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Research Article

Visual Aesthetic Experience and Emotion Regulation among Millennials in City of Imus

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ABSTRACT

This study examined the relationship between visual aesthetic experience and emotion regulation among 139 millennial residents (aged 29-44) in City of Imus, Cavite. Using a descriptive-correlational design, participants completed the Aesthetic Experience Questionnaire (AEQ) measuring emotional, cultural, perceptual, understanding, flow-proximal conditions, and flow-experience domains, and the Emotion Regulation Questionnaire (ERQ) assessing cognitive reappraisal and expressive suppression. Results revealed that most respondents exhibited low levels of overall visual aesthetic experience (53.2%) and low emotion regulation in both cognitive reappraisal (52.5%) and expressive suppression (54.7%). Spearman Rho correlation analysis demonstrated significant positive relationships between overall aesthetic experience and both cognitive reappraisal ($r = 0.461$, $p < 0.001$) and expressive suppression ($r = 0.283$, $p < 0.001$), indicating that deeper engagement with visual art corresponds to enhanced emotion regulation capabilities. The cultural domain showed the strongest correlation with cognitive reappraisal ($r = 0.487$, $p < 0.001$), while flow-proximal conditions correlated most strongly with expressive suppression ($r = 0.326$, $p < 0.001$). Based on these findings, the researchers developed "Artful Awareness," a program designed to transform passive art viewing into intentional emotional practice through structured activities including Emotion Landscape Mapping, Inner Voice Portrait, and Emotion Regulation Grid, Art Engagement, and Mark Your Emotions exercises. This module aims to enhance both aesthetic sensitivity and adaptive emotion regulation strategies among millennials in community settings.

Keywords: *Arts, Emotion regulation, Millennial, Visual Aesthetic Experience, Visual Arts*

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Background

In recent years, mental health concerns particularly those related to emotional disorders such as anxiety and depression have become increasingly prevalent among Filipinos. Millennials are in the developmental stage of emerging to early middle adulthood, a period where emotional demands related to career establishment, financial pressure, identity consolidation are at an all time high. Recent reports indicate that adults aged approximately 25-40 report high levels of stress, anxiety, and mood related concerns compared to an older population. (American Psychological Association, 2023; World Health Organization, 2022). Beyond the psychological factors attributed to millennials, a study by Deloitte (2022) documented millennials with higher engagement levels with consumption of physical media such as; museum visits, public art spaces, and architectural designed environments, when compared to older generations who may prioritize utilitarian consumption. This may be because millennials are particularly more receptive to aesthetic experiences, such as art, because they were socialized during a cultural change that shifted the society to create more spaces for creative industries, experiential spaces, and self expressive environments.

Millennials experience notable emotional stressors, but not also because they are developmentally positioned at a stage requiring understanding emotion regulation strategies. According to Savarimuthu, Joseph, & Irulandi (2024) Emotion is a complex state that can be characterized by consciousness, sensation, and behavior based on their individual meaning of events or experience. It is rather influential because it determines the choice of a person, his or her action and socialization. Emotion regulation is the capacity to control, and adjust the emotional experience in a bid to attain the desired outcome. Conversely, visual aesthetic experience refers to the subjective and affective experience that is evoked by visual stimuli in form of artwork, elements of design, and symbolic images. They tend to be emotionally resonant and reflectively-involved (Ansorge, U., Pelowski, M., Wagemans, J., and Kozbelt, A., 2022) and thus especially pertinent in the context of how people process the states of emotions. This study, City of Imus, the province of Cavite, is interesting in the context of examining the connection between the visual aesthetic experience and emotion regulation. Being a more urbanized region with multiple public and private institutions, Imus provides its millennial community with an opportunity to experience the environment of public art. Nonetheless, there is still a gap in the empirical literature on the effects of such visual contexts on the emotional functioning of millennials. Visual and expressive arts engagement in the Philippines seems to provide significant emotional and psychological advantages to the millennials, especially when applied to therapy and institutions. An expressive arts therapy study with women who had been denied liberty (Buenaflor and Capay, 2023) showed that women in an expressive arts group had a statistically significant decrease in the symptoms of aggression.

The use of physical visual art has been repeatedly associated with better emotion control among millennials. According to Carlson, Serrano, & Martinez (2022), community-based arts workshops in Bogota helped millennials to express, handle, and transform their feelings, develop their identities, and connect with each other socially. Likewise, Kaimal, G., Carroll-Haskins, K., Mensinger, J. L., Dieterich-Hartwell, R., Manders, E., and Levin, W. P., (2022) evidenced the beneficial impact of hands-on artistic creation on the stress-regulating effects of structured drawing and painting sessions on adult respondents, particularly in Germany. Such results indicate that engagement in concrete art offers a bodily channel to expression of emotions as a means of supporting adaptive regulation strategies among millennials.

Finally, the results could be used to address small-scale community intervention and further research of art and design based mental health support.

Statement of the Problem

This study aims to determine the relationship between visual aesthetic experience and emotion regulation among selected millennials in the City of Imus. Specifically, it seeks to answer the following questions:

1. What is the demographic profile of the respondents in terms of:
   a. sex;
   b. frequency of visual art engagement;
   c. types of visual art;
   d. average time spent;
   e. educational attainment; and
   f. socioeconomic status?
2. What is the level of visual aesthetic experience among selected millennials in City of Imus as measured by the Aesthetic Experience Questionnaire (AEQ) in terms of its domains:
   a. emotional;
   b. cultural;
   c. perceptual;
   d. understanding;
   e. flow - proximal conditions; and
   f. flow - experience?
3. What is the level of emotion regulation among selected millennials in City of Imus as measured by the Emotion Regulation Questionnaire (ERQ) in terms of its domains:
   a. cognitive reappraisal; and
   b. expressive suppression?
4. Is there a significant relationship between visual aesthetic experience and emotion regulation among selected millennials in the City of Imus, Cavite?
5. Based on the findings, what possible program may be proposed to develop millennials' visual aesthetic experience and emotion regulation in the City of Imus, Cavite?

Methods

The research study employed quantitative methods and descriptive correlational design to investigate the relationship between visual aesthetic experience and emotion regulation among selected millennials in the City of Imus. According to Creswell & Creswell (2023), quantitative methods are the process of collecting, analyzing and interpreting, and writing the results of the study. It is an approach for testing the objective theories by examining the relationship among variables or a comparison group. The targeted individuals are millennials whose ages range from 29 to 44 who currently reside in Imus Cavite. A set of specific criteria set are; they must visit art galleries, museums, architecture, and they must stay for at least 15 minutes or more in specified places. The study also utilized the combination of snowball and purposive sampling to gather participants while still following the criteria created for the study.

To measure and gather the data for the study, the researcher will use Pearson's correlation and administer the instruments such as the Demographic profile Sheet; this will prove to gather information on age, sex, frequency of consumption of art, types of art engagement, educational attainment, and finally socio-economic status. Emotion Regulation Questionnaire developed by Gross and John (2003). The ERQ comprises ten items measuring two key emotion regulation strategies: *Cognitive Reappraisal* (six items) and *Expressive Suppression* (four items). Each item is rated on a seven-point Likert scale ranging from 1 ("strongly disagree") to 7 ("strongly agree"). Aesthetic Experience questionnaire, originally developed by Ines Schindler and Georg Hosoya Wagner (2017), is a 22-item instrument designed to assess multiple facets of aesthetic engagement, including perceptual sensitivity, emotional response, cultural understanding, intellectual reflection, and flow-like immersion. Respondents indicate their level of agreement with each statement using a seven-point Likert scale from 1 ("strongly disagree") to 7 ("strongly agree"). Ethical Considerations were also observed where informed consent were signed before the testing, confidentiality was maintained, the right and dignity of participants, and the use of data was strictly followed by the researchers.

Data Analysis

The research study would employ quantitative methods and descriptive correlational design to investigate the relationship between visual aesthetics experience and emotion regulation among selected Millennials in the City of Imus, Cavite. According to Creswell, J. W., & Creswell, J. D. (2023), quantitative methods are the process of collecting, analyzing and interpreting, and writing the results of the study. It is an approach for testing the objective theories by examining the relationship among variables or a comparison group. Moreover, Gravetter and Forzanao, (2018) explain that descriptive

research involves measuring the variables or the set of variables as they exist naturally. On the other hand, correlational research design involves measuring and describing the association and relationship between two or more variables, but you should take note that it does not explain the relationship and makes no attempt to manipulate, control, or interfere with the variable. Along with it, the researcher is not testing the cause-and-effect of the relationship of the two variables, but rather the correlation of it. Xi'an Shiyou Daxue Xuebao (Ziran Kexue Ban), (2023) emphasizes that the correlational study does not study the effects of extraneous variables according to the variables under the study. The aim of design is to determine whether there is a significant relationship between the two variables without manipulating them.

The collected data from the standardized questionnaire: the Aesthetic Experience Questionnaire, and the Emotion Regulation Questionnaire will be analyzed using median split to categorize individuals into two groups based on their scores. These also include specifically the Pearson's correlation coefficient, to determine the strength and direction of the relationship between the two variables. The researchers will utilize the median split to determine the result of the relationship of the two variables.

Participants of the Study

The participants of the study were selected Millennials that are currently residing in the City of Imus, Cavite. A set of specific inclusion criteria had been established to guarantee that the selected sample corresponds with the intended demographic. The respondents must meet the following criteria: (1) They must be between twenty-nine (29) and forty-four (44) years old, which falls within the common age range for Millennials (Luu, 2025); (2) They must currently reside in City of Imus, regardless of whether they were born there or recently moved to the area; (3) They must visit art galleries, museums and architectures. (4) They must stay for at least 15 minutes or more in the landmarks, art galleries or architecture. The researchers first approach to secure and make sure that the individuals meet the following criteria, was by asking questions and interviewing them shortly such as, what age are they? Have they frequently visited art galleries, landmarks or seen any architecture?

Sampling Technique

This study utilized a combination of purposive and snowball sampling to recruit selected millennials, especially in the City of Imus, Cavite who actively engage in art consumption, such as, viewing visual art, or architecture at least once a week. In purposive sampling the researchers will deliberately find and select respondents who fits the study inclusion criteria: (1) Millennials aged 29 to 44 years old; (2) A resident in City of Imus, Cavite and (3) They have at least of visited an art related media a week or a month prior. To complement this, snowball sampling was also employed, wherein the initial respondents will be encouraged to refer or invite other individuals who are qualified within their networks. This approach helped the researchers be able to connect with participants who share similar experiences with visual aesthetic environments. The City of Imus was selected as the research locale because of its growing urban population and increasing exposure to cultural, architectural, and visually stimulating environments. Imus has experienced significant residential and commercial expansion, which contributed to the presence of various public galleries or local community landmarks, this includes Imus Cathedral, Simboryo, Tirona Ancestral House, Imus Plaza, and other notable sites that showcase visual artworks, including sculptures, murals, commemorative monuments, and decorative architectural design.

To determine the minimum sample size required for the study, the researchers performed a priori sample-size calculation by utilizing Gpower. The calculation used the Correlation: Bivariate normal model option and specified a medium effect size ($\rho = 0.30$) based on Cohen's conventions and prior literature on experiential regulatory relationships, $\alpha = 0.05$ (two-tailed), and power $(1 - \beta) = 0.95$. The analysis indicated that a minimum required sample size of N=139 participants to detect the hypothesized correlation. The result indicated

that a minimum sample size of 139 respondents were required to detect the hypothesized correlation between visual aesthetic experience and emotion regulation.

Ethical Considerations

Ethics is vital especially in the field of research psychology. That is why, to ensure that the researcher abides by the ethical guidelines set by Cavite State University, the Philippine Psychological Association, and Republic Act No. 10029, also known as the The Philippine Psychology Act of 2009, are observed.

Informed Consent. The researchers acknowledge that informed consent was primarily based on the willingness of the respondents to be part of our study. Prior to the distribution of survey questionnaires, the respondents will be given a consent form which they have to agree to before answering, and this also means that they are not being forced and their participation is voluntary.

Confidentiality. The researchers must ensure that the data or any information divulged from the respondents will remain confidential all throughout the process and after it, regardless of the medium where it will be stored.

Rights and dignity of participants. In all aspects, the researchers will respect the rights, safeguard the dignity, and protect and promote the welfare of the selected participants. They can withdraw and discontinue their participation in the study, especially if they feel discomfort or if it affects their emotional well-being.

Plagiarism and Duplication. The researcher's responsibility is to ensure that all data they gather and present is original and not fabricated, and they should not present any portions of other's work or data as their own.

Storage of data. Researchers will secure the raw data and store them until the publication, assuming full responsibility for its security. Also, only the researchers are the ones who can access the collected data.

Disclosure of Research results. The Researchers will ensure transparency and respect for the respondents, with this they will be informed that they may request a summary of the overall finding once the research is completed.

Use of data. The gathered data will be used only for the purpose of this research study. It can never be used outside of this study and for other purposes.

Result and Discussion

Table 1. Description of the respondents demographic profile.

TYPE	DEMOGRAPHIC PROFILE	FREQUENCY	PERCENTAGE
Sex	Male	77	55.4%
	Female	62	44.6%
Frequency	Once a week	20	14.4%
	Multiple times a week	48	34.5%
	Once a month	71	51.1%
Type of Visual Art	Art Galleries	68	48.9%
	Architectural Design	39	28.1%
	Landmarks	25	18.0%
	Others	7	5%
Average Time Spent	15 minutes to an hour	64	46.0%
	About 5 Hours	21	15.1%
	1 to 3 hours	50	36.0%
	3 to 5 hours	4	2.9%
Educational Attainment	Elementary Education	3	2.1%
	High School Education	19	13.6%
	College Education	109	77.3%
	Master's Education	8	5.7%
Socio-economic Status	Less than ₱12,082	30	21.6%
	Between ₱12,082 to ₱24,164	45	32.4%

TYPE	DEMOGRAPHIC PROFILE	FREQUENCY	PERCENTAGE
	Between ₱24,164 to ₱48,328	36	25.9%
	Between ₱48,328 to ₱84,574	12	8.6%
	Between ₱84,574 to ₱144,984	10	7.6%
	Between ₱144,984 to ₱241,640	3	2.2%
	₱241,640 and above	3	2.2%

In terms of sex, engagement frequency, type of visual art, average time spent, educational attainment, and socio-economic status among the 139 respondents, most were male (77, 55%). A majority engaged with visual art once a month (71, 51.1%). Art galleries were the most preferred type of visual art (68, 48.9%). For average time spent, most respondents viewed visual art for 15 minutes to 1 hour (64, 46%). In terms of educational attainment, the largest group were college graduates (109, 53.6%). Regarding socio-economic status, most respondents earned between ₱12,082 to ₱24,164 (45, 32.4%), which falls under the poor to lower middle-income class based on Philippine Institute for Development Studies (2024). Overall, the data indicates that visual art participants primarily come from the lower middle-income sectors.

Table 2.1. Description of respondents' level of aesthetic experience in terms of emotional domain

LEVEL	FREQUENCY	PERCENTAGE
High	66	47.5 %
Low	73	52.5%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.19**	**LOW**

Median=5.25 SD: 1.176; Min:1.00; Max: 7.00
Level: 1.00-5.25 Low; 5.26-7.00 High

In terms of respondents' emotional domain of aesthetic experience, it shows that Out of 139 respondents, 73 (52.5%) fall under the low level, while 66 (47.5%) fall under the high level. This indicates that a large portion of millennials in Imus approach artworks in a more detached or indifferent manner, reflecting minimal affective engagement. Those with high scores, however, experience a wide range of feelings, report being moved, and may even have physical reactions, showing strong affective openness to art.

These findings are supported by research indicating that emotional engagement with art depends on personal and cultural relevance, which enhances affective responses (Tabuena, Bravo, Dimalanta, Jusay, & Vitug, 2022; Karim, Proulx, de Sousa, & Likova, 2022).

Table 2.2. Description of respondents' level of aesthetic experience in terms of cultural domain

LEVEL	FREQUENCY	PERCENTAGE
High	66	47.5 %
Low	73	52.5%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.46**	**LOW**

Median=5.50 SD:1.086; Min:1.75; Max; 7.00
Level: 1.75-5.50 Low; 5.51-7.00 High

As regards to the cultural domain of aesthetic experience, among 139 respondents, 73 (52.50%) scored low, and 66 (47.50%) scored high. It means that a lot of millennials in Imus are too superficial in their way of interacting with the artwork and admire visual and aesthetic qualities without considering the cultural and historical contexts. The high scorers,

in their turn, are greatly interested in relating art to the cultural and historical context, comparing works through the course of time, and perceiving the extended narratives.

These findings align with research suggesting that viewers often focus on surface-level qualities when unfamiliar with cultural context, and that enjoyment often takes precedence over deeper cultural engagement (Iigaya, Yi, Wahle, Tanwisuth, & O'Doherty, 2021; Cotter, Fekete, & Silvia, 2020; Tabuena, Bravo, Dimalanta, Jusay, & Vitug, 2022).

Table 2.3. Description of respondents' level of aesthetic experience in terms of perceptual domain

LEVEL	FREQUENCY	PERCENTAGE
High	52	37.4 %
Low	87	62.6%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.68**	**LOW**

Median=6.00 SD:1.165; Min:2.00; Max: 7.00
Level: 2.00-6.00 Low; 6.01-7.00 High

With regards to the perceptual domain of aesthetic experience, 87 of 139 respondents (62.6%), and 52 of 139 respondents (37.4%), respectively, scored low and high respectively. This implies that the majority of millennials in Imus have a shallow interest in art, they do not fully experience the important visual elements and engage with art in a minimal manner. High scorers, in turn, are attentive to compositional, color, and minute details that are formal and sensory and are more sensitive to perceptual differences.

The studies confirm the fact that low perceptual engagement is caused by reduced attentive observation and not absence of exposure as deeper perceptual experiences need intentional visual exploration and willingness to observe structural and sensory details (Cotter, Rodriguez-Boerwinkle, Silver, Hardy, Putney, & Pawelski, 2024; Iigaya, Yi, Wahle, Tanwisuth, and O'Doherty, 2021; Karim, Proulx, Sousa, and Likova, 2022)

Table 2.4. Description of respondents' level of aesthetic experience in terms of understanding domain

LEVEL	FREQUENCY	PERCENTAGE
High	59	42.4 %
Low	80	57.6%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.74**	**LOW**

Median=6.00 SD:1.145; Min:1.00; Max: 7.00
Level: 1.00-6.00 Low; 6.01-7.00 High

In terms of the understanding domain of aesthetic experience, out of 139 respondents, 80 (57.6%) scored low, while 59 (42.4%) scored high. This indicates that most millennials in Imus engage with artworks superficially, focusing on immediate visual features without them attempting to interpret the underlying messages. Meanwhile, those with high scores, however, demonstrate effort to comprehend artworks more deeply, including the artist's intention and conceptual meaning.

These findings are supported by research suggesting that meaningful understanding requires sustained reflection, active semantic processing, and engagement with culturally informed top-down cognitive processes, which many viewers may not practice regularly (Christensen, Cardillo, & Chatterjee, 2023; Bara, Binney, Ward, & Ramseyn, 2022; Li & Zhang, 2020).

Table 2.5. Description of respondents' level of aesthetic experience in terms of flow - proximal conditions domain

LEVEL	FREQUENCY	PERCENTAGE
High	66	47.5 %
Low	73	52.5%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.03**	**LOW**

Median=5.00 SD:1.209; Min:1.00; Max: 7.00
Level: 1.00-5.00 Low; 5.01-7.00 High

In terms of the flow–proximal conditions domain of aesthetic experience, out of 139 respondents, 73 (52.5%) scored low, while 66 (47.5%) scored high. This indicates that most millennials in Imus process and approach artworks with uncertainty and lack of confidence, which reduces the likelihood of experiencing flow. Meanwhile, those with high scores, however, demonstrate clarity, confidence, and an optimal balance between challenge and skill, allowing for more immersive and engaging experiences.

These findings are supported by research suggesting that proximal flow conditions depend on aesthetic competence, cognitive engagement, and the viewing environment, with structured or reflective contexts enhancing the likelihood of flow (Świątek, Szcześniak, Stempień, Wojtkowiak, & Chmiel, 2023, 2024; Wanzer, Finley, Zarian, & Cortez, 2020; Bravo, Dimalanta, Jusay, and Vitug, 2022).

Table 2.6. Description of respondents' level of aesthetic experience in terms of flow - experience domain

LEVEL	FREQUENCY	PERCENTAGE
High	64	46.0 %
Low	75	54.0%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.12**	**LOW**

Median=5.25 SD:1.165; Min:2.00; Max: 7.00
Level: 2.00-6.00 Low; 6.01-7.00 High

In terms of the flow–experience domain of aesthetic experience, out of 139 respondents, 75 (54.0%) scored low, while 64 (46.0%) scored high. This indicates that most millennials in Imus seldom reach a state of deep absorption when engaging with art, often remaining distracted or detached. Those with high scores, however, experience deep immersion, losing track of time and finding the encounter intrinsically rewarding.

These findings are supported by research showing that flow is a peak experience dependent on momentary psychological conditions, attention, and emotional alignment, which are not always achieved even in aesthetically rich situations (Peifer, Wolters, Harmat, Heutte, & Tan 2022; Tse, Nakamura, & Csikszentmihalyi, 2022; Rakei, Tan, & Bhattacharya, 2022).

Table 2.7. Description of respondents' level of overall visual aesthetic experience

LEVEL	FREQUENCY	PERCENTAGE
High	65	46.8 %
Low	74	53.2%
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.37**	**LOW**

Median=5.55 SD:1.089; Min:1.75; Max: 7.00 *Level: 1.75-5.55 Low; 5.56-7.00 High*

In terms of overall aesthetic experience, out of 139 respondents, 74 (53.2%) scored low, while 65 (46.8%) scored high. This indicates that most millennials in Imus engage with artworks at a superficial level, with experiences that do not consistently elicit strong emotions, cultural reflection, perceptual focus, deeper understanding, or immersive flow. Those with high scores, however, demonstrate deeper engagement, showing heightened emotional responses, greater perceptual attention, stronger understanding, and more immersive interaction.

The predominance of low overall aesthetic experience is largely due to lower engagement across the six domains; emotional, cultural, perceptual, understanding, flow–proximal conditions, and flow–experience which together limit the depth and meaningfulness of their encounters. Research supports that aesthetic experience emerges from the integration of sensory, emotional, cultural, and cognitive elements, and when one or more of these components is underdeveloped, the overall experience becomes shallow (Kaube, Eiserbeck, & Abdel Rahman, 2023; Wanzer, Finley, Zarian, & Cortez, 2020; Pizzolante, Pelowski, Demmer, Bartolotta, & Sarcinella, 2024; Świątek, Szcześniak, Stempień, Wojtkowiak, & Chmiel, 2023; Peifer, Wolters, Harmat, Heutte, & Tan, 2022).

Overall, while some millennials demonstrate strong aesthetic sensitivity, a slightly larger portion engages only superficially. These findings suggest the need for more structured and guided art experiences to foster deeper emotional, cognitive, and perceptual engagement with art.

Table 3.1. Description of respondents' level of emotional regulation in terms of cognitive reappraisal

LEVEL	FREQUENCY	PERCENTAGE
High	66	47.5 %
Low	73	52.5 %
TOTAL	**139**	**100.0**
OVERALL MEAN	**5.54**	**LOW**

Median=5.67 SD:1.178; Min:1.67; Max: 7.00
Level: 1.67.00-5.67Low; 5.68-7.00 High

In terms of cognitive reappraisal, out of 139 respondents, 73 (52.5%) scored low, while 66 (47.5%) scored high. This indicates that most millennials in imus show limited use of cognitive reframing, and leave them more vulnerable to the full intensity of negative emotions, with less effective strategies to cope adaptively. Meanwhile, those with high scores typically engage in reframing emotional events in a way that reduces negative affect and enhances positive emotional outcomes.

These findings are supported by research suggesting that positive reappraisal can result in safety learning, about reduced probabilities of actual threat or can lead someone to weigh the positive and negative as positive and negative aspects of a given situation towards more positive interpretation or reframing, and it is like a shifting when a negative situation cannot be avoided or altered (Riepenhausen, Wackerhagen, Reppmann, Deter, Kalisch, Veer, & Walter, 2022; Kozubal, Szuster, & Wielgopolan,

Table 3.2. Description of respondents' level of emotional regulation in terms of expressive suppression

LEVEL	FREQUENCY	PERCENTAGE
High	63	45.3%
Low	76	54.7 %
TOTAL	**139**	**100.0**
OVERALL MEAN	**4.60**	**LOW**

Median=4.75 SD:1.350; Min:1.00; Max: 7.00
Level: 1.00-4.75.00 Low; 4.76-7.00 High

In terms of expressive suppression, out of 139 respondents, 76 (54.7%) scored low level, while 63 (45.3%) scored high. This indicates that most millennials rarely rely on holding back emotional expression and are more likely to allow emotions to be expressed naturally in social interactions. However those who scored high demonstrate that they tend to conceal their emotional expressions, which are associated with experiencing less positive emotion.

These findings are supported by research suggesting that expressive suppression is a suppression of the current or upcoming emotional explicit behavior, and suppressing emotional expression, but also to the feelings or thoughts of the individuals to a given situation (Zhou, Wu, & Xu, 2023; Kozubal, Szuster, & Wielgopolan, 2023)

Table 4.1. Test of relationship between aesthetic experience with its domains and emotional regulation in terms of cognitive reappraisal of the respondents

AESTHETIC EXPERIENCE DOMAIN	Spearman Rho Correlation	df	P-value	Significance	Decision
Emotional	0.353***	137	<0.001	Significant	Reject Null Hypothesis
Cultural	0.487***	137	<0.001	Significant	Reject Null Hypothesis
Perceptual	0.373***	137	<0.001	Significant	Reject Null Hypothesis
Understanding	0.362***	137	<0.001	Significant	Reject Null Hypothesis
Flow Proximal Condition	0.480***	137	<0.001	Significant	Reject Null Hypothesis
Flow Experience	0.335***	137	<0.001	Significant	Reject Null Hypothesis
Overall Aesthetic Experience	0.461***	137	<0.001	Significant	Reject Null Hypothesis

Legend: p < .05, ** p < .01, *** p < .001 = reject null hypothesis*

In terms of the relationship between aesthetic experience and its domains with cognitive reappraisal among respondents. Using Shapiro-Wilk tests we found out that all domain scores were not normally distributed ($p < 0.05$), therefore we use Spearman Rho to test the relationship analysis. The results show that all domains have a significant positive relationship with cognitive reappraisal. Specifically, the emotional domain has a weak positive correlation ($r = 0.353$, $df = 137$, $p < 0.001$), the cultural domain shows a moderate positive correlation ($r = 0.487$, $df = 137$, $p < 0.001$), the perceptual domain is weak positive correlation ($r = 0.373$, $df = 137$, $p < 0.001$), and the understanding domain also shows a weak positive correlation ($r = 0.362$, $df = 137$, $p < 0.001$). For the flow–proximal conditions domain, the correlation is moderate ($r = 0.480$, $df = 137$, $p < 0.001$), while the flow–experience domain shows a weak positive correlation ($r = 0.335$, $df = 137$, $p < 0.001$). Overall, aesthetic experience demonstrates a moderate positive correlation with cognitive reappraisal ($r = 0.461$, $df = 137$, $p < 0.001$).

These suggest that the more one engages in arts, the more they are involved in using cognitive reappraisal, but the relationship is not always strong in all domains. The weak positive relationship, like in the emotional, perceptual and understanding and flow-experience domains, can indicate that the increase in these dimensions of aesthetic experience is connected with the minimal changes in cognitive reappraisal, which can be affected by stress, situation of viewing, or differences in individuals. In contrast, moderate positive relationships, seen in the cultural, flow–proximal conditions, and overall aesthetic experience, reflect a more

meaningful association, where stronger aesthetic engagement corresponds to a greater tendency to employ cognitive reappraisal. Overall, aesthetic experience plays a significant role in supporting emotion regulation through cognitive reappraisal, with certain domains particularly cultural, flow–proximal conditions, and overall experience having a more pronounced impact among millennials in the City of Imus.

Table 4.2. Test of relationship between aesthetic experience with its domains and emotional regulation in terms of expressive suppression of the respondents.

AESTHETIC EXPERIENCE DOMAINS	Spearman Rho Correlation	df	P-value	Significance	Decision
Emotional	0.192*	137	0.023	Significant	Reject Null Hypothesis
Cultural	0.304***	137	<0.001	Significant	Reject Null Hypothesis
Perceptual	0.276***	137	<0.001	Significant	Reject Null Hypothesis
Understanding	0.213*	137	0.012	Significant	Reject Null Hypothesis
Flow Proximal Condition	0.326***	137	<0.001	Significant	Reject Null Hypothesis
Flow Experience	0.195*	137	0.022	Significant	Reject Null Hypothesis
Overall Aesthetic Experience	0.283***	137	<0.001	Significant	Reject Null Hypothesis

Legend: $p < .05$, ** $p < .01$, *** $p < .001$ = reject null hypothesis*

In terms of relationship between aesthetic experience and its domains with expressive suppression among respondents. Since the Shapiro-Wil test indicates that all domains scores were not normally distributed ($p < 0.05$), Spearman Rhos was used for analysis. The results show that all aesthetics experience domains and emotion regulation has a positive and significant relationship with expressive suppression. Specifically, the emotional domain has a very weak positive correlation ($r = 0.192$, $df = 137$, $p < 0.023$), while the cultural domain ($r = 0.304$, $df = 137$, $p < 0.001$), perceptual domain ($r = 0.276$, $df = 137$, $p < 0.001$), understanding ($r = 0.213$, $df = 137$, $p < 0.012$), flow-proximal condition ($r = 0.326$, $df = 137$, $p < 0.001$), and flow-experience ($r = 0.195$, $df = 137$, $p < 0.022$) show a weak positive correlation.

These results indicate that higher engagement with art is associated with the greater use of expressive suppression to regulate their emotion, though the strength of this relationship varies across domains. It indicates that even though the emotional, understanding, and flow-experience domains may show weaker based on their p value, they still contribute meaningfully on expressive suppression and their influence is more modest compared with the stronger predictors. Overall, aesthetics experience plays a significant role in shaping and influencing individuals in their emotion regulation strategies. It also enhances or heightens individuals' emotional awareness, cultural insight, and perceptual depth that corresponds with the stronger tendencies to suppress their emotion expression while dealing or facing a situation, specifically the domains of emotional, understanding and flow-experience domains as they showed stronger significant relationships.

Proposed Program

Based on the accumulated findings of the study, specifically the significant relationship between visual aesthetic experience and emotion regulation among millennials in Imus City, as well as the identified gaps in consistent art

engagement, limited exposure to varied visual experiences, and the tendency to overlook emotional processing, the following intervention program is proposed. This program acts as a conceptual guide for developing, implementing, and evaluating an emotion-focused visual art module aimed at enhancing both aesthetic sensitivity and adaptive emotion regulation strategies among millennials.

Artful Awareness is an organized, practical program that enhances the level of individuals' engagement with visual art besides enabling them to become more aware of their emotions and improve their skills in self-regulation. Contrary to conventional courses centered on skill development, the module throws a light into the field of introspection and projecting the meaning into your inner world and examining how the artwork can influence your emotions. It turns the tables in that it is not about painting a picture but thinking about what you are feeling and why it may make a difference.

The module is based on emotional regulation and aesthetic experience theories, and with a number of thoughtfully designed activities that will allow to interpret, communicate, and manage emotions using the visual image.

Emotion Landscape Mapping will enable you to view the individuals feelings as though you are physically using a reference to portray the emotion. When you transfer the feelings to paper (or a sketchpad), you get a reminder of how they feel and a tangible means of slowing down your responses so that you can get time to talk to yourself and unravel the mystery of what is going on.

Following this, the module introduces the Inner Voice Portrait, Emotion Regulation Grid, Art Engagement, and Mark Your Emotions exercises one by one each of which allows you to audiocast the art-engagement practice and its performance on your emotional requirements. These are the guided practices that strike the precise voids the research discovered such as people not feeling crystal clear about their feelings, over-relying on mental processing, or lacking the opportunity to take a genuine self-assessment.

To further support the module, it adds Expressive Integration Activities. In this case, it will be combining the knowledge gained in the previous activities into a larger understanding of the way emotional patterns unfold. These activities challenge to shape meaning out of what has already attracted, identify what arouses, observe patterns, and transform the moments of aesthetic experience into regular practice techniques, so that it may continue to practice inner control in a cozy, contributive location.

Limitations of the Study

Although the current research has contributed to our understanding of certain matters, there are a number of limitations that should be noted. To begin with, the research was based on self-report scales especially the Emotion Regulation Questionnaire (ERQ) to assess the emotion regulation strategies of the participants. Self-report measures would be vulnerable to the social desirability bias according to which the respondents tend to give answers that would present them in a more acceptable or favorable way in society than in terms of the actual ways of practicing their emotional behaviors. Consequently, the responses might not even adequately reflect the real emotional regulation pattern of the subjects in real life situations.

Second, the sample was restricted to the millennial generation living in the City of Imus, and it might not be applicable to other age groups or settings. These variations in cultural exposure, aesthetic exposure to art settings, and socioeconomic status in other areas might affect aesthetic participation and emotional control in varied ways.

Lastly, the sampling bias could have been affected by the purposive and snowball sampling methods because the respondents were chosen on a set of criteria and through social networks. This can restrain the representativeness of the sample population.

It is possible to overcome these limitations and to use mixed methods techniques in the future such as qualitative interviews, behavior observations or experimental research that can give more in-depth information about the way people feel and control their emotions with the help of visual art. Dilution of the research to other age populations, areas, or even to longitudinal designs would also aid in enhancing the

generalizability and explanatory capabilities of the results.

Recommendation

The findings of the study indicate that visual aesthetic experience is significantly associated with emotion regulation strategies among millennials in the City of Imus. Specifically, individuals who reported higher engagement with visual aesthetics demonstrated greater tendencies to employ cognitive reappraisal and expressive suppression when managing their emotional responses.

Given these results, several practical applications may be considered by local government units within Cavite. First, LGUs can combine the art-based community programs with the current programs of public health and urban development. Art installations, murals, sculptures, and architectural designs can be developed in the public areas like parks, plazas, community centers, transport hubs, etc to invite residents to experience visual art in their daily surroundings. LGUs can partner with the local artists, cultural groups, and schools to hold local art events, exhibitions open to the public, and guided tours of the art community. Such programs can help millennials engage in more aesthetic experiences and provide them with the availability of emotional experience and reflection.

Cavite mental health practitioners can also incorporate an art-based therapy in counseling and psychology interventions. As an example, such structured activities as guided viewing of art, reflective art journaling, or expressive art workshop can be applied by therapists and community mental health workers as a complementary method of emotion regulation training.

Conclusion

The study concluded that millennial respondents, specifically college educated, primarily from lower to middle income backgrounds, who typically visit art galleries once a month for short durations, reveals a surface level appreciation on visual art, failing to access deeper emotional or cultural meanings. Similarly, they exhibited generally low levels of emotion regulation; while they tend to prefer reframing negative situations (Cognitive Reappraisal) rather than hiding them (Expressive Suppression), their overall ability to consistently manage emotional responses remains limited. This suggests that their passive approach to art mirrors a broader struggle with adaptive emotional control.

The research established a significant positive relationship between the two areas; as individuals engage more deeply with visual aesthetics, their capacity for emotion regulation improves. The data shows that meaningful encounters with art directly correlate with a stronger ability to utilize adaptive strategies for managing feelings.

Moreover, with the concluded results, the researchers created a module aiming to bridge the identified grapes by guiding millennials to transform passive viewing into intentional practice, ultimately using visual art as a tool to enhance emotional clarity and psychological well-being.

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