**Study 2 - Pretest**

A total of 50 students at the University of Hagen participated in exchange for credit points. Five students were excluded from analysis because they indicated that they did not watch the videos completely. The remaining 45 participants (33 women, 12 men) were aged between 20 and 56 (*Mage* = 33.8, *SD* = 11.5). Each participant watched all 23 video clips shown in Table S1, which were presented in randomized order.

A subset of clips were previously used to elicit being moved by closeness (clip 12 and 13, Schubert, Zickfeld, Seibt & Fiske, 2018), being moved by US election ads (clip 20, Seibt, Schubert, Zickfeld & Fiske, 2018) or being moved by sad films (clip 3 and 4, Hanich, Wagner, Shah, Jacobsen & Menninghaus, 2014). We added the other clips because we expected them to be moving and to show either a reunion, separation, success or failure scene. The movie scenes were introduced with short summaries of the film in order to put the scene in a context for those participants how did not watch the whole movie. The YouTube clips were taken as they are, except for two clips: We showed only the first 1:57 minutes of “Homecoming soldiers” because the original clip was too long and we cut a scene from “Emmanuel,” in which he talks about his strong bond with his mother in order to possibly keep out the social context. The clips “Obama” and “Derek Redmond” were supplemented with German subtitles.

After each clip, participants rated how intensely they were moved by the video on a slider scale ranging from 0 (*not at all*) to 100 (*extremely*). In addition, they rated the quality of their feelings (i.e., to what extent they would describe their feelings as positive, negative, active and passive), the content of the video (i.e., to what extent the video shows reunion, separation, success and failure) and the context (i.e., to what extent the video shows a social and an achievement context) on scales ranging from 1 (*not at all*) to 7 (*very much*).

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|  |  |  |  |  | **Evaluation of the Feeling (1-7)** | | | |  | **Evaluation of the Video (1-7)** | | | |  | **Context (1-7)** | |
| **Nr.** | **Movie Scenes** | **Time Code** | **Length** | **Being Moved  (0-100)** | **Positive** | **Negative** | **Active** | **Passive** |  | **Reunion** | **Separation** | **Success** | **Failure** |  | **Social** | **Achieve-ment** |
| 1 | The Impossible (2012) | 01:18:47-01:22:46 | 04:43 | 60.31 (27.10) | 4.98 (2.11) | 2.62 (1.51) | 3.73 (1.89) | 2.78 (1.73) |  | 6.71 (0.97) | 4.18 (2.24) | 4.00 (2.63) | 1.42 (1.06) |  | 6.84 (0.67) | 1.51 (1.21) |
| 2 | Little Princess (1995) | 01:21:10-01:25:25 | 05:08 | 56.53 (23.99) | 4.67 (1.86) | 3.04 (1.64) | 3.53 (2.00) | 3.00 (1.81) |  | 6.49 (1.22) | 3.71 (2.31) | 3.87 (2.40) | 2.20 (1.79) |  | 6.80 (0.51) | 1.42 (0.99) |
| 3 | My Girl (1991) | 01:14:56-01:16:19 | 01:55 | 64.53 (26.07) | 2.18 (1.64) | 4.89 (1.90) | 3.51 (1.95) | 3.38 (1.93) |  | 1.24 (0.88) | 6.64 (0.74) | 1.18 (0.61) | 1.91 (1.70) |  | 6.73 (0.75) | 1.16 (0.52) |
| 4 | Grace is Gone (2007) | 01:10:55-01:15:18 | 03:40 | 68.87 (25.30) | 1.98 (1.53) | 5.00 (1.95) | 3.16 (1.82) | 3.60 (1.99) |  | 1.40 (1.14) | 6.69 (0.79) | 1.44 (1.06) | 2.47 (1.94) |  | 6.98 (0.15) | 1.33 (1.00 |
| 5 | Pursuit of Happiness (2006) | 01:42:53-01:46:57 | 04:55 | 63.11 (26.56) | 5.78 (1.15) | 2.02 (1.36) | 3.84 (2.21) | 2.56 (1.77) |  | 1.53 (1.22) | 1.40 (1.23) | 6.49 (1.36) | 1.80 (1.62) |  | 3.09 (2.04) | 6.64 (0.98) |
| 6 | Jobs (2013) | 00:00:52-00:03:27 | 03:25 | 28.71 (20.71) | 4.02 (1.99) | 2.00 (1.30) | 2.76 (1.76) | 2.78 (1.73) |  | 1.93 (1.62) | 1.36 (1.00) | 6.33 (1.17) | 1.53 (1.24) |  | 2.36 (1.79) | 6.29 (1.18) |
| 7 | A beautiful Mind (2001) | 01:55:09-01:59:56 | 05:36 | 55.07 (27.65) | 5.07 (1.90) | 1.93 (1.21) | 3.40 (1.92) | 2.93 (1.83) |  | 2.33 (1.98) | 1.44 (1.04) | 6.40 (1.23) | 2.02 (1.56) |  | 3.78 (2.16) | 5.93 (1.54) |
| 8 | The King's Speech (2010) | 01:37:03-01:42:53 | 06:42 | 44.24 (25.57) | 4.58 (1.95) | 2.58 (1.55) | 3.40 (1.95) | 3.11 (1.79) |  | 1.53 (1.24) | 1.51 (1.16) | 6.22 (1.36) | 2.33 (1.83) |  | 3.71 (2.00) | 6.16 (1.24) |
| 9 | Cool Runnings (1993) | 01:24:48-01:29:20 | 05:03 | 51.98 (26.92) | 5.24 (1.79) | 2.24 (1.42) | 4.27 (2.05) | 2.78 (1.77) |  | 1.29 (1.12) | 1.18 (0.94) | 6.02 (1.45) | 4.64 (2.24) |  | 4.11 (1.97) | 6.53 (1.08) |
| 10 | Pursuit of Happiness (2006) | 01:20:54-01:24:37 | 04:19 | 63.87 (24.66) | 3.87 (1.83) | 4.27 (1.88) | 3.49 (1.80) | 3.22 (1.99) |  | 1.53 (1.22) | 1.60 (1.16) | 3.09 (2.01) | 5.09 (2.13) |  | 6.56 (0.81) | 3.89 (2.29) |
| 11 | Friday Night Lights (2004) | 01:37:54-01:42:56 | 05:45 | 33.04 (25.77) | 3.20 (1.69) | 2.82 (1.59) | 2.91 (2.18) | 2.80 (2.12) |  | 1.42 (1.27) | 1.16 (0.60) | 3.60 (2.41) | 5.82 (1.90) |  | 3.69 (1.83) | 6.44 (0.92) |
|  | **YouTube Clips** | **YouTube Code** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 12 | Marina Abramovi | OS0Tg0IjCp4 | 03:51 | 55.11 (29.28) | 4.56 (1.98) | 2.24 (1.45) | 2.78 (1.72) | 3.29 (1.80) |  | 6.13 (1.75) | 3.00 (2.11) | 2.20 (1.73) | 1.58 (1.18) |  | 6.62 (0.98) | 1.76 (1.43) |
| 13 | Homecoming Soldiers | uSMlIM9zLio | 01:57 | 72.20 (27.62) | 5.69 (1.46) | 2.40 (1.74) | 3.82 (2.00) | 3.09 (1.88) |  | 6.93 (0.25) | 2.78 (2.33) | 2.60 (2.26) | 1.31 (0.85) |  | 6.91 (0.29) | 1.22 (0.74) |
| 14 | Jenni | CB4GzQdK1lw | 01:45 | 66.04 (24.65) | 3.31 (2.08) | 4.56 (2.01) | 3.40 (1.80) | 3.31 (1.76) |  | 1.64 (1.58) | 6.27 (1.20) | 2.98 (2.22) | 2.82 (2.04) |  | 6.58 (1.12) | 1.78 (1.44) |
| 15 | Refugees | IQBncz9RmqA&t=1s | 05:19 | 68.18 (28.18) | 2.51 (1.91) | 4.96 (2.04) | 3.27 (2.07) | 3.16 (1.91) |  | 1.71 (1.58) | 6.07 (1.62) | 2.22 (1.74) | 2.78 (2.02) |  | 6.22 (1.30) | 2.18 (1.59) |
| 16 | Marc Mero | Z-G\_cLUr\_as | 04:46 | 76.73 (25.13) | 4.27 (2.02) | 3.76 (1.99) | 4.40 (1.94) | 2.71 (1.62) |  | 2.11 (1.98) | 5.76 (1.90) | 3.73 (2.19) | 3.36 (2.25) |  | 6.24 (1.55) | 3.38 (2.17) |
| 17 | Moon Landing | KoDICeGG4BU | 01:43 | 42.64 (27.51) | 4.93 (1.80) | 1.71 (1.29) | 3.78 (2.29) | 2.40 (1.63) |  | 1.60 (1.41) | 1.44 (0.97) | 6.73 (0.96) | 1.18 (0.75) |  | 2.04 (1.57) | 6.64 (0.98) |
| 18 | Emmanuel | cD32zEin854 | 05:15 | 65.20 (24.83) | 5.38 (1.74) | 2.47 (1.62) | 4.07 (1.75) | 3.00 (1.72) |  | 1.40 (0.99) | 1.89 (1.51) | 6.40 (0.96) | 1.53 (1.08) |  | 3.96 (2.17) | 6.00 (1.23) |
| 19 | Mobbing | JyQ-Xazwrtk | 03:45 | 49.40 (25.43) | 4.13 (1.79) | 3.24 (1.65) | 3.82 (1.98) | 2.69 (1.58) |  | 1.56 (1.24) | 2.18 (1.86) | 5.93 (1.14) | 3.13 (2.01) |  | 5.22 (1.78) | 5.09 (1.94) |
| 20 | Obama | N0KNku34G2Y | 02:14 | 51.36 (27.90) | 4.60 (1.89) | 3.36 (2.01) | 4.04 (1.98) | 2.40 (1.61) |  | 1.69 (1.33) | 2.02 (1.57) | 4.91 (2.10) | 3.60 (2.43) |  | 4.07 (1.89) | 6.00 (1.23) |
| 21 | Derek Redmond | kZlXWp6vFdE | 03:14 | 68.78 (27.46) | 5.18 (1.72) | 2.44 (1.56) | 4.27 (2.92) | 2.80 (2.12) |  | 2.44 (1.73) | 1.53 (1.24) | 5.73 (1.84) | 4.51 (2.36) |  | 6.00 (1.73) | 6.69 (0.60) |
| 22 | Gesa Krause | i7jUSYPL4RQ | 02:43 | 41.71 (24.50) | 3.33 (2.07) | 3.31 (2.07) | 3.64 (1.98) | 3.00 (1.77) |  | 1.07 (0.39) | 1.31 (1.08) | 2.60 (1.94) | 6.02 (1.62) |  | 1.53 (1.20) | 6.84 (0.56) |
| 23 | Severn Suzuki | wNSV4zMquCk | 04:15 | 64.69 (25.41) | 3.78 (2.07) | 4.11 (2.12) | 4.33 (1.88) | 2.84 (1.77) |  | 1.47 (1.24) | 1.53 (1.33) | 2.91 (2.21) | 4.89 (2.12) |  | 4.36 (2.09) | 4.53 (2.15) |

*Table S4.* Ratings for the movie scenes and YouTube clips (Pretest)

*Note.* Means and standard deviations are displayed. Ratings of being moved ranged from 1 (not at all) to 100 (extremely), evaluations of the feeling and the video ranged from 1 (not at all) to 7 (very much). Highest ratings within each video evaluation category are marked in grey. *N* = 45

For the main study, we selected stimuli that were moving and rated to show reunion, separation, success or failure in either a social or an achievement context. Based on these criteria, we chose clips for the reunion (clip 2 and 13), separation (clip 3 and 14) and success (clip 5 and 18) conditions. However, clips that were rated to show failure were either rated to show success in addition (i.e., “Cool Runnings” and “Derek Redmond”) or rated to show a social context (i.e., “Pursuit of Happiness” and “Severn Suzuki”) or feelings of being moved were below the midpoint of the scale (i.e., “Friday Night Lights” and “Gesa Krause”). In sum, failure clips were only moving when they showed some kind of success or valuable relationship in addition. Hence, failure alone may not be moving. Instead, the typical situation of being sadly moved in an achievement context may be failure in spite of one’s best efforts. This implies that someone failed to achieve an external goal (e.g., winning a race) but succeeded to meet an internal goal (e.g., not giving up). As this principle of failing in spite of one’s best effort is shown in clip 9 and 20, we selected these clips for the failure condition.