

Dance consumption and mood changes. Examining the role of gender and generational cohorts

Manuel Cuadrado-García

Full Professor. Department of Marketing, Universitat de València, Spain

ORCID: 0000-0002-0145-515X

Manuel.Cuadrado@uv.es

Maja Šerić

Associate Professor. Department of Marketing, Universitat de València, Spain

ORCID: 0000-0002-7799-2592

Maja.Seric@uv.es

Juan D. Montoro-Pons

Associate Professor. Department of Applied Economics, Universitat de València,
Spain

ORCID: 0000-0002-5180-7360

Juan.D.Montoro@uv.es

DOI: <https://doi.org/10.1108/AAM-01-2023-0002>

CITATION:

Cuadrado-García, M., Šerić, M. and Montoro-Pons, J.D. (2024), "Dance consumption and mood changes: Examining the role of gender and generational cohorts", *Arts and the Market*, Vol. 14 No. 2/3, pp. 112-128.
<https://doi.org/10.1108/AAM-01-2023-0002>

Statements and Declarations

The authors have no conflicts of interest to disclose. They also declare not having relevant or material financial interests that relate to the research described in this paper. No funding was received for conducting this study.

Dance consumption and mood changes. Examining the role of gender and generational cohorts

Abstract

Purpose: This paper aims to analyze the relationship between watching dance and mood enhancement considering potential differences across gender and age brackets.

Design/methodology/approach: Exploratory research was undertaken through a personal survey, using a structured questionnaire on a large sample of young participants between 18 and 35 years old, split into generational cohorts (Millennials or Generation Y and Centennials or Generation Z). Quota sampling (gender and age) was the method used to select respondents.

Findings: Results show that after watching dance, more positive mood changes were observed in general. However, they were stronger among women and younger Millennials. These findings are important as they open a new area of study; show the effects that culture does on people; and help design programming strategies to enlarge audiences.

Originality: The effects of specific forms of arts and cultural participation on people's mood have been analyzed from a diversity of disciplines. In the case of dance, studies have tested this relation among practitioners (active participants), but not among viewers (attendees) as this paper does.

Keywords: consumer behavior, gender, generational cohorts, arts consumption, mood changes, dance audience

Introduction

Association between culture and health has received abundant attention from many different disciplines: health, psychology, arts, economics and marketing, among others. As Daykin et al. (2021) state, the field of arts, culture and wellbeing spans a wide range of domains and activities, including arts psychotherapies, activities in healthcare settings and in museums and galleries. In this regard, the literature review conducted by Jensen and Bonde (2018) has illustrated the variety and multitude of studies showing that participation in arts activities is beneficial for citizens with mental and physical health problems. In addition, existing empirical studies have suggested that art improves health and well-being among individuals (Mastandrea et al., 2019).

From an economics strand, certain studies have found association between cultural capital and health. For instance, Abel (2008) explores the contribution of cultural capital to the understanding of social inequalities in health; and Khawaja and Mowafi (2006) analyze its connection with self-perceived general and mental health status. Others have explored the relationship between cultural consumption and health. For instance, Bygren et al. (1996) have shown that theatre, cinema, sports events, reading of books and press or music have contributed to increase resistance to certain illnesses or are even an impulse to be aware and solve health problems. It has also been confirmed by Cuypers et al. (2011) that cultural activities predict increased survival rate and good health, finding gender associations between cultural participation and perceived health, anxiety, depression and satisfaction with life. Similarly, arts projects impact positively on young people's social and emotional wellbeing (Hampshire and Matthijsse, 2010). In this regard, gender and age, among other personal traits, shape cultural participation as the academic literature widely shows (Lansley and Longly, 2016). In their review of gender differences across disciplines, Meyers-

Levy and Loken (2015) established a certain pattern in women's and men's behavior. In particular, they discover that: 1) women are more other-oriented, while men are more self-oriented; 2) in their behavior, women show more cautiousness and avoidance, while men exhibit more tendency to risk and assertiveness; 3) women are more sensitive than men to stimuli with negative outcomes; 4) when processing data, women are more comprehensive and men are more selective; and 5) women are more sensitive than men to differentiating conditions and factors, while men tend to respond in a more consistent way across contexts.

Specifically, analyzing gender differences regarding emotion regulation and inhibition and response to non-verbal communication stimuli, some studies show that men are found to be more engaged than women in emotional suppression (Matud, 2004) and to experience more difficulties than women in anger and arousal management (Glenberg *et al.*, 2009). On the other hand, women are better in reading non-verbal cues (Hall and Matsumoto, 2004; Rosip and Hall, 2004) and understanding correctly other people's feelings and thoughts (Klein and Hodges, 2001).

Age has been also found to play a significant role in consumer behavior and decision-making process (Carpenter and Yoon, 2015). Generational cohorts, in particular, have been confirmed as a more useful market segmentation variable than merely age because people belonging to the same generational cohort were influenced in a similar way by external events (Schewe *et al.*, 2000). Cross-generational studies were conducted to compare consumer behavior across different generations, from Salient Generation and Baby Boomers to Generation X, Generation Y and/or Generation Z, pointing differences in their lifestyles (Valkeneers and Vanhooymissen, 2012), value perceptions (Wiedmann *et al.*, 2014), different consumption-related needs, like status consumption (Eastman

and Liu, 2012) or sustainable consumption (e.g. Kamenidou *et al.*, 2020; Rahman and Koszewska, 2020), and different behaviors, like e-WOM behavior (Strutton *et al.*, 2011) or addictive behavior (Zhitomirsky-Geffet, M., and Blau, M. 2016).

In addition, several authors emphasize the lack of homogeneity within a single generational cohort, in particular the Millennials. For instance, Debevec *et al.* (2013) suggested that, as a result of significant events like 9/11 and the recent economic recession, Millennials are split into older and younger cohorts, owing to strong differences found between behaviors and values of these two groups (Debevec *et al.*, 2013). In the same line, Killian *et al.* (2012) showed that Millennials are not as homogeneous as literature suggests and divided the cohort in three subgroups. Similarly, Gardiner *et al.* (2013) found that this group members reported low levels of self-identity and identification with the profile of their generation, suggesting that strong internal differences exist within the cohort. In a recent study (Rahman and Koszewska, 2020), the “Younger Millennial” term has been used when comparing consumer choices between Generation Z, Younger Millennial and people older than 35.

However, and to the best of our knowledge, the role of gender and age in cultural consumption, and specifically, on its subjective effects, for instance individuals’ emotional changes, has been scarcely analyzed. In order to fill that gap this paper aims to analyze how gender and generational cohorts influence on the benefits derived from attending or watching (in other words, consuming) dance. This artistic expression has been contemplated as an important non-verbal communication medium (Hanna, 2012) for emotion, expression and connection (Hewer and Hamilton, 2010), and capable of producing positive benefits in terms of psychological, cognitive and social functions, among others.

Specifically, we aim to empirically test the relationship between watching dance shows and mood enhancement, following Mastandrea et al. (2019) who consider the idea that the positive emotional output elicited from aesthetic experience affects mood, as well as to analyze whether consumer responses differ across gender and age. To do so, we first provide a short discussion on the benefits of cultural participation, specifically for dance, in the context of consumer behavior. We then describe the effects of dance on mood and analyze possible ways to measure the latter. Subsequent sections deal with the empirical study undertaken, and more specifically, with objectives and hypotheses, research methodology and results. The paper ends with the discussion section, which puts together implications and directions for future research.

Literature review

Benefits of cultural and dance participation

Arts and cultural participation have been shown to generate several effects and benefits on people (Bygren et al., 1996; Konlaan et al., 2000; Wilkinson et al., 2007; Cuypers et al, 2011) and, specifically, on consumers (Filimon, 2011). For instance, Jensen and Bonde (2018) has confirmed that participation and engagement in arts programs is beneficial and an effective way to promote holistic approaches with health benefits like the reduction of physical symptoms and the improvement of mental health issues.

However, Bygren et al. (1996) point out not only positive but also possible negative effects of the relationship between culture and health. The emotional response to certain stimuli, such as the therapeutic use of music in the treatment of childhood autism or other ailments, is a positive effect. On the contrary, among the negative ones, there is the possible adoption of asocial models from the watching of certain films (Snyder, 1991) and deforming effects on child development because of the viewing of television (Centerwall, 1992).

In the specific case of dance, studies analyzing the benefits produced by its practice can be grouped in different lines of research. On one hand, the psychological benefits of regular physical exercise, including aerobic dance, as analyzed by Hayakawa *et al.* (2000). In this regard, it has been confirmed a positive impact of dance on people's self-concept, self-expression values (Thornquist, 2018), sense of well-being (Hui *et al.*, 2009) and treatment of different personality disorders (Murrock and Graor, 2014; Pinniger *et al.*, 2012).

On the other hand, following Alpert *et al.* (2007), dance not only can improve cognitive function and prevent cognitive decline, but also favor social interaction, because of being in the presence of others, strengthening the link between social engagement and improved mood and perceived quality of life. In addition, Lane *et al.* (2003) found that investigating factors within dance environments, associated with reducing negative mood states such as tension and depression, might enhance performance. Research on this topic also indicates that physical activity and exercise are effective methods of reducing negative mood states.

Parallel to this, consumption of dance and dance-related products, as suggested by Walter (2014), has become popular among consumers who seek for new experiences and "spiritual practice" (p. 14). Thereby, understanding customer decision-making process in a dance performance context is a challenge for both researchers and practitioners (Lee *et al.*, 2016). However, little is known about consumer responses after watching a dance show (Lee *et al.*, 2016; Kwak *et al.*, 2019; Walter and Altamimi, 2010). In other words, research on dance consumption in the context of consumer culture is still very scarce (Hewer and Hamilton, 2010), despite a growing interest in such a context (Zaggelidou *et al.*, 2013).

Specifically, hardly any empirical research has been conducted on dance effects on consumer behavior (e.g. Kwak *et al.*, 2019; Lee *et al.*, 2016; Walter and Altamimi, 2010). Among those undertaken in this regard, a recent study conducted in a tourism setting, Kwak *et al.* (2019) found that watching a dance show increased purchase of cultural products and influenced positively tourists' behavior intentions. Lee *et al.* (2016) considered dance performance, under the service marketing paradigm, analyzing audience's revisit intentions. Their findings showed a direct influence on satisfaction, and indirectly, trust, commitment and, finally, revisit intention. In addition, Walter and Altamimi (2010) studied the use of dance in advertising and its repercussion on consumption and found that people preferred watching ads with dance due to entertainment, favorable distraction, and hedonic feelings. Their findings also revealed that ads with dance elements could induce consumers' desire to buy the advertised product. In a more recent study, Thornquist (2018) adopting a different approach suggested that dance might positively affect consumer's emotional conditions and moods of a contemporary consumer.

Dance and mood

The effect of dance practice on mood states has been studied in the literature in connection with other relevant variables. According to the variables analyzed we can group them in two: those dealing with subjective or internal variables and those taking into account objective or contextual factors. Within the first group, McInman and Berger (1993) examined relationships between short-terms changes in self-concept and mood associated with female aerobic dance participants. Results showed significant positive changes on some dimensions of mood. The authors conclude with mood being a determinant of self-concept, which seems to affect people's general satisfaction with life but not

with specific domains. Alpert *et al.*, (2007) undertook a pilot study to evaluate the impact of jazz dance class instruction on balance, cognition, and mood (specifically depression) in 13 healthy, community-dwelling, English-speaking older women ranging in age of from 52 to 88. Findings suggest that jazz dance does not impact cognition or mood but may improve balance in older women.

In relation to the second group of studies, Hayakawa *et al.* (2000) analyzed psychological benefit of regular physical exercise evaluating the effect of music on the mood of women during exercise, as dance is always performed with music. Participants reported less fatigue with music than without music.

Considering dance styles, Lane *et al.* (2003) examined mood changes in two different modern-dance styles on full-time dancers before and after practice. Results show that dancers report mood enhancement following the dance style of light flowing movements, as it was associated with increased vigor. However, it was difficult to detect negative mood decrease, as pre-dance class mood scores were average. In a similar way, Rokka *et al.* (2010) examined the effects of dance aerobic exercises on mood changes in healthy adults after one single session of moderate and high intensity. Findings showed significant differences in participants' mood. Specifically, there was a decrease in factors such as anxiety/tension, depression, confusion and aggressiveness, an increase in energy and similar levels of fatigue no matter the intensity, resulting all this in a general improvement of participants' mood.

Finally, Zajenkowski *et al.* (2015) also examined mood changes following dancing but considering other contextual factors, namely, recreational versus competition practice, as they may influence affective states. Recreational dancers reported higher energetic arousal and hedonic tone but lower tense arousal after the activity, while dancers taking part in a competition were lower in tense arousal and felt less pleasure after dancing than recreational and

competitive dancers doing ordinary training. This showed the relevance of considering the context when explaining the influence of dance on mood. Something already analyzed in relation to music, as stated by Madsen *et al.* (1993) who confirm, through a thorough literature review, the pairing of mood descriptors with particular musical elements.

Mood assessment

Mood, considered as one of the most significant psychological functions and a good indicator of body's basic functions (Zajenkowski *et al.* 2015), has been measured using different scales. In this regard and considering the context of dance, we can distinguish three types of measures. First, some studies have evaluated mood using multidimensional scales like McInman and Berger (1993). Second, others have considered the two-factor structure by Watson (1988), which has been developed and studied in different research contexts. Finally, mood has been measured through the three-factor model proposed by Matthews, Jones and Chamberlain (1990).

McInman and Berger (1993) used the Shacham's (1983) abbreviated version of the Profile of Mood States (POMS), containing 37 items and including six scales: anger, confusion, depression, fatigue, tension, and vigor. Similarly, Hayakawa *et al.* (2000) evaluated participants mood state with a reduced version of this profile and subsequent scales. Answers were gathered before and after the bench stepping exercise. Scores were analyzed using analyses of variance. Years later, in a longitudinal pilot study by Alpert *et al.* (2007) with just 13 participants, mood was measured using Geriatric Depression Scale (GDS), a scale comprised by 30 items. In their findings there was no statistically significant improvements in cognition and depression, as both remained stable. However, balance improved. Two reasons explained these results: most

participants started the study within the normal range both for cognition and depression; and social interaction helped because of the social benefit of the environment. Rokka *et al.* (2010) also used the questionnaire based on the Profile of Mood States inventory (POMS), by McNair *et al.* (1971), but modified for the Greek population by Zervas *et al.* (1993), in order to measure the impact of exercise intensity on mood of participants in dance aerobic sessions.

The second group of studies draws on the idea of Watson (1988), who states that two dominant dimensions of self-rated mood have repeatedly emerged, based on the findings by Watson and Tellegen (1985) when surveying the literature in this regard. This two-factor structure, as Watson (1988) notes, is found to be robust across different temporal instructions and presents two particular and widely used schemes. First, the two dimensions usually termed Pleasant-Unpleasant and Arousal. The former refers to the positive versus negative feelings (happy, pleased, contented versus sad, lonely, grouchy). Arousal involves intensity of the affective experience. High arousal represents states such as shocked, excited and terrified. Low arousal, such as sluggish or relaxed, reflects the relative absence of emotion. A second scheme has identified other two factors, positive affect (PA) and negative affect (NA), more extensively studied in the self-report mood literature. In this way, high PA reflects pleasurable engagement, marked by terms such as excited, delighted, active, alert and determined. Low PA is defined by descriptors such as sluggish, tired or depressed. However, NA equals distress. High NA, related to aversive mood states, is characterized by terms such as nervous, afraid, angry, guilty, disgusted. Conversely, low NA is characterized by words such as calm and relaxed. Watson (1988) also highlights that these two dimensions or mood factors are generally related to personality traits, behavioral and external variables. The relation between NA and PA depends on the rated time frame and

is influenced by the response format used. In addition, similar NA and PA factors emerge regardless of the rated time frame, the response format used or the analysis procedure developed. Therefore, the two dimensions can be identified in studies using different sets of mood terms, and represent robust and basic dimensions of emotional experience.

The third way of measuring mood is the one by Matthews *et al.* (1990) who used a validated refinement of existing adjective checklist measures of mood, the UMACL (UWIST Mood Adjective Checklist). These authors define mood as an emotion-like experience lasting for several minutes, instead of as a cognitive evaluation. In their review of the literature on mood description, they find different proposals, some of them being partially artifactual or presenting psychometric limitations, others converging towards a three-factor solution, giving bipolar factors (pleasure-displeasure, degree of arousal, dominance-submissiveness, Mehrabian and Russell, 1974), or two-factor solution with individual adjectives giving two factors of positive affect and negative affect, as explained above. Specifically, Mathews *et al.* (1990) carried out a three-factor solution departing from the UMACL list of adjectives, precisely 48 (mostly bipolar), previously classified in four sections: a) Hedonic tones (satisfied, happy, optimistic/dissatisfied, sad, depressed, etc.), b) Anger (impatient, angry, irritated, etc.), c) Tense arousal (anxious, stressed, nervous/relaxed, calm, placid, etc.), and d) Energetic arousal (active, energetic/passive, quiet, etc.). The three factors were tense arousal, energetic arousal and hedonic tone.

Following previous authors, Zajenkowski *et al.* (2015) used the three-factor model in designing their study measuring the effect of dance on mood changes in different situations, in three independent samples. In other words, they used the three already mentioned factors. In summary 29 items but adapted to the context of study using a 4-point Likert scale. Specifically, energetic arousal (from

energetic to tired), tense arousal (from nervous to relaxed) and hedonic tone (from pleasant to unpleasant).

With the aim to measure the effect of dance on mood improvement among viewers of such an arts activity, not among practitioners, we have undertaken empirical research drawing on the three-factor model, which has been summarized to quite an extent as a consequence of research characteristics, and conveniently explained in the methodology section. In this sense, mood has been measured considering one pair of bipolar adjectives per dimension, namely, hedonic tone, tense arousal and energetic arousal. The adjectives are respectively, sad-happy, stressed-calm, and passive-active.

Empirical research

Objectives and hypotheses

The present study was designed to analyze the relationship between mood changes and dance audiences, in other words, between variations of individuals' mood states and viewing of dance. Furthermore, we aim to test the effect of gender and generational cohorts on mood changes stating a series of hypotheses and a research question. As discussed in literature review, previous studies have confirmed the relationship between dance and a positive mood change. We thereby posit the first research hypothesis:

H1: Watching a dance show will lead to positive mood changes.

In addition, as a significant body of literature suggests that gender has a critical role in consumer behavior and mood, we posit the second research hypothesis as follows:

H2: Changes in mood after watching a dance show will be affected by gender.

Moreover, considering that in general women are more likely to be arts consumers, mainly in highbrow arts such as classical music, opera, live theater, and ballet, in which audiences are predominantly female (Colbert and St-James, 2014), and that they are less engaged than men in emotional suppression (Matud, 2004), we further develop H2 and hypothesized that:

H2a: Women will report more positive mood changes than men after watching a dance show.

Apart from gender, age in general and generational cohorts in particular are found to influence people behavior. In this study, as we have determined to focus on observing differences in mood changes between generational cohorts, considered as a more efficient market segmentation tool than age (Schewe et al., 2000), we propose the following research hypothesis accordingly:

H3: Changes in mood after watching a dance show will be affected by generational cohorts.

As discussed by Simcock et al. (2006), it is clear from the literature that different psychological factors change with age. What is not clear is the direction of change, as findings on this matter are inconclusive and even contradictory. Thereby, we can only posit that differences will exist in changes of mood between different generational groups, but not in which direction. However, as we are interested in seeing how the mood will change across different generational groups, we propose the following research question:

Q1: How does the mood change across generational cohorts?

Methodology

The research was conducted in the form of personal survey using a structured questionnaire. The questionnaire was divided in three parts: 1) Mood states (before and after viewing dance); 2) Dance habits (attendance, frequency, motives and barriers) and 3) Classification (socio-demographic variables). Ten-

point semantic differential scales were used accordingly after conducting literature review to assess mood before and after watching dance. Specifically, mood changes were measured using a summarized version of the three-factor model (hedonic tone, tense arousal, and energetic arousal) by Matthews *et al.* (1990), also confirmed by Zajenkowski *et al.* (2015), using bipolar adjectives: sad/happy, angry/calm, and passive/enthusiasts respectively. This scale was decided to be implemented as previous authors found, after conducting a literature review in this regard, that others were partial or presented limitations. In addition, the reason of using a reduced version of such scale was based on the unsuitability of requiring participants to assess a large number of items as the tiredness effect could lead them to be unwilling to answer the chosen context.

The population of study was determined to be young people between 18 and 35 years old as this segment attends dance in a lesser frequency (SGAE, 2017). In addition, selecting this group was based on indirectly know their inner interest in such an artform. As an exploratory study, quota sampling, being both gender and age the quotas selected, was the method used to select respondents, following the aim of this paper based on considering potential differences across gender and age brackets. Specifically, quota percentages were calculated according to the population parameters (INe, 2021). The final sample was comprised by 665 elements.

Once selected and confirmed every sample element, fieldworkers started asking the mood state question. Afterwards, a videoclip containing eight excerpts of contemporary dance pieces by different international companies and lasting 1 minute 37 seconds was shown to participants on a computer screen. The selected pieces of dance had been proposed by three experts: a choreographer, a dancer and an arts manager as they firmly believed to represent such a genre. In the eight dance fragments included in the research

video, dance-theater and contact-improvisation modalities predominate, although they are merged with other styles. Dance-theater, rooted in the German expressionism of the second decade of the 20th century, was further developed by Pina Bausch, who built upon the improvisational work of her dancers, emphasizing emotional movements. This form of dance, employing abstract or non-formal language, showcases the beauty of movement execution, conveying various sensations. Techniques such as repetition evoke the range of emotional states experienced by individuals. Contact-improvisation, which emerged contemporaneously in the United States under the leadership of Steve Paxton, distinguishes itself from classical ballet through its focus on social interaction and the essential role of improvisation, where movements facilitate contact and dialogue between dancers.

Furthermore, each piece in the video is accompanied by music, which may or may not align with the choreography's rhythm, aiming to evoke a spectrum of emotional states, from pleasure to stress or frustration. The diverse soundscapes further amplify the intended message. Specifically, four pieces utilize an instrumental foundation, with three employing percussion exclusively. Three others incorporate jazz-soul tracks, and the final piece features a renowned classical composition. Regarding the performers, they appear in pairs, quartets, and larger ensembles, with some groups composed solely of women, others of men, and the remainder being mixed. Lastly, the minimalist scenography across all pieces serves to foreground the choreography and movement, aligning with this research's ultimate objective.

After watching the video, the previous question was posited again to re-examine mood. Once the information was gathered, univariate (frequency distribution and mean) and multivariate analysis (t-tests and ANOVAs) were calculated to statistically process the data.

The sample consisted of 50.7% of women (N=337) and 49.3% of men (N=328). Additionally, as sample elements were between 18 and 35 years old, and therefore belonging to two generational cohorts: Millennials (Generation Y) and Generation Z, the former was split in two, getting three generational groups. This decision was made since Generation Y is found to be less homogenous as initially suggested (Gardiner *et al.*, 2013; Killian *et al.*, 2012), owing to a number of recent factors that brought a great uncertainty in people's lives, as some authors have proposed (Debevec *et al.*, 2013; Rahman and Koszewska, 2020). Thereby, we establish the following generational cohorts: older Millennials, younger Millennials and Generation Z. In this regard, most of our respondents were Millennials, both older Millennials, aging between 30 and 35 years old (41.8%, N=278), and younger Millennials, aging between 23 and 29 (35.5%, N=243). The rest (21.7%, N=144) belonged to Generation Z, aging between 18 and 22 years old. In relation to education level, the majority had a university degree (58.9%), followed by those with a high school diploma (22.9%), an apprenticeship level (15.6%), or middle school diploma (2.6%). With respect to personal status, the participants were mostly single and without children (41.4%) or in a relationship and without children (37.0%), while 17.9 % were in a relationship and with children, while only 3.8% were single and with children.

Results

T tests, both for paired and independent samples and one ANOVA test, were accordingly conducted to examine the posited research hypotheses, which suggested that after watching dance shows, people would report more positive changes in their mood (H1) and that these changes would be affected by gender (H2) and age, more specifically, generational cohorts (H3). Prior to this,

Chronbach's alpha was calculated with the three-factor scale of mood confirming its reliability as its value was 0.835.

In relation to H1, results suggest that people mood significantly improved after watching a dance show, but only in the case of hedonic tone (sad/happy) and energetic arousal (passive/enthusiastic). No significant differences in the mood change are obtained for tense arousal (angry/calm) (see Table I). Thereby, H1 is partially accepted.

Insert Table I here

For H2, additional paired samples t-test revealed that, after watching a dance show, some gender differences were observed in mood changes. As suggested by H2a, women reported more positive mood changes than man did. Strong positive changes were found for the sad/happy and passive/enthusiastic items among women, while among men, a significant change was observed only in the first case. However, as in the case of H1, changes regarding angry/calm item were not significant, despite of the gender (see Table II).

Insert Table II here

To obtain further insights on gender differences after watching dance, we conducted independent samples t-tests. We first assured that there were no mood differences among women and men before watching the video. However, results showed that after watching dance shows significant differences did appear among women and men for the sad/happy and passive/enthusiastic items (see Table III), further supporting H2. As greater scores were reported by women, H2a has been additionally confirmed. This shows that women not only experienced more positive mood states, but were also happier and more enthusiastic than men after watching dance. However, it should be noted that the differences were not statistically significant for the angry/calm item (see Table II), which is why both H2 and H2a can be confirmed only partially.

Insert Table III here

To test H3, t-tests for paired samples were again conducted to observe whether differences exist in mood changes among the three generational groups: older Millennials, younger Millennials, and Generation Z. Data from Table 4 reveal positive changes in sad/happy and passive/enthusiastic mood states for Millennials, both young and old. However, in the case of Generation Z only significant differences appear in the sad/happy item. In addition, no differences in mood changes are found for the angry/calm item in any of the three groups, meaning that watching a dance show did not have any impact on this specific state of mood, despite of the generational cohort.

By generational cohort, we also observe (Table IV) that differences in mood changes were the highest among younger Millennials, slightly lower in the case of older Millennials, and the weakest for Generation Z. While hedonic (sad/happy) and energetic arousal (passive/enthusiastic), increased significantly among both older and younger Millennials, in the case of Generation Z, the improvements are observed only for the happiness item. Thereby, some generational cohort differences were observed between Generation Y and Z. However, as not all the items were assessed differently across the three groups, H3 can be confirmed only partially.

Insert Table IV here

As in the case of gender, we were also interested in analyzing mood differences among the three generational groups after watching the show, so that we further performed an ANOVA test (Table V). In this regard, Generation Z individuals report the lowest scores for the angry/calm and passive/enthusiastic items, but scored highest on the sad/happy item. Besides, the three groups assessed almost equally the angry/calm item. However, ANOVA test suggests that none of these differences is statistically significant, meaning that after

watching a dance show, the mood of Millennials (both older and younger) and Generation Z was pretty similar.

Insert Table V here

Discussion

Mood changes after watching dance shows

With the aim of analyzing the influence of watching dance on consumers' mood states exploratory research was undertaken trying to fill a research gap in the literature. Using personal survey as the data gathering technique, a structured questionnaire was designed and addressed to a large sample of participants. Results show that after watching a video containing different pieces of contemporary dance, more positive mood changes were observed in general. Specifically, sampling elements were a bit happier and more enthusiastic, which leads to participant's increase of both their hedonic tone and energetic arousal. These mood states had been proven in the literature to augment in the case of practicing dance but no research had been previously conducted considering dance attendance or viewing.

Mood changes and gender differences

In addition, results show that changes in mood were affected by gender, being more positive in the case of women when assessing mood states after watching dance shows. This is consistent with previous literature on gender differences in mood changes (Masumoto *et al.*, 2016) and might be explained by the fact that women and men mostly implement different emotion regulation strategies when having new experiences. Thus, while women are likely to use more frequently reappraisal than men, men tend to use more frequently suppression (Spaaepen *et al.*, 2014). The difference between these two strategies is that reappraisal alters emotional impact by cognitively changing

people's perceptions of emotion-eliciting situations, whereas suppression inhibits an emotional experience upon its activation (Gross and John, 2003). It is expected that reappraisal would encourage positive emotions and reduce the negative ones, while suppression would work the other way round, by reducing positive and increasing negative emotions (Masumoto *et al.*, 2016). Our findings can be explained with these assumptions as, in general, women not only experienced a more positive mood change upon watching dance than men did, but were also happier and more enthusiastic than their male counterparts. On the other hand, changes in mood among men were not that strong probably because they were more inclined to suppress their emotional experience. Compared to women, for the most part, they were less happy and enthusiastic after watching the show.

Results also showed that, overall, levels of anger decreased among women but slightly increased among men after viewing dance shows. Although no significant gender differences were obtained regarding the corresponding anger/calm item, it can be seen that women experienced a change in a different direction regarding this item than men did, being the latter less calm after watching the show than before. Although the difference was very small and non-significant, this result is in line with previous findings, according to which women are usually better than men regulating their anger (Glenberg *et al.*, 2009; Meyers-Levy and Loken, 2015).

Overall, our findings are consistent with previous literature on established socio-cultural patterns (Meyers-Levy and Loken, 2015), which suggests that women are inclined to consider their environment more entirely and are typically involved with a more meticulous and comprehensive processing of stimuli, and subsequently, they are more capable of decoding emotions than men are. More positive mood changes among women might also be explained by another

conclusion made by previous authors, according to which women are mostly more other-oriented than men and favor more social support to deal with negative emotions. As dance elicits social interaction (Alpert *et al.*, 2007), it is not surprising that, after watching pieces of dance shows, female respondents were more likely to encourage more positive emotions than their male counterparts.

Mood changes and generational cohort differences

Both younger and older Millennials experienced a significant increase in their happiness and enthusiasm after watching pieces of dance shows. However, for Generation Z this occurred only for the former. Thereby, positive mood changes were the weakest among the youngest generation, namely, Generation Z. These findings are partially supported by previous literature, according to which younger adults are more reluctant to interpret new situations positively because of negativity bias, while older adults are usually more motivated to maintain or even encourage their emotional well-being (Masumoto *et al.*, 2016). While this is the case for Generation Z, it cannot be applied to Generation Y, as younger ones were those who experienced the most positive mood changes. Considering as well that older and younger Millennials showed equally significant changes in mood and exhibited similar mood conditions after watching dance shows, this suggests that they behave rather similarly and therefore could be considered indeed as a homogenous group.

Additionally, the more positive mood changes found among Millennials, compared to Generation Z, might be related to the fact that Millennials tend to be indulgent (Eestman and Liu, 2012) and, as such, probably enjoy watching dance shows more, resulting in a more positive mood. Another explanation might be in considering parental influence of both generations. Millennials are mostly the children of wealthy and optimistic Baby Boomers, while the parents of

Generation Z usually belong to Generation X, considered as more cynical and independent (Wood, 2013). As parents' values are frequently reflected in children behavior, Millennials tend to be more pleasure-oriented, while Centennials are more likely to be scarcity-oriented. Thereby, it is not surprising that Millennials experienced more easily positive mood changes than their younger counterparts. Finally, like their parents, Generation Z is prone to escapism and escapist consumption (Wood 2013), which includes entertainment, music, and dance performance. This was a response to economic challenges that both Generation X and Z were exposed to. Although one could initially assume that Generation Z would experience more positive mood changes after watching the video, it is actually possible that they were more used to watching this type of performance and therefore more reluctant to be emotionally influenced by it.

Conclusion

Gender and generational cohorts have been confirmed to play a role in cultural consumption in general, and in mood changes in particular. Within this context, watching dance shows seems to affect people's mood in a positive way, specifically, by improving their levels of happiness and enthusiasm. In other words, enhancing hedonic tone and energetic arousal. These changes were greater among women and Millennials (especially the younger ones). However, the mood aspect related with tense arousal (angry/calm) was not influenced by dance performances and not affected neither by gender nor generational cohorts.

These results show that in a dance viewing scenario, generational cohort played a less significant role in mood changes than gender did. Firstly, because older and younger Millennials, considered as two separate cohorts, showed similar mood improvements after watching dance shows. And secondly, because

no differences were found in mood states after watching the shows among the three generational cohorts.

Our findings not only have research implications but also managerial ones. In this regard, results could help arts managers to expand their audiences. This could be done through different marketing strategies and decisions. For instance, market development strategies to insert the product in other markets or niches, different from those in which the organization already operates. Artistic directors could include more dance shows in their repertoires targeting young people and women as positive mood changes have been proven among these individuals. Then a penetration strategy could be undertaken trying to augment the number of times people attend a show. To reach these goals, pieces and artists linked to young people and women interests should be selected.

Engaging such audiences could involve curating pieces that explore themes relevant to women or young people, like equality, diversity, and both physical and emotional health. Some works have not only tackled these issues from the stage but have also involved audiences in the creative and presentation processes for leisure, improvement, and growth, attracting new public, including family and friends. In this regard, performing arts organizations could program workshops and creative labs focused on movement and equality, body awareness, health, or the passage of time. Examples include the inclusive community dance theater projects by DE LoopPERS ('Five Days to Dance'), the 'Sobre la belleza - On Beauty' workshops by the Doctor Alonso Society Company, and the 'Saludarte' project by dancer and choreographer Juana Varela, which seeks to reconcile body image through movement and breathing.

In addition, communication campaigns, using digital tools such as social networks, should be developed using messages adapted to these segments. Millennials are highly involved in word-of-mouth (WOM) communication (Pandey

et al., 2020), which is why marketers need to be engaged in WOM while communicating with this segment. They should do their best to encourage them to promote dance shows, thus integrating them into their marketing communication campaigns. This implication also concerns female audiences as women are found to be more receptive to WOM than men (Kempf & Palan, 2006). Moreover, as Millennials are not keen on massive communication campaigns and expect from marketers to reveal what is important for them as consumers (Pandey *et al.*, 2020), highly personalized communication tools such as direct marketing should be employed, with messages enhancing the benefits of watching a dance show and positive mood changes. As for women consumers, the literature suggests that they mostly prefer messages that point out the importance to self and others (Putrevu, 2004), meaning that the benefits of positive mood changes also need to be stressed in campaigns that target this segment. These campaigns should rely on rich verbal and visual cues, as women mostly like complex messages with reinforced visual portrayals (Putrevu, 2004). Finally, different pricing strategies, including promotions and discounts, could be taken into account to encourage these segments to attend this sort of art.

Finally, this paper presents some limitations. First, the reduced version of the three-factor model used for measuring mood, confirmed by the literature, might not be accurately measuring individuals' mood. Second, the quota sampling method used, although appropriate for exploratory studies, does not allow to extrapolate results. Third, research participants watched a video, not a real dance show on a stage, which could lead to different scores in mood. Finally, no other factors such as attending live music, theatre plays or so have been considered as they could play a significant role for mood-regulation in everyday life, as suggested by Thayer *et al.* (1994). Replicating such research, depurating the mood scale of measurement, considering other artforms and other

generational cohorts to make comparison, undertaking the study in a real scenario, and including more related variables could be future research lines, which could overcome previous limitations. Thus, future studies, both quantitative and qualitative, could provide more nuanced insights into differences across gender and age.

Table I. Mood before and after watching dance shows

Mood	Before watching dance shows		After watching dance shows		t-test	
	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	6.99	1.692	7.21	1.712	-4.681	.000
Angry/Calm	7.01	1.841	7.03	1.779	-.283	.777
Passive/ Enthusiastic	6.68	1.893	6.96	1.916	-5.221	.000

Table II. Mood before and after watching dance shows: gender differences

	Before watching dance shows		After watching dance shows		t-test	
WOMEN						
Mood	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	7.06	1.581	7.36	1.634	-4.384	.000
Angry/Calm	6.96	1.819	7.06	1.699	-1.194	.233
Passive/ Enthusiastic	6.70	1.860	7.13	1.853	-5.574	.000
MEN						
Mood	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	6.91	1.798	7.08	1.772	-2.289	.023
Angry/Calm	7.06	1.865	6.99	1.860	.807	.420
Passive/ Enthusiastic	6.66	1.930	6.78	1.966	-1.695	.091

Table III. Mood after watching dance shows: gender differences

Mood	WOMEN		MEN		t-test	
	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	7.36	1.643	7.08	1.772	-2.208	.037
Angry/Calm	7.06	1.699	6.99	1.860	-.518	.605
Passive/ Enthusiastic	7.13	1.853	6.78	1.966	-2.323	.020

Table IV. Mood before and after watching dance shows: generational cohort differences

	Before watching dance shows		After watching dance shows		t-test	
OLDER MILLENNIALS						
Mood	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	7.03	1.668	7.20	1.721	-2.023	.044
Angry/Calm	7.15	1.787	7.05	1.776	.211	.250
Passive/ Enthusiastic	6.77	1.806	7.08	1.816	-2.025	.000
YOUNGER MILLENNIALS						
Mood	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	6.86	1.767	7.14	1.730	-3.865	.000
Angry/Calm	6.91	1.917	7.02	1.804	-1.016	.311
Passive/ Enthusiastic	6.62	1.943	6.92	1.986	-3.270	.001
GENERATION Z						
Mood	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	7.14	1.602	7.40	1.665	-2.664	.009
Angry/Calm	6.91	1.809	6.98	1.752	-.586	.559
Passive/ Enthusiastic	6.62	1.979	6.78	1.979	-1.409	.161

Table V. Mood after watching dance shows: generational cohort differences

	OLDER MILLENNIAL S		YOUNGER MILLENNIAL S		GENERATIO N Z		ANOVA	
Mood	Mean	SD	Mean	SD	Mean	SD	t	Sig.
Sad/Happy	7.20	1.721	7.14	1.730	7.40	1.665	1.014	.363
Angry/Calm	7.05	1.776	7.02	1.804	6.98	1.752	.084	.919
Passive/Enthusiastic	7.08	1.816	6.92	1.986	6.78	1.979	1.233	.292

References

- Abel, T. (2008). "Cultural capital and social inequality in health". *Journal of Epidemiology & Community Health*, Vol. 62 Nº 7, pp. e13-e13. <http://dx.doi.org/10.1136/jech.2007.066159>
- Alpert, P.T., Miller, S.K., Wallmann, H., Havey, R., Cross, C., Chevalia, T., Gillis, C.B. and Kodandapari, K. (2009), "The effect of modified jazz dance on balance, cognition, and mood in older adults", *Journal of the American Academy of Nurse Practitioners*, Vol. 21 No. 2, pp. 108-115. <https://doi.org/10.1111/j.1745-7599.2008.00392.x>
- Bygren, L.O., Konlaan, B.B. and Johansson, S.E. (1996). "Attendance at cultural events, reading books or periodicals, and making music or singing in a choir as determinants for survival: Swedish interview survey of living conditions". *BMJ*, Vol. 313 No. 7072, pp. 1577-1580. <https://doi.org/10.1136/bmj.313.7072.1577>
- Carpenter, S.M. and Yoon, C. (2015), "Aging and Consumer Decision Making. In Hess, T.M., Strough, J. and Löckenhoff, C.E. (Eds.), *Aging and Decision Making*, pp. 351-370. <https://doi.org/10.1016/B978-0-12-417148-0.00017-0>
- Colbert, F. and St-James, Y. (2014), "Research in arts marketing: Evolution and future directions", *Psychology & Marketing*, Vol. 31 No 8, pp. 566-575. <https://doi.org/10.1002/mar.20718>
- Cuypers, K., Krokstad, S., Holmen, T.L, Knudtsen, M.S; Bygren, L.O. and Holmen, J. (2011). "Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depresión and satisfaction with life hmong adults: the HUNT study, Norway". *Journal of Epidemiology Community Health*, Vol. 66 No. 8, pp. 698-703. <http://dx.doi.org/10.1136/jech.2010.113571>

Daykin, N., Mansfield, L., Meads, C., Gray, K., Golding, A., Tomlinson, A., and Victor, C. (2021). "The role of social capital in participatory arts for wellbeing: findings from a qualitative systematic review". *Arts & Health*, Vol 13, No. 2, pp.134-157. <https://doi.org/10.1080/17533015.2020.1802605>

Debevec, K., Schewe, C.D., Madden, T.J. and Diamond, W.D. (2013), "Are today's millennials splintering into a new generational cohort? Maybe!", *Journal of Consumer Behaviour*, Vol. 12 No. 1, pp. 20-31. <https://doi.org/10.1002/cb.1400>

Eastman, J.K. and Liu, J. (2012), "The impact of generational cohorts on status consumption: an exploratory look at generational cohort and demographics on status consumption", *Journal of Consumer Marketing*, Vol. 29 No. 2, pp. 93-102. <https://doi.org/10.1108/07363761211206348>

Filimon, N. (2011). Cultural consumption, social capital and self-rated health: Evidence from Spain. *Actas del III Workshop en Economía y Gestión de la Cultura*, Girona, España.

Gardiner, S., Grace, D. and King, C. (2013), "Challenging the use of generational segmentation through understanding self-identity", *Marketing Intelligence & Planning*, Vol. 31 No. 6, pp. 639-653. <https://doi.org/10.1108/MIP-06-2012-0062>

Glenberg, A.M., Webster, B.J., Mouilso, E., Havas, D. and Lindeman, L.M. (2009), "Gender, emotion, and the embodiment of language comprehension", *Emotion Review*, Vol. 1 No. 2, pp. 151-161. <https://doi.org/10.1177/1754073908100440>

Gross, J.J. and John, O.P. (2003), "Individual differences in two emotion regulation processes: Implications for affect, relationships, and well-being", *Journal of*

Personality and Social Psychology, Vol. 85, pp. 348-362.
<https://doi.org/10.1037/0022-3514.85.2.348>

Hall, J.A. and Matsumoto, D. (2004), "Gender differences in judgments of multiple emotions from facial expressions", *Emotion*, Vol. 4 No. 2, pp. 201-206.
<https://doi.org/10.1037/1528-3542.4.2.201>

Hampshire, K.R. and Matthijsse, M. (2010). "Can arts projects improve young people's wellbeing? A social capital approach". *Social Science & Medicine*, Vol. 71 No. 4, pp. 708-716.
<https://doi.org/10.1016/j.socscimed.2010.05.015>

Hanna, J.L. (2012), "Dancing: A nonverbal language for imagining and learning", In Seel, N.M. (Ed.) *Encyclopedia of the Sciences of Learning*, Boston, Springer, https://doi.org/10.1007/978-1-4419-1428-6_690

Hayakawa, Y., Miki, H., Takada, K. and Tanaka, K. (2000), "Effects of music on mood during bench stepping exercise", *Perceptual and Motor Skills*, Vol. 90, pp. 307-314. <https://doi.org/10.2466/pms.2000.90.1.307>

Hewer, P. and Hamilton, K. (2010), "On emotions and salsa: Some thoughts on dancing to rethink consumers", *Journal of Consumer Behaviour: An International Research Review*, Vol. 9 No. 2, pp. 113-125.
<https://doi.org/10.1002/cb.308>

Hui, E., Chui, B.T.K. and Woo, J. (2009), "Effects of dance on physical and psychological well-being in older persons", *Archives of Gerontology and Geriatrics*, Vol. 49 No. 1, pp. 45-50.
<https://doi.org/10.1016/j.archger.2008.08.006>

Instituto Nacional de Estadística INE (2021). <https://www.ine.es/>

Jensen, A., and Bonde, L.O. (2018). "The use of arts interventions for mental health and wellbeing in health settings." *Perspectives in Public Health*, Vol. 138 No. 4, pp. 209-214. <https://doi.org/10.1177/1757913918772602>

- Kamenidou, I.E., Stavrianea, A. and Bara, E.Z. (2020), "Generational differences toward organic food behavior: insights from five generational cohorts", *Sustainability*, Vol. 12 No. 6, p. 2299. <https://doi.org/10.3390/su12062299>
- Kempf, D.S. and Palan, K. M. (2006), "The effects of gender and argument strength on the processing of word-of-mouth communication", *Academy of Marketing Studies Journal*, Vol. 10 No. 1, pp. 1-18.
- Khawaja, M., and Mowafi, M. (2006). "Cultural capital and self-rated health in low income women: evidence from the urban health study, Beirut, Lebanon". *Journal of Urban Health*, Vol. 83, pp. 444-458. <https://doi.org/10.1007/s11524-006-9051-8>
- Killian, T., Hennigs, N. and Langner, S. (2012), "Do Millennials read books or blogs? Introducing a media usage typology of the internet generation", *Journal of Consumer Marketing*, Vol. 29, No. 2, pp. 114-124. <https://doi.org/10.1108/07363761211206366>
- Klein, K.J. and Hodges, S.D. (2001), "Gender differences, motivation, and empathic accuracy: When it pays to understand" *Personality and Social Psychology Bulletin*, vol. 27, No. 6, pp. 720-730. <https://doi.org/10.1177/0146167201276007>
- Konlaan, B.B., Bygren, L.O. and Johansson, S.E. (2000). "Visiting the cinema, concerts, museums or art exhibitions as determinant of survival: a Swedish fourteen-year cohort follow-up". *Scandinavian Journal of Public Health*, Vol. 28 No. 3, pp. 174-178. <https://doi.org/10.1177/14034948000280030501>
- Kwak, H.E., Kim, J.H., Kim, S.Y., Jung, J.E. and Choi, H.J. (2019), "Korean dance performance influences on prospective tourist cultural products consumption and behaviour intention", *Journal of Psychology in Africa*, Vol. 29 No. 3, pp. 230-236. <https://doi.org/10.1080/14330237.2019.1626131>

- Lane, A., Hewston, R., Redding, E. and Whyte, G.P. (2003), "Mood changes following modern-dance classes", *Social Behavior and Personality: An International Journal*, Vol. 31 No. 5, pp. 453-460.
<https://doi.org/10.2224/sbp.2003.31.5.453>
- Lansley, G. and Longley, P. (2016), "Deriving age and gender from forenames for consumer analytics", *Journal of Retailing and Consumer Services*, Vol. 30, pp.271-278. <https://doi.org/10.1016/j.jretconser.2016.02.007>
- Lee, Y.G., Yim, B.H., Jones, C.W. and Kim, B.G. (2016), "The extended marketing mix in the context of dance as a performing art" *Social Behavior and Personality: An International Journal*, Vol. 44 No. 6, pp. 1043-1056.
<https://doi.org/10.2224/sbp.2016.44.6.1043>
- Madsen, C.K., Byrnes, S.R., Capperella-Sheldon, D.A. and Brittin, R.V. (1993), "Aesthetic response to music: Musicians versus nonmusicians", *Journal of Music Therapy*, Vo. 30 No. 3, pp. 174-191).
<https://doi.org/10.1093/jmt/30.3.174>
- Mastandrea, S., Fagioli, S., and Biasi, V. (2019). "Art and psychological well-being: Linking the brain to the aesthetic emotion". *Frontiers in Psychology*, Vol. 10, pp. 739. <https://doi.org/10.3389/fpsyg.2019.00739>
- Masumoto, K., Taishi, N. and Shiozaki, M. (2016), "Age and gender differences in relationships among emotion regulation, mood, and mental health", *Gerontology and Geriatric Medicine*, Vol. 2, pp. 1-8.
<https://doi.org/10.1177/2333721416637022>
- Matthews, G., Jones, D.M. and Chamberlain, A.G. (1990), "Refining the measurement of mood: the UWIST mood adjective checklist" *The British Psychological Society*, Vo. 81, pp. 17-42. <https://doi.org/10.1111/j.2044-8295.1990.tb02343.x>

- Matud, M.P. (2004), "Gender differences in stress and coping styles" *Personality and Individual Differences*, Vol. 37 No.7, pp. 1401-1415.
<https://doi.org/10.1016/j.paid.2004.01.010>
- McInman, A.D. and Berger, B.G. (1993), "Self-concept and mood changes associated with aerobic dance", *Australian Journal of Psychology*, Vol. 45 No. 3, pp. 134-140. <https://doi.org/10.1080/00049539308259130>
- Mehrabian, A. and Russell, J.A. (1974), *An approach to environmental psychology*, MIT Press, Boston.
- Meyers-Levy, J. and Loken, B. (2015), "Revisiting gender differences: What we know and what lies ahead", *Journal of Consumer Psychology*, Vol. 25 No. 1, pp. 129-149. <https://doi.org/10.1016/j.jcps.2014.06.003>
- Murrock, C.J. and Graor, C.H. (2014), "Effects of dance on depression, physical function, and disability in underserved adults", *Journal of Aging and Physical Activity*, Vol. 22 No. 3, pp. 380-385.
<https://doi.org/10.1123/JAPA.2013-0003>
- Pandey, A., Chopra, A. and Karve, S. (2020), "Manipulating impressions in the 'ME' culture: A study of millennial consumers", *Journal of Customer Behaviour*, Vol. 19 No. 1, pp. 51-72,
<https://doi.org/10.1362/147539220X15874775191976>
- Pinniger, R., Brown, R.F., Thorsteinsson, E.B. and McKinley, P. (2012), "Argentine tango dance compared to mindfulness meditation and a waiting-list control: A randomised trial for treating depression", *Complementary Therapies in Medicine*, Vol. 20 No. 6, pp. 377-384.
<https://doi.org/10.1016/j.ctim.2012.07.003>

- Putrevu, S. (2004). Communicating with the sexes: male and female responses to print advertisements. *Journal of Advertising*, Vol. 33 No. 3, pp. 51-62, <https://doi.org/10.1080/00913367.2004.10639168>
- Rahman, O. and Koszewska, M. (2020), "A study of consumer choice between sustainable and non-sustainable apparel cues in Poland" *Journal of Fashion Marketing and Management: An International Journal*, Vol. 24 No. 2, pp. 213-234. <https://doi.org/10.1108/JFMM-11-2019-0258>
- Rokka, S., Mavridis, G. and Kouli, O. (2010), "The impact of exercise intensity on mood state of participants in dance aerobic programs" *Studies in Physical Culture and Tourism*, Vol. 17 No. 3, pp. 241- 245.
- Rosip, J.C. and Hall, J.A. (2004), "Knowledge of nonverbal cues, gender, and nonverbal decoding accuracy" *Journal of Nonverbal Behavior*, Vol. 28 No. 4, pp. 267-286. <https://doi.org/10.1007/s10919-004-4159-6>
- Schewe, C.D., Meredith, G.E. and Noble, S.M. (2000), "Defining moments: Segmenting by cohorts" *Marketing management*, Vol. 9 No. 3, pp. 48-53.
- Shacham, S. (1983), "A shortened version of the Profile of Mood States", *Journal of Personality Assessment*, Vol. 47, pp. 305-306. https://doi.org/10.1207/s15327752jpa4703_14
- Simcock, P., Sudbury, L. and Wright, G. (2006), "Age, perceived risk and satisfaction in consumer decision making: a review and extension", *Journal of Marketing Management*, Vol. 22 No. 3-4, pp. 355-377. <https://doi.org/10.1362/026725706776861163>
- Spaapen, D.L., Waters, F., Brummer, L., Stopa L. and Bucks, R.S. (2014), "The emotion regulation questionnaire: validation of the ERQ-9 in two community samples", *Psychological Assessment*, Vol. 26, pp. 46-54. [doi:10.1037/a0034474](https://doi.org/10.1037/a0034474)

- Strutton, D., Taylor, D.G. and Thompson, K. (2011), "Investigating generational differences in e-WOM behaviours: for advertising purposes, does X=Y?", *International Journal of Advertising*, Vol. 30 No. 4, pp. 559-586. <https://doi.org/10.2501/IJA-30-4-559-586>
- Thayer, R.E., Newman, J.R. and McClain, T.M. (1994), "Self-regulation of mood: Strategies for changing a bad mood, raising energy, and reducing tension", *Journal of Personality and Social Psychology*, Vol. 67 No. 5, p. 910. <https://doi.org/10.1037/0022-3514.67.5.910>
- Thornquist, C. (2018), "The potential of dance: Reducing fashion consumption through movement therapy", *Journal of Cleaner Production*, Vol. 183, pp. 824-830. <https://doi.org/10.1016/j.jclepro.2018.02.238>
- Valkeneers, G. and Vanhooymissen, T. (2012), "Generations living their own life: the differences in lifestyle and consumer behaviour between busters and baby boomers", *Journal of Customer Behaviour*, Vol. 11, No. 1, pp. 53-68. <https://doi.org/10.1362/147539212X13286273975274>
- Walter, C.S. (2014), "On the spiritual motivations for dance consumption" In *Dance, consumerism, and spirituality*. Palgrave Macmillan, New York. https://doi.org/10.1057/9781137460332_2
- Walter, C. and Altamimi, L. (2010), "Consumers prefer television ads with dance: researching the effects of dance on consumer behavior", in Campbell, M.C., Inman, J. and Pieters, R. (Ed.s), *NA - Advances in Consumer Research*, 37, Association for Consumer Research, pp. 921-922. <https://www.acrwebsite.org/volumes/15180>.
- Watson, D. (1988), "The vicissitudes of mood measurement: effects of varying descriptors time frames, and response formats on measures of positive and negative affect", *Journal of Personality and Social Psychology*, Vol. 55 No. 1, pp. 128-141. <https://doi.org/10.1037/0022-3514.55.1.128>

- Wiedmann, K.P., Behrens, S., Klarmann, C. and Hennigs, N. (2014), "Customer value perception: cross-generational preferences for wine" *British Food Journal*, Vol. 116 No. 7, pp. 1128-1142. <https://doi.org/10.1108/BFJ-01-2013-0027>
- Wilkinson, A. V., Waters, A. J., Bygren, L. O. and Tarlov, A. R. (2007). "Are variations in rates of attending cultural activities associated with population health in the United States?" *BMC Public Health*, Vol. 7 No. 1, pp. 1-7. <https://doi.org/10.1186/1471-2458-7-226>
- Wood, S. (2013), "Generation Z as consumers: trends and innovation", *Institute for Emerging Issues: NC State University*, Vo. 119 No. 9, pp. 7767-7779. <https://iei.ncsu.edu/wp-content/uploads/2013/01/GenZConsumers.pdf>
- Zaggelidou, E., Tsamourtzis, E., Malkogeorgos, A. and Zaggelidis, G. (2013), "The effect of marketing on dance activity", *Journal of Physical Education and Sport*, Vol. 13, No. 2, pp. 220-230. http://www.efsupit.ro/images/stories/art_17.Vol_13_2_2013.pdf
- Zajenkowski, M., Jankowski, K.S. and Kolata, D. (2015), "Let's dance-feel better! Mood changes following dancing in different situations", *European Journal of Sport Science*, Vol. 15 No. 7, pp. 640-646. <http://dx.doi.org/10.1080/17461391.2014.969324>
- Zhitomirsky-Geffet, M. and Blau, M. (2016), "Cross-generational analysis of predictive factors of addictive behavior in smartphone usage", *Computers in Human Behavior*, Vol. 64, pp. 682-693. <https://doi.org/10.1016/j.chb.2016.07.061>