Dance forms. The Non-Dancers did not receive training in dance ever in their life. The participants ranged in age from 18 to 30 years and were from Kolkata.

Techniques of Statistical Analysis:

Mean, Standard Deviation, Independent Samples t-test, and Product-Moment Correlation.

Procedure:

50 Dancers and 50 Non-Dancers were selected through purposive sampling for data collection. A questionnaire was administered to collect demographic and personal details. Big Five Personality Questionnaire (John and Srivastava, 1999) and Kaufman Domains of Creativity Scale (2012), were administered to measure personality factors (Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism) and Creativity (Everyday, Scholarly, Performance, Scientific, Artistic). After tabulation and coding of the data, statistical analysis was conducted. Results were discussed, and conclusions were drawn.

RESULTS AND DISCUSSION

The present study was an attempt to find the difference, if any, in personality (Openness, Conscientiousness, Extroversion, Agreeableness and Neuroticism) and creativity (Everyday, Scholarly, Performance, Scientific, Artistic) between Dancers and Non-Dancers. Besides, correlation helped examine the relation between domains of personality and creativity.

Contrary to popular belief and results expected, this study found that dance does not impact Big Five personality factors, since there was no significant difference (Tables 1A and 1B) between Dancers and Non-Dancers. It was found that there is no significant difference in Openness to Experience, Conscientiousness, Extroversion, Agreeableness and Neuroticism between Dancers and Non-Dancers. So the research hypotheses 1, 2, 3, 4, and 5 are rejected; the implicit null hypotheses are supported. These findings agree with those of earlier

Table 1 A : Descriptive Statistics : Big Five Personality Factors

Personality Domains	Mean Dancers	Mean Non-Dancers	Standard Deviation (Dancers)	Standard Deviation (Non-Dancers
Openness to Experience	27.22	25.72	5.838	4.694
Conscientiousness	33.88	35.42	5.037	4.431
Extroversion	31.12	31.06	5.093	5.912
Agreeableness	25.5	25.88	6.145	6.126
Neuroticism	37.42	37.3	5.083	4.887

Table 1 B : Result of t-text for Difference between Dancers and Non-Dancers in Big Five Personality Factor

Personality domains	t-obtained	98	Significance	Inference
Openness to Experience	14156	98	0.16	The difference is Non-Significant
Conscientiousness	-1.6231	98	0.108	The difference is Non-Significant
Extroversion	0.0544	98	0.957	The difference is Non-Significant
Agreeableness	-0.3096	98	0.757	The difference is Non-Significant
Neuroticism	0.1203		0.904	The difference is Non-Significant

studies *viz.,* (Kordahi and Hassmen, 2022; Izountouemoi and Esteves, 2023; Vukadinovic, 2023; Nair and Imran, 2024; Pai, 2024; Purcell, 2024).

Results in Tables 2 A and 2 B show no significant difference in domains of creativity, like Everyday, Scholarly, Performance, Scientific, and Artistic, between Dancers and Non-Dancers. So the research hypotheses 6, 7, 8, 9, and 10 are rejected; the implicit null hypotheses are supported. Singh (2012) also found no significant difference between creativity and personality when comparing performing artists and non-artists. In view of the fact that the participant Dancers and Non-Dancers do not differ noticeably in overarching personality factors and extents of creativity, the relation between personality and creativity needs to be examined. This is done separately for the Dancers and Non-Dancers.

The 11th hypothesis is supported for the relationships of Everyday Creativity of participant Dancers with Agreeableness, Conscientiousness and Openness to Experience (Table 3A). Inverse relations of Everyday Creativity with Agreeableness and Conscientiousness and positive relation with Openness indicate that for Dancers, Everyday Creativity tend to go with less of Agreeableness and Conscientiousness and expectedly more of Openness. These findings agree with those of Feist (1998).

The 11th hypothesis is supported for the relations of Dancers' Scholarly Creativity with Conscientiousness and particularly Openness to Experience. In both cases the relationships are inverse indicating that Dancers' with less Conscientiousness and Openness are more engrossed in Scholarly Creativity. These findings agree with those of Feist (1998). The 11th hypothesis is supported for the relationships of participant Dancers' Performance Creativity with Agreeableness and Openness to Experience. These relationships are inverse indicating that participant Dancers with less Agreeableness and Openness are more concerned with Creativity in Performance. These findings are congruent with Feist (1998). The 11th hypothesis is not supported for Scientific Creativity Big Five personality factors for the participant Dancers. The 11th hypothesis is supported for the relationships of Artistic Creativity with Conscientiousness and Openness. The contrasting nature of relationships indicate that more hardworking and less Open to Experience Dancers do well in Artistic Creativity. These findings agree somewhat with those of Amoozegar *et al.* (2025) set in Sub-Saharan Africa.

The results in Table 3B show that the 11th hypothesis is supported for the relationships of Everyday Creativity of sampled Non-Dancers in Conscientiousness and Openness to Experience. The contrasting nature of relationships indicate that in ordinary public more of

Table 2 A : Descriptive Statistics : Domains of Creativity

Creativity Domains	Mean Dancers	Mean Non-Dancers	Standard Deviation (Dancers)	Standard Deviation (Non-Dancers)
Everyday	24.4	32.32	6.642	7.313
Scholarly	28.54	27.86	7.472	7.764
Performance	27.22	28.92	7.916	9.886
Scientific	28.62	28.2	6.930	8.649
Artistic	20.36	22.8	8.463	7.170

Table 2 B : Result of t-text for Difference between Dancers and Non-Dancers in Domains of Creativity

Creativity domain	t-obtained	df	Significance	Inference
Everyday	0.773	98	0.441	The difference is Non-Significant
Scholarly	0.446	98	0.656	The difference is Non-Significant
Performance	-0.95	98	0.344	The difference is Non-Significant
Scientific	0.268	98	0.276	The difference is Non-Significant
Artistic	-1.096	98	0.836	The difference is Non-Significant

Everyday Creativity tend to go with less of Conscientiousness and more of Openness. These results are expected. These findings agree with those of Feist (1998). The 11th hypothesis is supported for sampled Non-Dancers' relationships of Scholarly Creativity with their Neuroticism and Openness to Experience. The positive relations indicate that for Non-Dancers, more Creativity in scholarly pursuits tend to go with more of Neuroticism

Table 3 A : Correlation between Big Give Personality Factors and Domains of Creativity for Dancers

Domains of Creativity		Extraversion	Agreeableness	Conscientiousness	Neuroticism	Openness
Everyday	Pearson	-0.202	-0.402	-0.34	0.218	0.336
	df	48	48	48	48	48
	P	0.159	0.004	0.016	0.128	0.017
	Inference	Non-significant	Significant	Significant	Non-significant	Significant
Scholarly	Pearson	-0.063	-0.264	-0.332	-0.144	-0.53
	df	48	48	48	48	48
	P	0.666	0.064	0.018	0.319	<.001
	Inference	Non-significant	Significant	Significant	Non-significant	Significant
Performance	Pearson	-0.186	-0.296	-0.261	-0.098	-0.551
	df	48	48	48	48	48
	P	0.196	0.037	0.067	0.449	<.001
	Inference	Non-significant	Significant	Non-significant	Non-significant	Significant
Scientific	Pearson	0.051	0.048	-0.094	0.038	-0.105
	df	48	48	48	48	48
	P	0.728	0.772	0.516	0.795	0.466
	Inference	Non-significant	Non-significant	Non-significant	Non-significant	Non-significant
Artistic	Pearson	0.112	-0.131	0.313	-0.057	-0.438
	df	48	48	48	48	48
	p	0.437	0.366	0.027	0.697	0.001
	Inference	Non-significant	Non-significant	Significant	Non-significant	Significant

Table 3 B : Correlation between Personality Traits and Domains of Creativity for Non-Dancers

Domains of Creativity		Extraversion	Agreeableness	Conscientiousness	Neuroticism	Openness
Everyday	Pearson	-0.154	-0.375	-0.254	0.218	0.277
	df	48	48	48	48	48
	P	0.287	0.007	0.075	0.131	0.052
	Inference	Non-significant	Non-significant	Non-significant	Non-significant	Non-significant
Scholarly	Pearson	0.044	-0.233	-0.188	0.303	0.381
	df	48	48	48	48	48
	P	0.763	0.119	0.414	0.033	0.006
	Inference	Non-significant	Non-significant	Non-significant	Significant correlation	Non-significant
Performance	Pearson	-0.071	-0.293	0024	0.206	-0.407
	df	48	48	48	48	48
	P	0.622	0.039	0.869	0.15	0.003
	Inference	Non-significant	Significant correlation	Non-significant	Non-significant	Significant correlation
Scientific	Pearson	-0.108	-0.303	-0.039	0.297	-0.274
	df	48	48	48	48	48
	P	0.457	0.032	0.79	0.036	0.054
	Inference	Non-significant	Significant correlation	Non-significant	Significant correlation	Non-significant
Artistic	Pearson	-0.029	-0.116	0.028	-0.018	-0.356
	df	48	48	48	48	48
	p	0.841	0.422	0.847	0.902	0.011
	Inference	Non-significant	Non-significant	Non-significant	Non-significant	Significant correlation

(anxiety proneness) and Openness. These findings agree with those of Sharma and Tripathi (2023). For sampled Non-Dancers The 11th hypothesis is supported for the relationships of creativity in performance with Agreeableness and Openness. The inverse relationships indicate that in Non-Dancers more of Performance Creativity is associated with less of Agreeableness and Openness. These findings agree with those of Feist (1998). The 11th hypothesis is supported for sampled Non-Dancers 'Scientific Creativity and Agreeableness and Neuroticism. The contrasting natures of relationships indicate that persons with more of Scientific Creativity tend to be less agreeable and more neurotic. These findings agree with those of Feist (1998) and Pai (2024). The 11th hypothesis is supported for sampled Non-Dancers' Artistic Creativity- Openness to Experience relationship. The inverse relationship indicates that Non-Dancers with more of Artistic Creativity tend to be less open to experience. These findings do not agree with those of Feist (1998) and Budnik-Przybylska *et al.* (2019). Comparison of results in Tables 3A and 3B show that Openness to Experience dominate in the relationships with domains of creativity among participant Dancers and Non-Dancers.

Conclusion:

Personality and Creativity are seemingly not influenced by dance. The gaze of society due to preconceived notions of *the dancer personality* is challenged. However, the limitation of this study is a short period for data collection, a limited number of participants, and the inability to collate data from all types of Dancers (Amateurs, Practitioners, Educators, and Entrepreneurs).

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