



Research Report

Engagement in art activities
and well-being in four countries:
NORWAY, PORTUGAL, ROMANIA and TURKEY

2025

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This material was created as part of the project **ARTicipation for Inclusion**, funded with the support of the Erasmus+ Programme of the European Union, through Key Action 2 – Cooperation partnerships in youth.

The opinions expressed in this material belong to its authors and do not reflect the position of the European Commission.

About the project:

The aim of the ARTicipation for Inclusion project is to increase the inclusion of vulnerable young people by using several artistic methods - LARP, street art installations, landscape art, and Ebru.

Project objectives:

1. Increasing the capacity of 4 youth organizations regarding the use of various types of artistic methods (street art installations, LARP, landscape art, and Ebru) to increase the emotional well-being of young people, especially young people at risk of social exclusion and in vulnerable situations.
2. Development of life skills and the feeling of belonging to the community of 1000 young people from 4 countries – Norway, Romania, Portugal, and Turkey.
3. Creating an interactive learning platform and several educational resources on the emotional well-being of young people in vulnerable situations.

In the first year of the project, 4 youth workers from each partner country will learn the 4 artistic methods targeted by the project – LARP, street art installations, landscape art, and Ebru. In the second year of implementation, each country will work with 250 young people in vulnerable situations, and an interactive educational platform will be created in the last year of the project.

Throughout the implementation, the organizations will monitor the impact that these 4 artistic methods have on the emotional well-being of young people at risk of social exclusion. All these observations will form the basis of a study that aims to measure the real impact of art among young people.

Partner organizations:

Creative Connections Norway **Norway**

A.R.T. Fusion **Romania**

Teatro Metaphora – ASSOCIACAO DE AMIGOS DAS ARTES **Portugal**

BODRUMDANS GENCLIK VE SPOR KULUBU DERNEGI **Turkey**





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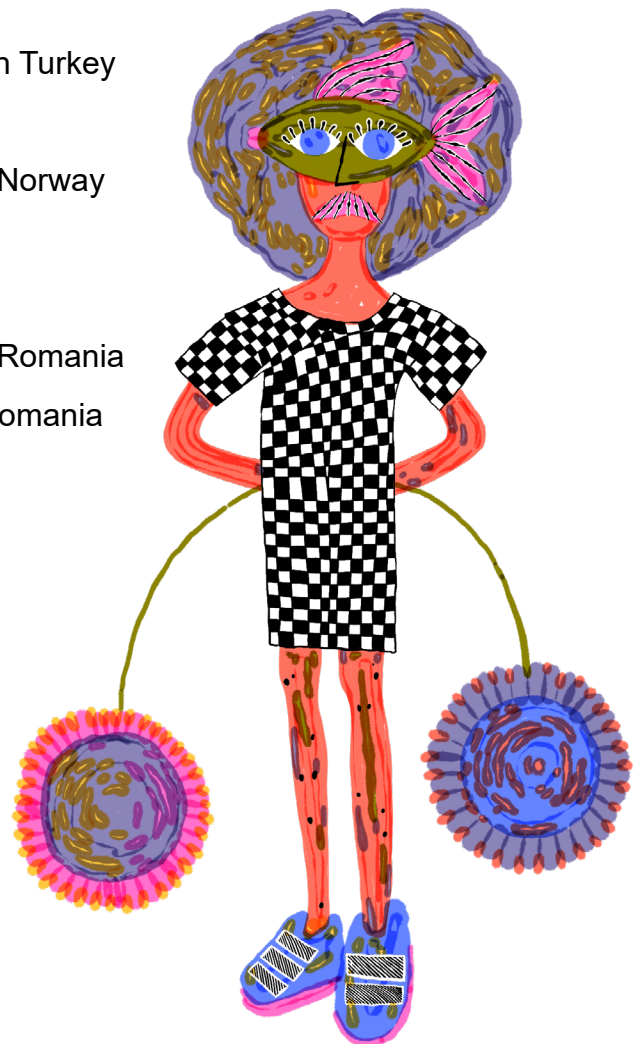
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Introduction

The AFI survey was composed of four parts, including open-ended questions regarding engagement in art.

The four main parts were: demographics, psychological and emotional well-being, engagement with art and creativity, attitudes towards art and creativity, and open-ended responses examining the art forms young people are interested in and their motivations to do so.

Four countries are explored in this report: Norway, Portugal, Romania, and Turkey. Even though the number of respondents was quite high in each country, the results cannot be generalised to the whole country. Despite this, the research results hint at valid and significant links between well-being and interest in art and creativity-related activities.

This is the summary of the survey that has been sent to young people in these four countries.

Demographics:

- Education level
- Place of residence (urban, rural, etc.)
- Age group and gender identity
- Displacement due to external factors (e.g., war, environmental disasters)

Psychological and Emotional Well-Being:

- Feelings of optimism about the future
- Ability to cope with stress and self-acceptance
- Motivation for daily tasks

Engagement with Art and Creativity:

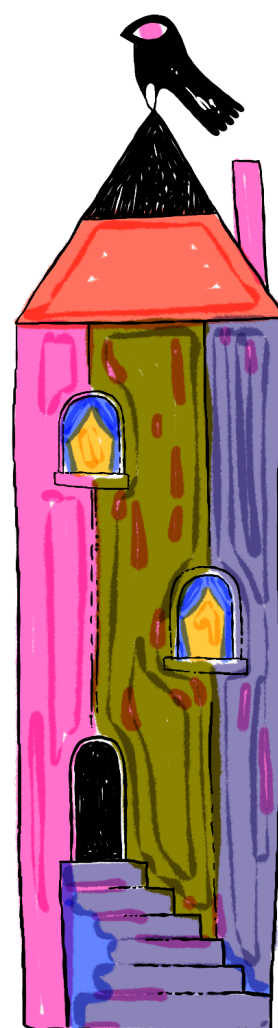
- Frequency of art/creativity-related activities
- Types of art participants engage in
- Familiarity with specific art forms (e.g., water marbling, street art)

Attitudes Towards Art and Creativity:

- Interest in art and creativity
- Perceived impact of art on emotional well-being
- Preferences for engaging in art actively or as an observer

Open-Ended Responses:

- Descriptions of the art forms respondents engage in and their motivations.





A Snapshot of Research on Art and Well-being for Youth

Research investigating the relationship between art and well-being in youth highlights various ways that engaging in artistic activities can positively impact mental, emotional, and social health. Here are some key themes and findings from this body of research:



1. Emotional Expression and Regulation:

- Artistic activities provide youth with a means to express, understand, and process their emotions. Creative outlets such as painting, writing, journaling, and music can facilitate emotional release and help individuals articulate feelings they may struggle to verbalize.
- Art can enhance emotional regulation by allowing youth to explore and fine-tune their responses to various emotional states.

2. Improved Mental Health:

- Engagement in art has been linked to reduced symptoms of anxiety, depression, and stress. Art therapy, in particular, has shown effectiveness in helping young people cope with mental health challenges.
- Studies indicate that participation in creative activities can lead to improved mood and increased feelings of happiness and fulfillment.

3. Social Connections and Community:

- Art can foster social connectedness and build community among youth. Group art projects, workshops, or theatre performances encourage collaboration and shared experiences, leading to enhanced social skills and peer relationships.
- Collaborative artistic endeavors can also cultivate a sense of belonging, which is crucial for positive youth development.



Cognitive Development:

- Engaging in artistic practices stimulates cognitive skills such as problem-solving, critical thinking, and creativity. These cognitive benefits can spill over into academic performance and other areas of life.
- Research suggests that the creative process encourages open-mindedness and flexibility (De Bono 1995) in thinking, which contributes to resilience.

5. Boosting Self-Esteem and Confidence:

- Creating art allows youth to develop a sense of accomplishment and mastery. This can boost self-esteem and self-worth, especially when they receive positive feedback from peers, teachers, or family members.
- Participation in performances, exhibitions, or competitions can enhance confidence and public speaking skills.

6. Mindfulness and Relaxation:

- Artistic activities can promote mindfulness, allowing youth to focus on the present moment and engage in a calming process. This can be particularly beneficial for those experiencing stress or anxiety.
- Many young people report that engaging in art makes them feel relaxed and provides a form of escapism from daily pressures.

7. Diverse Cultural Expression:

- Art allows youth from diverse backgrounds to express their unique identities and cultural experiences. Through artistic expression, they can explore and celebrate their heritage, which is vital for self-identity and community cohesion.

8. Access to Resources and Support:

- Programs that integrate arts into educational curricula or community initiatives often provide additional support for at-risk youth. Access to art programs enables youth to find a positive outlet and connect with mentors and supportive relationships.

Overall, the research suggests that engaging in artistic activities can have numerous positive effects on the well-being of youth (Ziebland et al. 2004; Deasy 2002; Bolger and Zuckerman 1994). These benefits include enhanced emotional expression, improved mental health (Stuckey and Nobel 2010; Catterall 2002; Bunt and Huff 2010), stronger social connections (Kester 2011), and increased self-esteem and emotional resilience. As such, incorporating arts education and programs into schools and communities can play a vital role in promoting the holistic development of young people. More empirical studies continue to explore various art forms and their specific impacts on youth well-being, further emphasizing the importance of creativity in development.

Descriptive Analysis of Survey Results in Portugal

Here are the calculated percentages for each level of education based on the given data:



Here are the calculated percentages for each category based on **where the young people live**: **Rural** is 22.95 percent; **urban** is 16.44 percent; small town is 15.4 percent; medium-sized city is 13.70 percent; rather not answer 9.93 percent, large city 5.14 percent, urban/medium sized city 4.45 percent, urban/small town 1.71 percent; rural/small town 1.37 percent; “I recently moved/I had to move” is 1.03 percent; urban/rural is 1.03 percent; urban/large city is 1.03 percent, and other categories are less, including mixed responses like “Urban, Rural, Large city,” “Small town, I prefer not to answer,” and others, each contributing 0.34%.



This data shows that close to a quarter of respondents live in rural places. The second most common answer is urban, with 16 percent. The third most given answer is a small town with 15 percent. Only 1 percent of the respondents claimed that they live in a large/big city.

In response to the question: “Are you displaced due to war, natural disasters (e.g., earthquake, floods) or political instability (e.g., regime change, oppression of populations)?” the percentages are as such: 92 percent said “no” and 8 percent said “yes”.

The age group shows that **81.51 percent is between 12 and 18 years old**, 11.30 percent is between 19 and 25 years old, and 6.5 percent is between 25 and 30 years old. 0.68 percent preferred not to answer the age question.

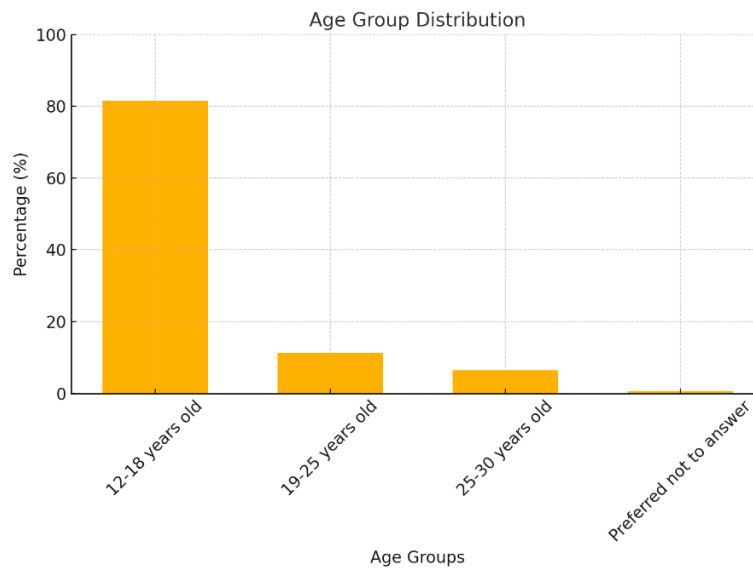


Figure 3. Age group distribution of survey respondents in Portugal

Gender related responses are as such: 55.48 percent are females, 42.81 percent are males, 0.68 percent are non-binary gender, 0.68 percent are transgender, and 0.34 percent preferred not to answer.

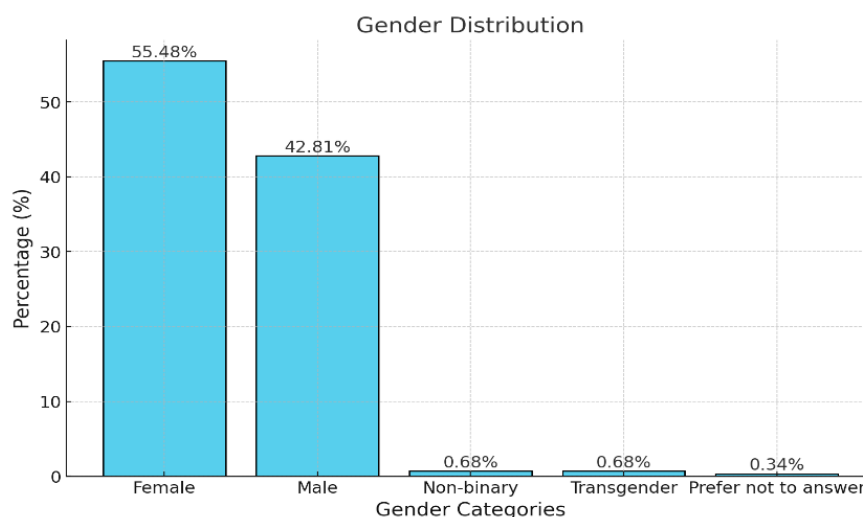


Figure 4. Gender distribution of the survey respondents in Portugal

When we asked them about the group, they felt that they belonged to, in Portugal, those who preferred not to answer were quite high: 46.92 percent preferred not to answer; 10.62 percent belongs to religious minority, 6.16 percent belong to a sexual orientation other than heterosexual, 5.48 percent are from a rural area; 3.08 percent have a different political opinion than the majority, 2.40 percent are economically disadvantaged, and 2.40 percent have health problems. Those who chose none were 1.71 percent.

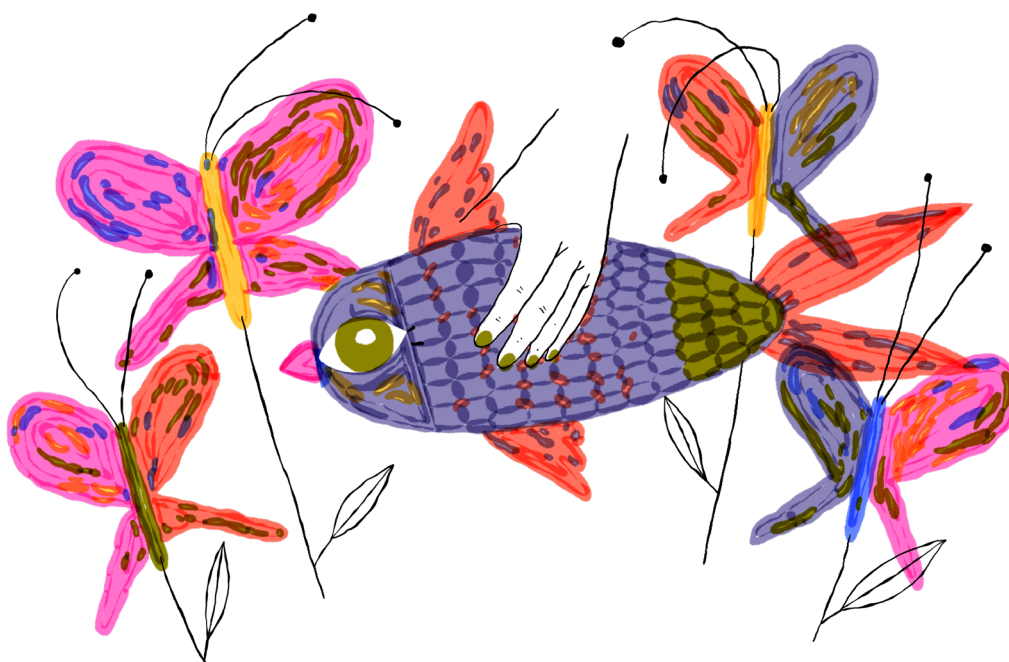
The second part of the survey is related to questions about well-being.

The first question is *“Do you feel optimistic about your future?”* The response to this question shows that almost 40 percent agree with this statement. 38.36 percent suggest that they agree with this statement. 27.40 percent are neutral. Those who fully agree that they are optimistic about their future are 17.47 percent. Those who do not agree make up 7.19 percent, whilst those who totally disagree make up 2.40 percent, meaning that almost 10 percent of the respondents don't feel optimistic about their future. 6.51 percent chose not to answer.

Answering the question *“To what extent do you agree with the statement: ‘I have enough motivation to carry out my daily tasks.’* 42.12 percent agreed, 14.73 percent fully agreed, 26.03 percent were neutral, 4.79 percent chose not to answer, and 1.71 percent totally disagreed with this statement.

In answer to the question *“To what extent do you agree with this remark: ‘I am able to cope with stress fairly easily.’* 29.11 percent said that they agree, 6.85 percent suggest that they fully agree, 27.74 percent said that they are neutral, 26.37 percent do not agree, 5.48 totally disagree, and 4.45 percent chose not to answer. Those who do not agree and totally disagree are more than 30 percent, which is a significant percentage amongst the young people, whose response was “disagree” to “being able to cope with stress fairly easily”.

When we asked them, *“Do you accept yourself as you are?”* 63.36 percent said “yes”, 12.33 percent said *“I try to change myself all the time because I criticise myself”*, 3.42 percentage said *“I try to change certain characteristics of myself to improve myself”*, 8.90 percent chose not to answer, 4.45 percent said *“I accept myself as I am, but only some people accept me as I am”*, 2.40 percent said *“I accept myself as I am, but others do not accept the way I am”*, and finally, 3.08 percent said “no” to accepting themselves as they are.



We asked them *“Are you socially active?”*. The answers were as such: 54.79 percent said *“yes”*, 32.19 percent said *“perhaps”*, 6.16 percent said *“no”*, 5.82 percent said *“rather not answer”*, 0.34 percent said *“sometimes”*, 0.34 percent said *“they do not have the means to be social”*, 0.34 percent said *“it depends”*.

We asked them if they feel resilient despite the difficulties they face in life. 60.96 percent said *“yes”*, 28.08 percent said *“perhaps”*, 6.16 percent said *“rather not answer”*, 4.11 percent said *“no”*, 0.34 percent answered *“so far yes”*, and 0.34 percent said *“my opinion changes over time”*.

There were some questions on exclusion and how the young people deal with exclusion. An important question regarding this theme in the survey was: *“Do you feel excluded from school, work, or community activities because of your identity traits?”*. The answer to this question was *“no”* by 83.56 percent, *“perhaps”* by 10.96 percent, and *“yes”* by 5.48 percent. Amongst those who answered *“yes”* to this question there was a secondary follow-up question: *“what are the identity traits that make you feel excluded?”* 63.57 percent chose not to answer to this question, 4.21 percent said it was their age, 3.09 percent said it was their physical appearance, 1.72 percent said it was their financial situation, 1.03 percent said it was their health, and the other responses were less than 1 percentage each.

The subsequent question continued to explore the theme of *“exclusion.”* In this instance, the question was open-ended, resulting in a wide range of responses. Nearly 20% of participants provided no response, while 3.08% indicated they did not know how to answer, 2.74% stated they did not feel excluded, and 1.37% opted not to answer.

Despite this, several participants provided thoughtful and creative responses. Examples of strategies for dealing with exclusion included: participating in volunteer associations, seeking help from friends and family, engaging in training or sports, using art to regulate emotions, interacting with others, reading, listening to music, confronting the situation, dismissing its significance, sleeping, remaining true to oneself, seeking psychological support, explaining their health situation, maintaining hope for future change, taking deep breaths, finding someone who accepts them as they are, venting to friends and family, addressing issues calmly, practicing patience, and drawing. In some cases, participants mentioned strategies such as *“pretending it is not happening.”*

Following this, participants were asked a specific question about the strategies they find useful for seeking comfort after experiencing exclusion. The responses were as follows: seeking support from a family member (23.5%), seeking help from a close friend (25.4%), consulting a specialist (e.g., a psychologist) (17.1%), seeking help from teachers or educators (10.3%), turning to school counsellors or psychologists (6.8%), engaging in music and art (21.2%), participating in sports (22.7%), and preferring not to answer (9.7%).

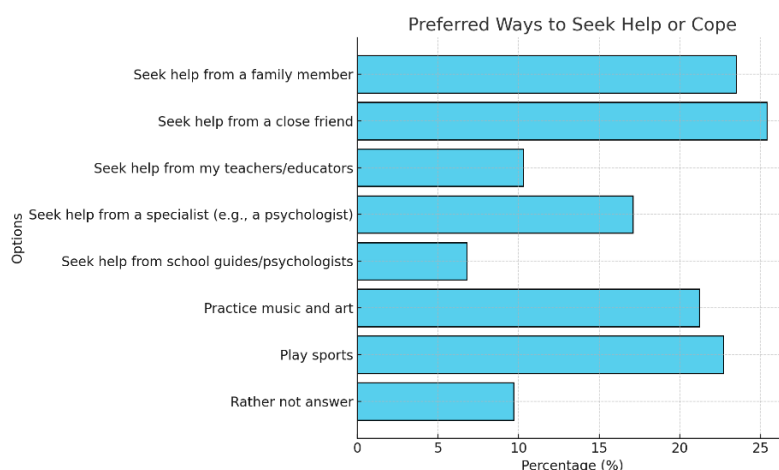


Figure 5. Preferred Ways to Seek Help or Cope

These answers demonstrate the great role that family members and peers play in the lives of young people when they need help with social issues and well-being. Practicing music/art and playing sports are also quite high, with 21 percent and 22.7 percent. However, specialists are not as high as these two categories: 17 percent. Teachers and educators are the least sought with 10.3 percent. This could be related to the formality of the classroom/educational setting and the perception of distance and authority of the teachers/educators by young people.

We inquired about the frequency with which participants incorporate art and creativity into their daily lives, using a scale ranging from 1 to 5 (1 = never, 5 = always). Results revealed that only 8.1% reported “always,” while 24.7% indicated “never.” A total of 24.3% stated that they engage with art and creativity “from time to time,” 25.2% reported “sometimes,” and 17.7% acknowledged incorporating art and creativity into their daily lives.



To gain deeper insights, participants were also asked to describe the types of artistic activities they engage in and their motivations: “If you do engage with art/creativity in your life, could you briefly describe the type of art you participate in, how you engage with it, and why you chose it?” Among the responses, 15.56% indicated an interest in visual arts, 13.33% reported engagement with music and performing arts, 6.67% expressed interest in writing and literature, and 2.22% identified sports-related creative activities. Meanwhile, 17.78% reported having minimal or no contact with art or creativity in their lives.

A small group of participants mentioned exposure to the arts through school lessons, though they noted the limited scope of such contact. One respondent explained that she chose drawing and painting because it was accessible to her. Regarding the motivations for engaging in these activities, 11.11% believed that participating in artistic activities benefited their emotional and mental well-being, and 8.89% identified skill development and enjoyment as key reasons. However, not all respondents elaborated on their motivations or methods of engagement.

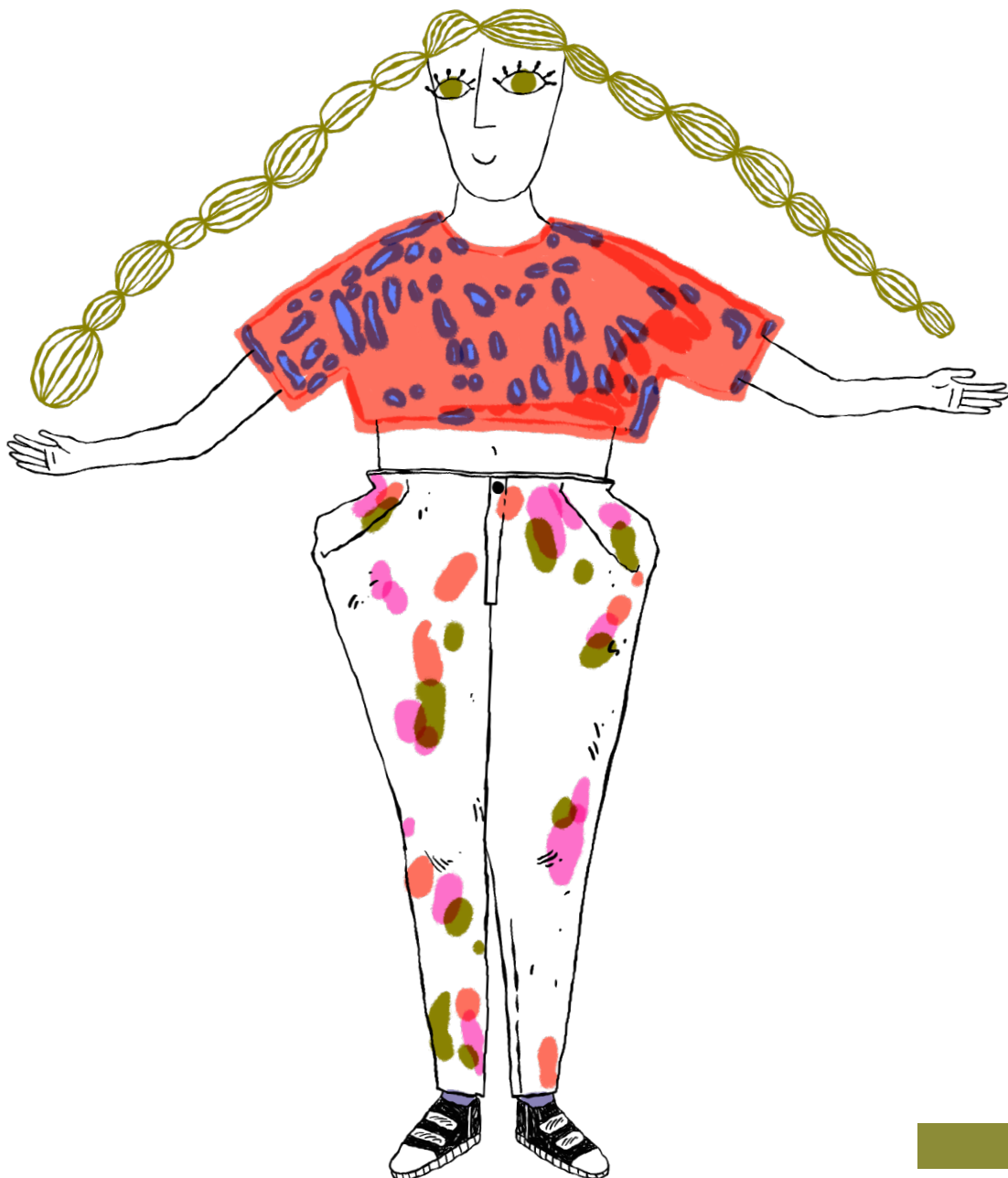
The next questions were related to the extent to which they are interested in four types of art that are the focus of the AFI project. So, Ebru (marbled paper), LARP (Role play), Urban/street Art Installations, and Land Art (art and nature). The percentages are as such:

Results for Portugal	Ebru	LARP	Urban/Street Art	Land Art
Minimally	75.34	64.04	65.41	58.56
On a small scale	17.47	22.6	24.06	12.67
In a certain way	4.11	8.22	8.27	21.23
Largely	1.03	2.05	1.5	5.14
To a large extent			0.75	0.34

Table 1. Results for knowledge on four different forms of art in Portugal



Finally, when they were asked about the artistic and creative activities they were interested in, the percentage of those who were interested was quite high. Those who said “yes” were 39.04 percent, those who said perhaps were 35.96 percent, those who said no were 22.95 percent, those who said more or less were 0.34 percent, sometimes 0.34 percent, and finally some answered now with 0.34 percent. For those who said “yes”, we interpreted the results, so there were some common answers such as *“I feel stronger when I participate in artistic and creative activities”* or *“I feel that I can express myself better through artistic and creative activities”*, *“I feel that the process of creating something through art is fun”*, *“I feel that art and creativity can create empathy for people excluded people”* and also *“I feel that, when dealing with art, I can forget my problems.”* These examples that art promotes relief, well-being, helps forget worldly problems, and provides strength are some of the important qualitative findings of the research project in general.



Summary for Research Participants in Portugal

Engagement with Art and Familiarity with Art Forms:

When we asked them if they were familiar with these art forms such as Ebru (marbled paper), Role Play (LARP), Urban/Street Art Installations, and Land Art (Art and Nature), participants did not seem to be familiar with these art forms. The responses ranged from “minimally” to “in a certain way”.

Interest in Artistic Activities:

When we asked them about their interest in artistic activities, “yes” and “perhaps” were high amongst the responses. Many participants expressed that engaging in art helps them express themselves, feel stronger, and reflect on their emotions.

Type of Artistic Engagement:

When the research participants were asked about the artistic engagement that they were involved in, most of them gave these answers: painting, moments of self-reflection with creative activities, and some reported no direct engagement with art.

Art's Impact on Emotional Health:

Most participants agreed or strongly agreed that art positively influences their emotional well-being. They believe that art can help them be active participants and observers. In this sense, the majority of respondents agreed.

Patterns and Trends:

The trends show that younger participants (12-18) are more inclined to engage in art as a form of self-expression. Furthermore, urban residents report higher familiarity with modern art forms like urban/street art. If we look at the role of art in emotional health, amongst the respondents, art is widely regarded as beneficial, particularly for emotional resilience and coping mechanisms. Amongst art techniques that are introduced via AFI, there is limited exposure and low familiarity in Portugal, especially to these traditional art forms such as Ebru and LARP. It is also important to underline that for Portugal, music, theatre, and painting/drawing are more common than all four types of art. Amongst the types of art, urban installations and land art seem to be better known by the young people.

Descriptive Analysis of Survey Results in Turkey

285 people responded in Turkey to the survey questions. 58.15 percent are university graduates, 36.8 percent are high school graduates, 2.12 percent are middle school graduates, and 0.7 percent are primary school graduates.

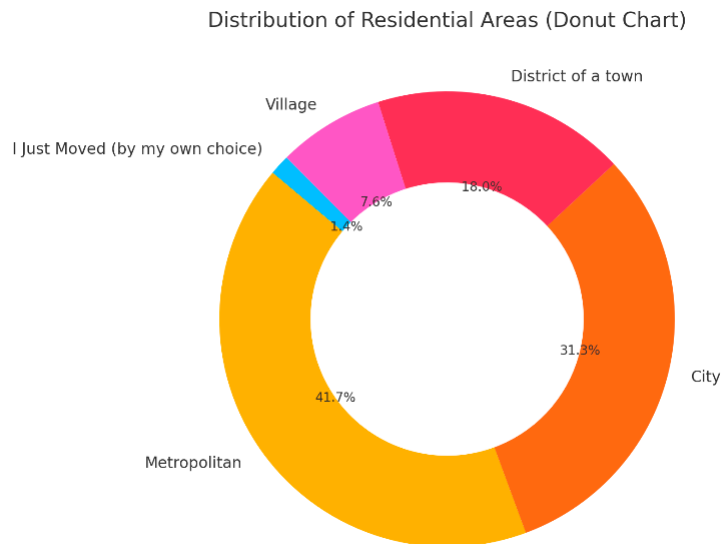


Figure 6. Distribution of Residential Areas of Respondents in Turkey

In the survey regarding the Turkish population, there was a question about migration due to war and disasters. Those who said “yes” were 8.91 percent, whilst 91 percent said no. Hence, most of the sample were not internally displaced or immigrants in Turkey.

The majority of the people who participated in the survey are between **19-25 years old (55.09 percent)**. The other age groups of ages are categorised as such in percentages: 12-18 years old (31.58 percent), 25-30 years old (11.58 percent), and the rest are older than 30 years old.

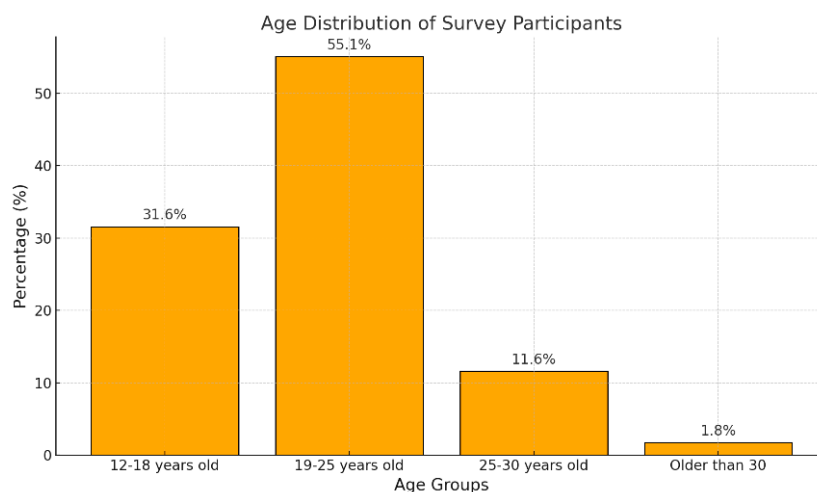


Figure 7. Age distribution of survey participants in Turkey

Examining the gender distribution of the participants in Turkey, 60.70 percent are female, 36.84 percent are male, 0.35 percent chose “other”, and the rest did not want to answer or had no answer.

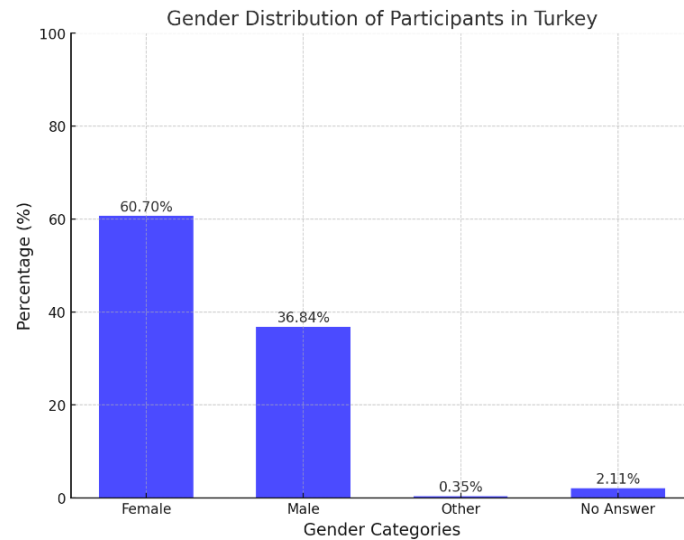


Figure 8. Gender distribution of survey participants in Turkey

In response to the question, “what identity characteristics do you belong to?”, economically disadvantaged was the most common answer, with almost 26 percent, together with those who have a different political view, which adds up to 30 percent in total. There have been different combinations as they could choose multiple answers.

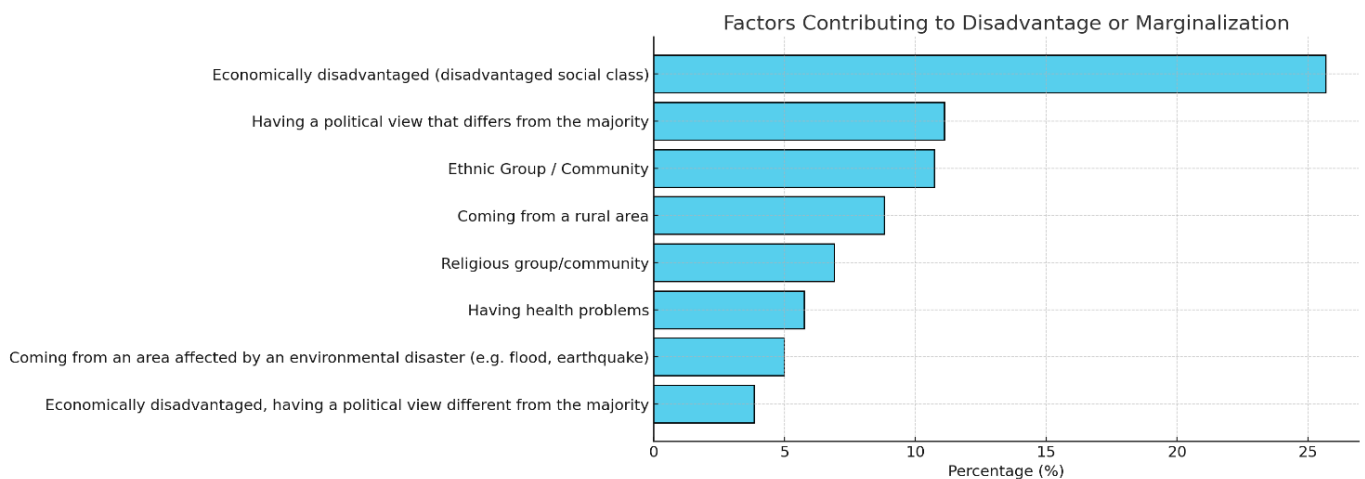


Figure 9. Factors contributing to disadvantage or marginalisation

This graph above can be explained with an analysis that is multidimensional analysis:

1. Dominance of Economic Disadvantage:

- The highest percentage (25.67%) is attributed to being economically disadvantaged, indicating that socioeconomic factors are the most significant contributors to marginalization.



2. Political Views as a Factor:

- Having a political view that differs from the majority accounts for 11.11%, suggesting that political dissent or minority viewpoints can contribute notably to disadvantage.

3. Ethnic and Rural Disadvantages:

- Belonging to a specific ethnic group or community (10.73%) and coming from a rural area (8.81%) are substantial factors, reflecting structural and cultural marginalization in these demographics.

4. Lower Impact of Religious and Health Issues:

- Religious group affiliation (6.90%) and health problems (5.75%) are significant but rank lower, indicating a lesser prevalence as sources of disadvantage compared to economic or geographic factors.

5. Environmental Disasters:

- Coming from areas affected by environmental disasters (4.98%) reflects a tangible but relatively lower impact, possibly due to geographic or temporal limitations in the data.

6. Intersectionality:

- A combined factor of **economic disadvantage and differing political** views contributes 3.83%, highlighting the compounded effects of multiple disadvantages.

This analysis underscores the multidimensional nature of marginalization, with socioeconomic status as the most prominent factor, and highlights how intersectionality exacerbates challenges.



The data on Turkish respondents also includes numerous combinations and specific scenarios, such as:

- **Religious group/community, economically disadvantaged:** 5 occurrences (1.92%)
- **Religious group/community, ethnic group/community:** 3 occurrences (1.15%)

The next questions are about well-being, and responses are on well-being.

So, answering the question *“To what extent do you agree with the statement, ‘I am optimistic about my future’?”* Those who were undecided (neither agreed nor disagreed) were 32.75 percent, those who agreed with the statement were 31.69 percent, those who totally agreed were 6.34 percent, those who disagreed were 21.13 percent, and those who strongly disagreed were 7.04 percent. 1.06 percent had no answer. It is possible to see that those who disagree in general are quite a high percentage, with almost 30 percent (28.17 percent).

Responding to the question *“To what extent do you agree with the following statement: ‘I am sufficiently motivated to carry out my daily responsibilities and tasks.’”* Those who agree with this statement are 42.46 percent, those who totally agree are 7.02 percent, those who are undecided are 27.72 percent, those who disagree are 16.49 percent, those who strongly disagree are 5.26 percent, and those who have no answer are 1.05 percent. Since undecided is quite a big portion, it shall be explained that those who have answered with *“undecided”* probably answered like this for several reasons (neutrality, lack of information, indifference, deliberation that has not terminated yet). But it could also mean that the person cannot say something positive, but does not want to say something negative either. Although this category does not give us so much information, it could also mean that they could not agree, but they are able to do their daily tasks somehow. In response to the question *“To what extent do you agree with the statement: ‘I can handle stress fairly easily.’”* Those who agree are 33.45 percent, those who totally agree are 5.99 percent, those who are undecided is again high here 29.93 percent, those who disagree are 19.37 percent, those who totally disagree are 9.51 percent, 1.76 had no answer. This means that those who admit that they cannot handle stress fairly easily are again close to 30 percent (29.18 percent).

Finally, there is a question about self-acceptance: *“Do you accept yourself as you are?”*. In response to this question, the answer varied greatly. 39.79 percent said *“I try to change some of my features because I want to improve myself.”* 32.75 percent answered *“yes”*. 12.68 percent answered *“I’m constantly trying to change myself because I criticize myself.”* 4.23 percent said *“I accept myself as I am, but very few people accept me as I am.”* 2.46 percent said *“I accept myself as I am, but others do not accept me as I am”*. 3.52 percent said *“no”*. 0.35 percent said *“I accept myself as I am, but I am still trying to change.”* 3.87 percent had no answer.

To the question *“Are you socially active?”*, the responses were as such: 52.63 percent said “yes”, 36.14 percent said “maybe”, 8.77 percent said “no”, 0.35 percent answered “mostly”, and 1.40 percent said “I have no answer.”

To the question *“do you feel resilient despite the challenges you face in life?”*, the responses were: “Yes” with 49.12 percent, “maybe” with 35.79 percent, “No” with 11.58 percent, “I have no answer” with 3.16 percent and “it’s changing” with 0.35 percent.

When the research respondents were asked if they felt excluded because of the identity characteristics they possess, the answers were 71.93 percent said “no”, 19.65 percent said “maybe”, 7.37 percent said “yes”, 0.7 percent said “sometimes”, 0.35 percent said “other”. Those who used the term “other” provided an open-ended answer to this question: *“Sometimes just the fact that people look better than me is enough to draw attention to them. People assign a value to everyone and place others in positions in their minds according to this value perception. When they see you in a position you don’t deserve, they try to bring you down or put people they deem worthy in your place.”* This insight was quite helpful in showing that young people are observing the mechanisms of inclusion and exclusion and are creating their philosophies on how the social exclusion mechanisms work.

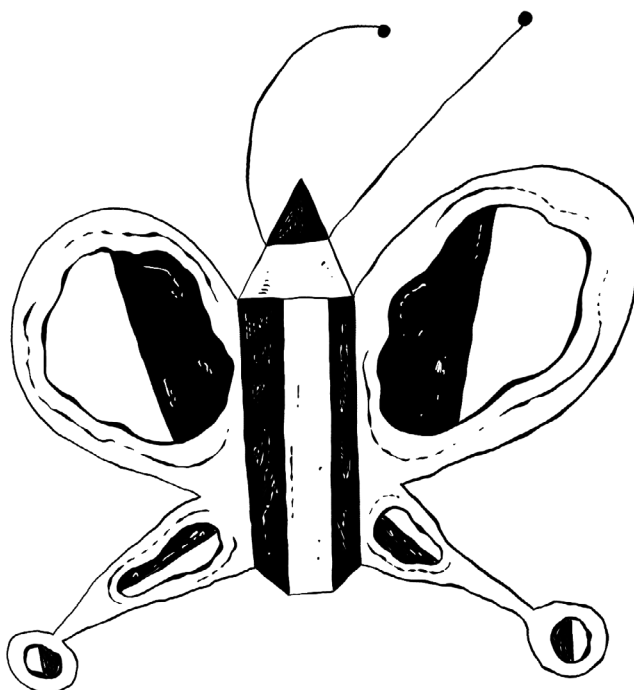
A question linked to the one above was *“If yes, which identity characteristics make you feel excluded?”*. Most of them answered with “I have no answer” (57.37 percent). However, amongst those that answered, 6.16 percent said it was their financial situation, 5.21 percent said it was their physical appearance, 3.32 percent said “where I live (in a rural area or in an earthquake-affected area, etc.), and those who chose both physical appearance and financial status were 2.84 percent. Gender was also a reason for 8.06 percent of exclusion, and 6.64 percent said that “age” was a reason for being excluded.

Another important question was: *“Do you feel you face any obstacles or challenges in participating fully in society/community? If yes, in what way? Please explain.”* To this question, although 50 percent said “no”, others underlined different opinions. Amongst the striking answers, there were statements: being shy and fearing exclusion/lacking self-confidence/“Sometimes, though not usually, I have the idea of what people will think or how they will see me.”/I have difficulty communicating/I see pity not bullying/Being a woman can be a disadvantage/Yes, I am exposed to a lot of psychological violence because I am a woman and I am always judged in society./I moved because of the earthquake and I am experiencing financial and emotional problems (similar to that another person said: I was psychologically badly affected by the earthquake and these traumas also negatively affected my social life./Because of my illness, I spend my life constantly on the way to the hospital./there may be problems because I am a Christian/Sometimes I think the reason is related to maturity, I don’t find the necessary maturity in my peers and they are all cold in approach. It is not as easy to find friends anymore as it used to be./ Because I wear a hijab, I cannot attend university activities. For example, swimming lessons are mixed. A special area is not opened for visas due to such reasons./ Sometimes I suffer from loss of motivation and financial difficulties./ My physical appearance can be an obstacle in some matters./Being a member of a certain ethnic group is a major issue./ Yes, sometimes I feel excluded and unwanted because of my physical and characteristic features. This causes me to isolate myself from society.

Another person said: *“Joining the community also requires you to suppress your opposition to the community’s thoughts. Standing against an idea you don’t agree with can cause everyone to declare you a bigot. Acting more with the psychology of the community and being less yourself, and at the same time, it is difficult to decide how your attitude should be towards characters you don’t like in the community. While it is easy to eliminate people you won’t be dealing with in an individual communication, you cannot eliminate them in the community. When you want to develop a strategy against this, you can realize that your sense of honesty towards life has decreased, and you have started to become a closed person.”*

When we asked them: *“What do you do to cope with exclusion?”* the majority of the answers were *“I am not excluded”* or left blank. There were more specific coping strategies that can be summarised as such:

- **Engagement in activities:** Some mentioned engaging in music, art, or cultural activities, and participating in courses or events related to their interests.
- **Avoidance or environment change:** Responses such as *“I move away from the environment”* or *“I change the environment.”*
- **Resilience-focused actions:** Few responses emphasized personal growth or persistence, like *“I am working.”*



Examining the other answers, it is possible to see that some people prefer artistic activities to cope with exclusion: *“I try to be involved in music and art, I try to participate in cultural events and activities for young people. Sometimes I attend courses according to my interests.”* Some of them do not speak to the people who exclude them, some suggested they continue with their lives and ignore the exclusion, some suggested that they try not to lose their self-confidence.

When they were asked: What strategies do you find have helped you in your quest to feel better after feeling excluded? In response to this, 20 percent said that they had no answer. 15 percent prefer to do sports, 12.5 percent said *“it is good to be involved in music and art”*, and 10 percent suggested that they ask for help from their family. 7.5 percent said they asked for help from a close friend. The other answers were also very self-reflective and creative. Someone said that as a family, they try to ignore this situation totally. Another suggested: *“Being involved in music and art is good for me. I argue with myself, since I am a solution-oriented person, I see every event as an experience and evaluate my experiences accordingly. For example, if the problem is with them, I analyze them or people like them again (we can sometimes understand what kind of person they are even with a dialogue) by staying away etc. or internally arguing, I look at myself to see if there was a problem, was I too quiet, if not, I think about other things accordingly.”*

The next question is about how often people use the art-related activities in their lives. (1 is the least and 5 is the most often). Those who used art rarely are 19.15 percent, those who used it the most are 11.35 percent. Those who are using it from time to time are 20.57 percent, and those who are using it often are 17.73 percent. The ones that feel neutral are 31.12 percent.

The next question is *“If you are involved in art/creativity in your life, can you share which art you choose, how, and why?”*. Since it is an open-ended question with different answers. Answers are composed of music, photography, graphic design, piano lessons, playing the violin, painting, and more. However, this is a question that has not been answered by many respondents, and it is hard to generalise these results to the whole sample.

Then comes the question about our types of art. The first one is EBRU, so it was asked about their level of familiarity with this type of art. The answers are as such: Very little with 54.58%, to a small extent with 19.72 percent, to some extent 19.01 percent, and to a large extent 6.69 percent. The second type of art is LARP. The familiarity with LARP reveals these results: 64.24 percent said that they know very little, 17.36 percent said that they know about LARP to a small extent, 13.19 percent know to some extent, and only 5.21 percent are familiar with it to a large extent. The familiarity with urban/street art installations shows these levels: 62.19 percent have very little information on urban/street art installations, 24.03 percent know about this type of art to a small extent, 11.31 percent know about it to some extent, and 2.47 percent are familiar with this to a large extent. When it comes to nature art, the familiarity is very little with 53.31 percent, a small extent of familiarity with 25.78 percent, familiarity to some extent is 15.33 percent, and 5.57 percent is familiar with nature art to a large extent.

Familiarity Level	Ebru	LARP	Urban/Street Art	Nature Art
Very Little	54.5	64.24	62.19	53.31
To a Small Extent	19.7	17.36	24.03	25.78
To Some Extent	19.01	13.19	11.31	15.33
To a Large Extent	6.6	5.21	2.47	5.57

Table 2. Familiarity with Ebru, LARP, urban/street art, and Landscape/nature art in Turkey

Finally, we asked them if they were interested in taking part in art activities. To this as an answer, 27.82 percent said “no”, 36.27 percent said “yes”, 35.56 percent said “maybe”, and finally 0.35 percent said “other”. The last question is related to the “why” they would be interested in taking part in art activities. The analysis of responses to this question can be observed below:

1. High Rate of Uncertainty (28.40%)

- A significant portion of respondents answered “**I don’t have an answer**”, suggesting a lack of strong opinions or clarity on the topic. This could indicate uncertainty, indifference, or unfamiliarity with the subject.

2. Art as a Form of Expression (14.81%)

- Many respondents feel that **art and creativity help them express themselves better**. This highlights the importance of artistic activities as a personal and emotional outlet.

3. Art as a Coping Mechanism (19.75%)

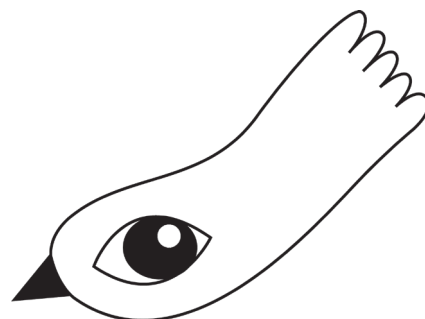
- A substantial number stated that **art helps them forget their troubles**, showing that creative activities are seen as a way to relieve stress and escape daily struggles.

4. Art and Personal Strength (7.41%)

- Some respondents mentioned feeling **stronger when engaging in artistic activities**, implying that creative expression can contribute to confidence, resilience, or empowerment.

5. Art and Empathy (4.94%)

- A few believe that **art can create empathy for marginalized people**, highlighting its role in social awareness and fostering understanding.



Conclusion

The responses indicate that **art is primarily valued for self-expression, emotional relief, and personal strength**, with some recognizing its social impact. The high percentage of uncertain responses suggests that more awareness or engagement with the topic may be needed.



Summary for Research Participants in Turkey

Emerging Trends and Patterns

a. Familiarity with Art Forms:

Participants displayed varying degrees of familiarity with art forms, with traditional forms like Ebru being better recognized compared to modern formats like LARP. “To a small extent” was a common response, suggesting limited exposure to diverse art styles.

b. Relationship Between Art and Emotional Well-being:

While some participants acknowledged the positive emotional impact of art, others either disagreed or showed indifference. This indicates a mixed perception of art’s role in mental health.

c. Motivation and Stress Management:

The data reflect a division in how participants feel about their motivation levels and ability to manage stress. A notable group expressed dissatisfaction or inability to cope.

d. Art as an Outlet:

A subset of participants identified art as a way to express themselves or deal with emotions, showing the therapeutic potential of creative activities.

Potential Insights for the Research Participants in Turkey

1. Youth Engagement in Art:

Most respondents are young individuals, and their limited familiarity with art forms suggests the need for initiatives to increase access and exposure.

2. Art and Emotional Health:

The data support the idea that art could be leveraged as a tool for enhancing emotional well-being, though its impact may depend on individual interests and engagement levels.

3. Demographic Variability:

Responses vary significantly across education levels, location types, and genders, indicating that access to art and its perceived value are influenced by these factors.

Correlations for the case of Turkey

Sample on the Turkish correlations

From the correlation matrix in the Turkish sample, here are the strongest relationships identified:

1. Optimism and Motivation:

This pair showed a **strong positive correlation** (close to +1), suggesting that individuals who feel optimistic about their future are also likely to report higher motivation in carrying out daily tasks.

2. Motivation and Stress Handling:

A **moderate positive correlation** was observed, indicating that individuals who feel more motivated tend to handle stress better.

3. Optimism and Stress Handling:

There was a **positive correlation** here as well, though slightly weaker than with motivation, implying that optimistic individuals generally perceive themselves as better at managing stress.

4. Art, Emotional Health, and Optimism/Motivation:

Emotional health benefits of art correlated positively (though moderately) with both optimism and motivation, showing that involvement in art might support positive outlooks and energy for daily responsibilities.

These findings suggest that optimism, motivation, and stress-handling are interrelated, and involvement in art might complement emotional health and personal well-being.

Would you like a more detailed analysis of these correlations or insights into practical implications?



To provide a more detailed analysis of the relationships between art involvement, emotional health, and **optimism/motivation**, I'll explore the following:

1. **Art interest and optimism/motivation ratings:** How does interest in art correlate with levels of optimism and motivation?
2. **Art emotional health ratings vs. optimism/motivation:** Do those who agree that art is good for their emotional health report higher optimism and motivation?
3. **Active vs. observational art involvement and its effects:** How do active vs. observational art involvement relate to emotional health, optimism, and motivation?

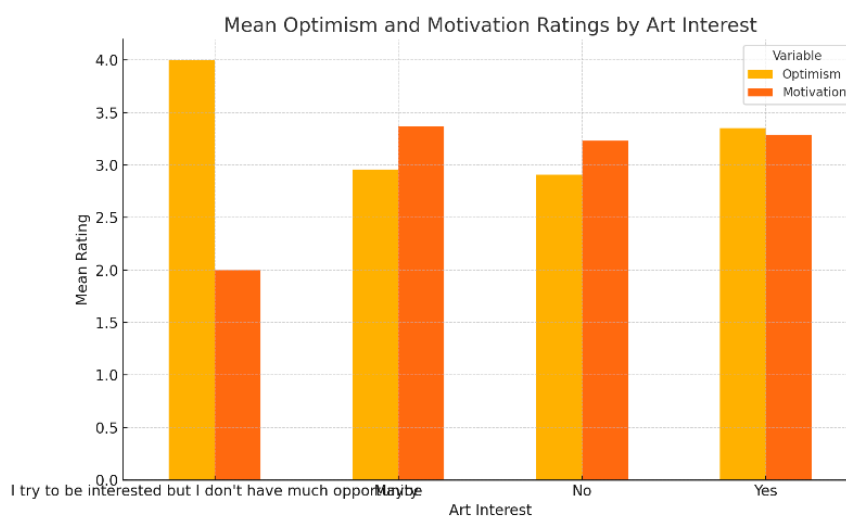


Figure 10. Mean optimism and motivation ratings by art interest



Figure 11. Mean optimism and motivation ratings by emotional health ratings

The first two analyses were successful, highlighting:

1. Art Interest and Optimism/Motivation:

- Higher interest in art correlates with higher optimism and motivation ratings.

2. Emotional Health and Optimism/Motivation:

- Participants who rated art as beneficial to emotional health also reported higher optimism and motivation.

However, the third analysis on **active vs. observational art involvement** encountered an issue due to non-numeric data. I'll resolve this and reanalyze that aspect.

The **Art_Positive_Effect** column contains diverse and complex textual responses, making it unsuitable for direct numerical analysis. To proceed, I'll simplify and categorize these responses into broader categories:

- Active Participation:** Responses indicating preference for active engagement.
- Observational Participation:** Responses favoring being an observer.
- Both:** Responses highlighting benefits from both roles.
- No Positive Impact:** Responses indicating no emotional benefits.

I'll recategorize the responses and then reattempt the analysis.

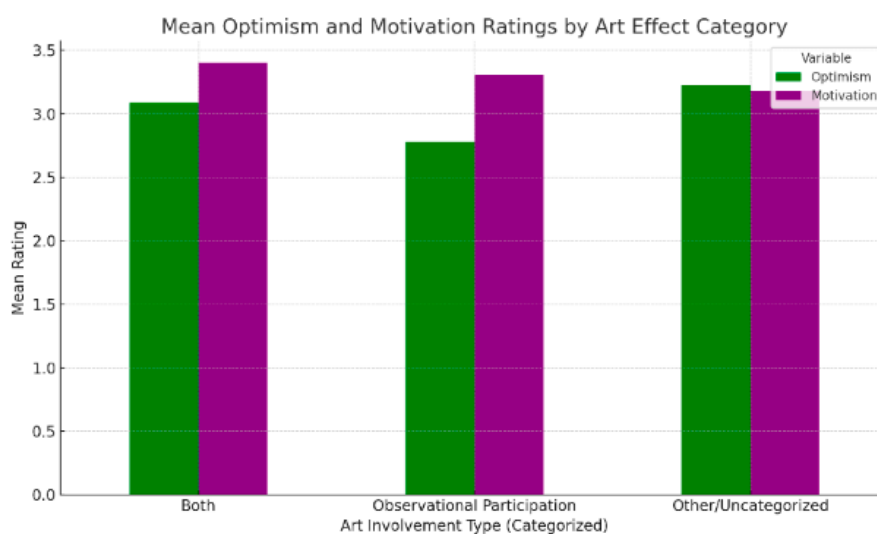
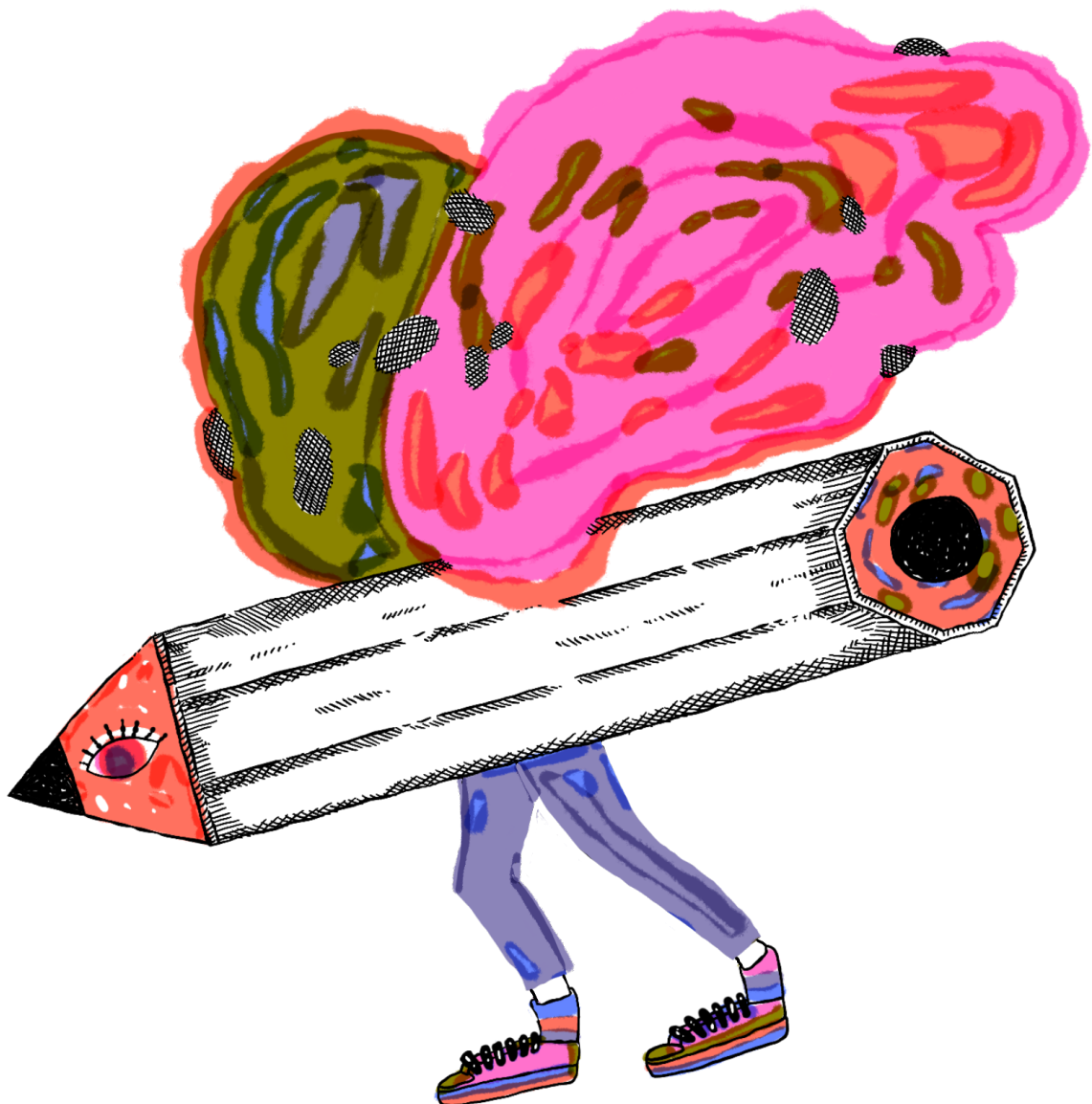


Figure 12. Mean Optimism and Motivation Ratings by Art Effect Category

The updated visualization demonstrates the relationship between art involvement type and average ratings for optimism and motivation:

- **Both (Active & Observational):** Participants who engage in both active and observational roles report the highest optimism and motivation.
- **Active Participation:** Active engagement alone is also associated with higher scores, though slightly lower than both roles combined.
- **Observational Participation:** Observing art correlates with moderate optimism and motivation.
- **No Positive Impact:** Participants reporting no emotional benefits from art show the lowest ratings for optimism and motivation.

This suggests that diverse and active engagement in art may have stronger positive effects on emotional well-being and outlook.



Descriptive Results for Research Participants in Norway

In Norway, there were 100 respondents in total. The demographic answers related to the educational background reveal these results: 89.1 percent have a high school degree, 5.9 percent have middle school degree, 1 percent has elementary school degree, 1 percent has master degree and, 1 percent has college degree, 1 percent has international bachelor degree and 1 percent has university degree.

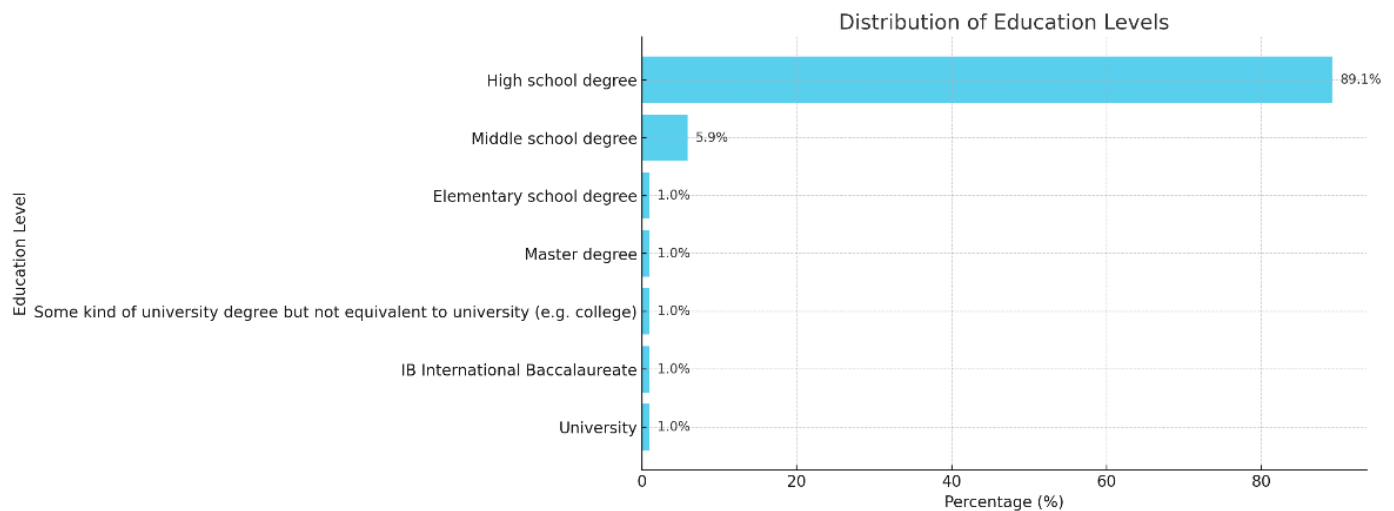


Figure 13. Distribution of education levels of research participants in Norway

Amongst 100 people who answered the questions, those who are coming from rural places are 55 percent, 11 percent recently chose to move, and those who recently moved to a rural place is 8 percent, those who categorise themselves to be in small city is 6 percent, and finally, middle sized city residents are 5 percent. Those who are internally displaced due to war or environmental disasters are 6.5 percent, whilst the rest 93.5 percent are not displaced due to war or environmental disasters. The age group shows that 89.42 percent are within the 12-18 age group, while 7.69 percent are in the age group of 19-25.

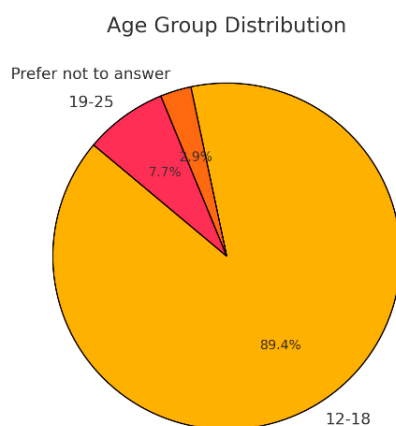


Figure 14. Age group distribution of participants in Norway

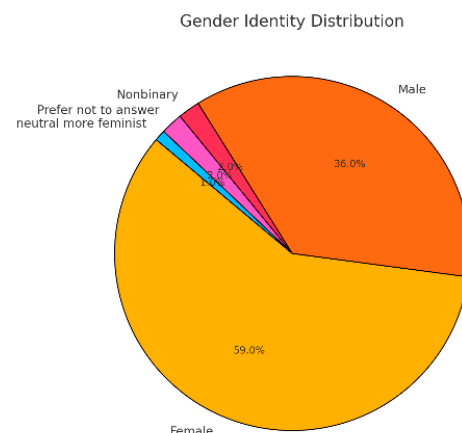


Figure 15. Gender identity distribution of participants in Norway

The gender distribution shows that the Norwegian respondents show that 59 percent are females, 36 percent are males, 2 percent are nonbinary, 2 percent prefer not to answer, and 1 percent suggested that they are neutral and feminist.

When the participants from Norway were asked which identity traits they belong to, the answers were as follows: Prefer not to answer – 27.0 percent; coming from a rural area – 27.0 percent; different sexual orientation than heterosexual – 23.0 percent; religious minority – 23.0 percent; and having health issues – 11.0 percent.

When they were asked if they felt optimistic about their future, the answers were as seen below (Strongly agree with 28 percent, agree with 28 percent, disagree with 16 percent, neutral with 10 percent, strongly disagree with 7 percent):

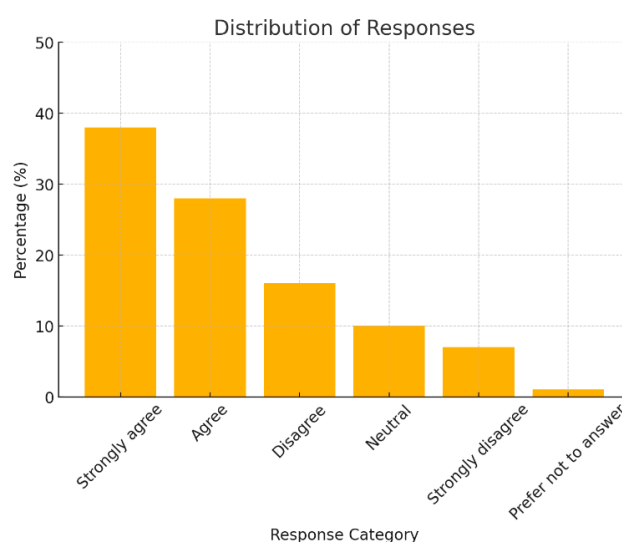


Figure 16. Feeling optimistic about the future amongst respondents in Norway

When they were asked if they agreed with this remark *“I have sufficient motivation to realise my daily tasks”*, the answers were: 34 percent agreed, 26 percent strongly agreed, 17 percent disagreed, 14 percent were neutral, and 8 percent strongly disagreed.

When they were asked if they could cope with stress easily, the responses were as indicated: 28 percent agreed, 28 percent were neutral, 18 percent strongly agreed, 13 percent disagreed, and 13 percent strongly disagreed.

To the question *“Do you accept yourself as you are?”*, 50 percent said “yes”, 23 percent said *“I try to change certain traits of mine as I want to improve myself”*, 7 percent said *“I try to change myself all the time as I criticise myself”*; 3 percent said *“I accept myself as I am but others do not accept how I am”* and 5 percent said *“I accept myself as I am but only few people accept me as I am”*.

To the question “Are you socially active?” 76.77 percent said “yes”, 18.18 percent said “maybe”, 3.03 percent said “no”, 1.01 percent said “it depends on my mood (varies a lot)”, and 1.01 percent prefer not to answer.

When they were asked if they felt resilient against the difficulties they face in life, 66.67 percent said “yes”, 24.24 percent said “maybe”, 6.06 percent said “no”, and 1.01 percent preferred not to answer. 2 percent said that they needed to talk about this difficulty to someone in their lives.

To the question of whether they feel excluded from school or work, 85.71 percent responded with “no”, 9.18 percent responded with “yes”, 4.08 percent said “maybe”, and 1 percent said “sometimes”.

When they were asked a question based on the reasons of exclusion, 19.23 percent answered with gender, 11.54 percent answered with ethnicity, 3.85 percent answered with culture, 15.38 percent responded with sexual orientation, 11.54 percent responded with physical appearance, 3.85 percent responded with disability, and 11.54 percent responded with age. Besides these, the other answers were as such: nationality (3.85 percent), financial status (7.69 percent), place of living, eg, Rural or remote (3.85 percent), and health (3.85 percent). It should be noted that in the answers, gender and age often intersected, and this shows the importance that shall be given to intersectionality.

In response to this question, “Do you feel in any way you have obstacles or challenges in fully participating in the society/community? If yes, in which way? Could you please describe?”. Although 60 percent said “no”, the other answers were worth examining in detail. The answers vary in their range. For instance, a couple of respondents indicated “neurodivergency” as an important factor. Another person suggested that she is not understood because of “the experience of war and occupation” in her country. Similarly, someone said that the trauma experienced in the home country does not make that person available to participate fully in society. Some of them were considered different because of their intellectual approach to things, some saw their female bodies as a constraint, as females are considered “less” in a society, according to her view. Furthermore, a couple mentioned low self-esteem and being scared to socialise.

When they were asked about their coping strategies, their responses can be categorised as such:

1. Personal Adaptation (15%):

- Individuals often try to mold their personalities to fit in and interact with others, adjusting themselves to create bonds and find common ground.

2. Self-Compassion (12%):

- There's a focus on being kind to oneself and recognizing personal needs, even though it's challenging.

3. Coping Strategies and Mechanisms (20%):

- Journaling and writing.
- Meditating, reflecting, and crying as emotional outlets.
- Engaging in activities like baking.
- Seeking solitude and embracing alone time to find comfort.

4. Social Interaction (18%):

- Socializing is important; some actively connect with friends and family for support, while others interact with kindness and acceptance.
- Some individuals attempt to educate others about exclusionary behavior and stereotypes.

5. Handling Exclusion (10%):

- Reactions to feelings of exclusion vary. Some choose to ignore or diminish the impact; others seek understanding or engage in discussions to address their feelings.

6. Faith and Reflection (10%):

- Many seek solace through spiritual practices such as prayer and reflection on kindness from others, which helps in processing feelings.

7. Acceptance and Limitations (10%):

- Some individuals express awareness of their fortunate circumstances and try to remain supportive of others while limiting their own sharing to accommodate different situations.

8. Support Networks (15%):

- Seeking help from friends, trusted individuals, or family members is a common strategy for dealing with feelings of exclusion or frustration.

9. Distraction and Entertainment (8%):

- Engaging in distracting activities, whether through the internet or hobbies, helps some to cope with negative feelings or to avoid confrontation.

Overall, the responses indicate a mix of reflection, self-care, social engagement, and coping strategies to deal with feelings of exclusion and the desire for inclusion and support in social settings.

In relation to the question above, it was asked which support networks they use often to ask for help. Most of them seek help from a friend (61 percent) or family member (55.6 percent). They engage in music and art with 41 percent. They do sports with 38 percent. The young people seek help from teachers and instructors at 18.9 percent.

The next question asks them, particularly, how often they use art or creativity-related activities in their lives. On a scale from one to five, five being the most often used, 1 indicating rarely, 21 percent said that they use art or creativity-related activities, and 14 percent said that they use it most often. 30 percent were in between.

The survey also had a question asking them, "If you engage with art/creativity in your life, could you please shortly write which one do you prefer the most. 19 percent suggested music (includes playing various instruments, singing, and expressing oneself through music), 29 percent suggested visual arts such as painting (multiple mentions), drawing (including doodling and bible stories), and mixed media and sculpture. 15 percent engage in creative writing (poetry, journaling, and engaging in creative writing for self-expression and therapeutic purposes). 6 percent engage in theatre and performance arts, which is engaging in theatre, whether as a performer or audience member, as well as dancing. 12 percent engage in crafts and handicrafts, which consist of sewing, crocheting, knitting, beading, and other hands-on creative activities. 8 percent are engaged in digital art and design arts (digital art, interior design, and visual aesthetics in creative expression). 4 percent engage in photography and videography, which means an interest in capturing images and videos for artistic expression. Finally, 3 percent are involved in Cosplay as an artistic activity.

This breakdown captures the range of artistic activities mentioned, highlighting the diversity of creative expression among respondents.

The next questions are on four specific forms of art that have been the focus of the the AFI project.

Familiarity Level	Ebru	LARP	Urban/Street Art	Landscape Art
Very Little	81	37	39	31
To a Small Extent	15	25	37	33
To Some Extent	4	28	19	27
To a Large Extent		10	5	9

Table 3. Interest in Ebru, LARP, Urban and street art installations, and landscape art in Norway

When they were asked if they were interested in art-related activities, the majority of the participants with 56 percent said “yes” with a strong overall agreement or positive interest. “Maybe” was the second most frequent response, accounting for 25 percent of the data. This suggests a considerable portion of respondents are uncertain or conditional in their stance. “No” responses made up 17 percent, reflecting a smaller group with a clearly negative position. A small fraction (2 percent) responded with “just football” which may reflect that they either misunderstood the question or wanted to have entries that are humorous. This could be grouped as “other” as well. In relation to this question, if their answer was “yes” or “maybe” they were asked to describe their approach to it. Key themes that emerged as a response to this question are summarized below:



1. Enjoyment in the Artistic Process

- A significant 66.2% of participants stated, “I feel that the process of creating something via art is fun.” This highlights a strong overall appreciation for the creative experience itself, indicating that enjoyment and engagement are central to their relationship with art.

2. Self-Expression Through Art

- 41.6% of respondents shared that they “feel they can express themselves better with art and creativity activities.” This suggests that art provides a unique and effective outlet for emotional and personal expression.

3. Art as a Form of Escapism or Coping

- 28.6% expressed that “dealing with art helps them forget their troubles,” pointing to the therapeutic and stress-relieving nature of artistic engagement.

4. Empowerment Through Creativity

- 26.0% reported feeling more empowered when engaging in art and creativity, linking the process to a sense of agency and self-worth.

5. Empathy and Social Awareness

- 24.7% believed that “art and creativity can create empathy for excluded people,” reflecting the potential of art to inspire compassion and social connection.

Less Common or Outlier Responses

- A small minority (**6.5%**) simply responded with “No”, indicating no personal resonance with the statements.
- A few individual comments such as “*I don’t care about art,*” “*None of the above,*” “*Mestringsfølelse,*” (in Norwegian it means a sense of mastery/feeling of accomplishment) and “*It can be nice and calming*” appeared only once each, reflecting unique or neutral perspectives.

The data strongly suggests that art and creativity play a meaningful role in participants’ emotional well-being, self-expression, and personal empowerment. The most prominent sentiment was the **joy and fun** derived from the creative process, followed closely by its use as **a tool for emotional expression and relief**. These findings support the value of incorporating art into educational, therapeutic, or recreational settings to enhance personal growth and social empathy.

They were also asked to what extent they would agree with this remark: “Art and creativity are good for my emotional well-being”. Amongst the responses, neutral responses dominate. The most common response was neutral, with 34 percent, indicating that over one-third of participants neither agreed nor disagreed strongly. This may suggest uncertainty, ambivalence, or a lack of strong feelings about the topic. 28.0% of respondents selected Agree, reflecting a solid level of agreement without extreme conviction. An additional 22.0% chose Strongly Agree, showing that just over one-fifth felt very positively or strongly aligned with the statement. Strongly Disagree was selected by 9.0%, and Disagree by 7.0%, suggesting a smaller but notable minority expressed disagreement. Interpretation of the responses suggests that the combined 50.0% agreement (Agree + Strongly Agree) indicates a generally positive response from most participants. However, the high number of Neutral responses (34.0%) might reflect a need for clearer framing, stronger engagement with the topic, or a more nuanced understanding of respondents’ experiences. The 16.0% total disagreement also suggests that while most participants align positively, dissenting perspectives are present and should not be overlooked. The data reveal a mostly positive or neutral stance among participants, with relatively few expressing outright disagreement.

The final question in the questionnaire was “Do you think that your emotional well-being can be positively influenced by engaging in art actively and/or as an observer?”. The answers provide an analysis of how individuals perceive their role in engaging with art—whether they see themselves more as **observers, active participants**, or a **combination of both**, and how this affects their emotional well-being.



Key Findings

1. Combined Roles Preferred

- The most frequently selected response was “Both as an observer and as an active participant”, accounting for 39.4% of the responses. This indicates that a large portion of participants find value in engaging with art from both a participatory and reflective standpoint.

2. Active Participation is Highly Valued

- 31.3% of respondents identified “More as an active participant,” emphasizing the importance of creating and being directly involved in artistic processes as a positive contributor to emotional well-being.

3. Significant Uncertainty or Privacy

- 16.2% of participants selected “Prefer not to answer,” which could reflect hesitation, privacy concerns, or ambivalence regarding their connection with art.

4. Art’s Emotional Impact Not Universal

- A notable 13.1% stated that “Neither of these would influence my emotional well-being positively,” suggesting that for a subset of individuals, art—whether observed or created—does not play a meaningful emotional role.

5. Observer Role Less Prominent

- Only 12.1% identified as engaging “More as an observer,” implying that passive engagement alone may be less emotionally impactful compared to active involvement.

6. Outlier Response

- A single respondent (1.0%) answered “Yes”, which appears to be a non-standard response in this context. The findings suggest a strong emotional benefit associated with **active engagement** in art. However, the high percentage of participants who value **both observation and participation** implies that a balanced, flexible approach to art involvement may be most enriching. The presence of those who **prefer not to answer** or feel **art doesn’t influence them emotionally**, highlights the diversity in how individuals relate to creative experiences.

Conclusion

Most individuals experience positive emotional outcomes through direct or combined engagement with art. Programs aiming to support emotional well-being through art should consider providing **opportunities for both active creation and reflective observation**, while also recognizing that not all individuals may need alternative pathways for support.

Summary for Research Participants in Norway

1. Participant Profile

Education Levels:

Participants ranged from elementary school to master's degree holders, with most being high school or middle school students.

Living Environment:

Responses came from youth living in mid-sized cities, rural areas, and large urban centers, including some who recently relocated.

Age & Gender:

Most respondents were in the 12–18 age group, identifying primarily as female, with representation from nonbinary identities and those preferring not to disclose.

Displacement Status:

The majority of participants were not internally displaced, although a few reported forced relocation due to external factors.

Diverse Traits:

Participants identified with a range of minority and marginalized identities, including economic disadvantage, disability, non-binary gender, and religious or ethnic minority status.

2. Emotional Well-Being & Self-Perception

Optimism About the Future:

Responses ranged from strongly agree to disagree, showing mixed outlooks among youth regarding their future.

Daily Motivation:

While some respondents indicated they are motivated, a few noted difficulty in staying on task.

Stress Coping Ability:

Participants' ability to cope with stress varied from strongly agree to disagree, highlighting a need for better emotional support systems.

Self-Acceptance:

While some fully accepted themselves, others indicated a desire to change aspects of themselves or noted difficulty due to external rejection.

3. Engagement with Art

Frequency of Use:

Art-related activities were used on a scale from 1 to 5. Many participants reported moderate to high frequency of engagement.

Forms of Engagement:

Participants mentioned involvement in music, painting, crocheting, theatre, and photography. Motivations included fun, expression, and emotional regulation.

4. Familiarity with Art Forms

Familiarity with various forms of art showed varied levels:

Ebru (Water Marbling): Mostly minimal to a small extent

Live Role Action Play: Higher awareness, with several indicating “to a large extent”

Urban/Street Art: Moderate awareness, often “to some extent”

Landscape Art: Ranged from minimal to large extent, with some showing strong familiarity

5. Interest in Art & Creative Activities

All respondents expressed interest in creative activities.

Participants described art as:

A tool for self-expression

A means of empowerment

A way to manage emotions and find calm

A fun and liberating activity

6. Art and Emotional Well-Being

Emotional Benefits of Art:

Nearly all participants strongly agreed that art and creativity benefit emotional well-being.

The top descriptors for engagement included:

“I feel that I can express myself better...”

“I feel more empowered...”

“I feel that art helps me deal with my emotions...”

Mode of Influence:

Majority (Both as observer and participant): 60%

More as active participants: 40%

No one selected “neither” or “prefer not to answer”, indicating a strong belief in the emotional value of art.

Conclusion

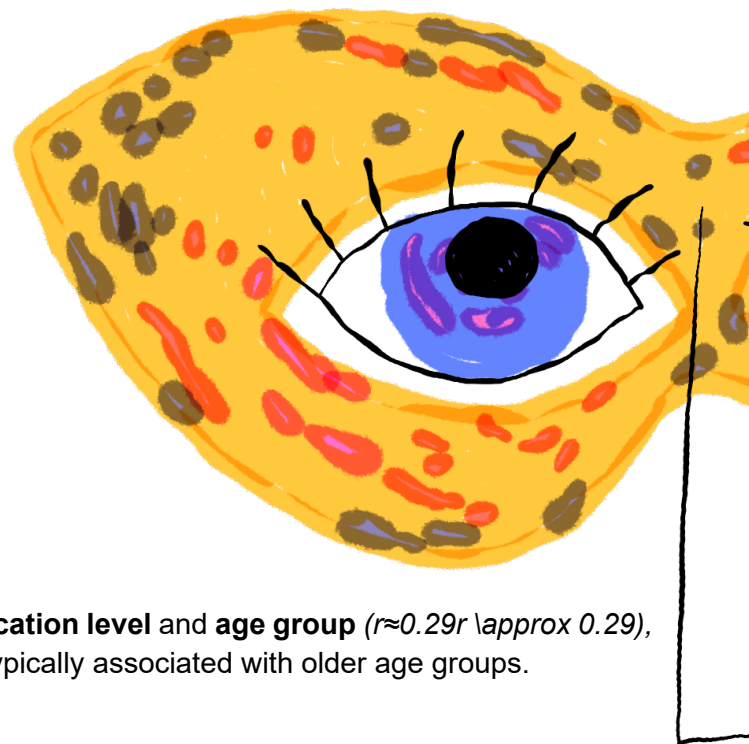
The findings from Norway reflect a strong connection between creativity and emotional health among youth. Art serves as a tool for self-expression, empowerment, and coping. There is high interest in integrating more creative opportunities in daily life, and participants are eager to explore new forms of art.

Recommendations:

- Provide youth with access to diverse creative platforms
- Encourage both active creation and observation
- Use art as a vehicle for inclusion and empowerment, especially for marginalized identities
- Expand cultural and creative education around lesser-known art forms

Correlation results for Norway

Here's a summary of the notable correlations found in the dataset which are not conclusive:



Key Observations:

1. Education Level and Age Group:

- There is a moderate positive correlation between **education level** and **age group** ($r \approx 0.29$ *approx 0.29*), which is expected since higher education levels are typically associated with older age groups.

2. Place of Residence and Art Familiarity:

- A moderate correlation exists between the **type of place/town/city lived in** and familiarity with **Urban/Street Art Installations** ($r \approx 0.28$ *approx 0.28*). *Urban areas might provide greater exposure to street art forms.*

3. Art Engagement and Well-Being:

- **Frequency of art and creativity-related activities** shows a weak positive correlation with agreement on the statement, “**Art and creativity are good for my emotional well-being**” ($r \approx 0.24$ *approx 0.24*).
- Similarly, a positive correlation is seen between **art engagement frequency** and feeling that art influences **emotional well-being as an active participant** ($r \approx 0.22$ *approx 0.22*).

4. Gender Identity and Coping with Stress:

- A weak negative correlation exists between **gender identity** and the statement, “**I am able to cope with stress fairly easily**” ($r \approx -0.04$ *approx -0.04*). *This might indicate differing stress management experiences across gender identities.*

5. Interest in Art Activities:

- **Interest in art and creativity activities** correlates positively with **place of residence** ($r \approx 0.22$ approx 0.22), potentially indicating that urban environments provide greater opportunities or exposure to such activities.

6. Self-Acceptance and Age:

- A weak negative correlation is observed between **age group and self-acceptance** ($r \approx -0.33$ approx -0.33), possibly reflecting challenges in self-acceptance among younger respondents.

7. Internally Displaced Individuals:

- A weak correlation exists between **being internally displaced** and agreeing with the statement, “**I feel optimistic about my future**” ($r \approx 0.17$ approx 0.17), hinting that displacement may influence optimism levels.

Summary:

Overall, the data reveals meaningful relationships between demographics, art engagement, and well-being measures. Art engagement appears to positively correlate with emotional well-being, while factors like residence and displacement influence exposure to certain art forms and outlook on life. The weaker correlations suggest that while the relationships exist, they may not be very strong across all groups.





Descriptive Results for Research Participants in Romania

There were 201 responses examined from Romania. Looking at the education levels, it is seen that 91 percent are high school graduates, 3.5 percent have university degrees, 2 percent have a middle-school degree, 2 percent have a master, and 0.5 percent preferred not to answer.

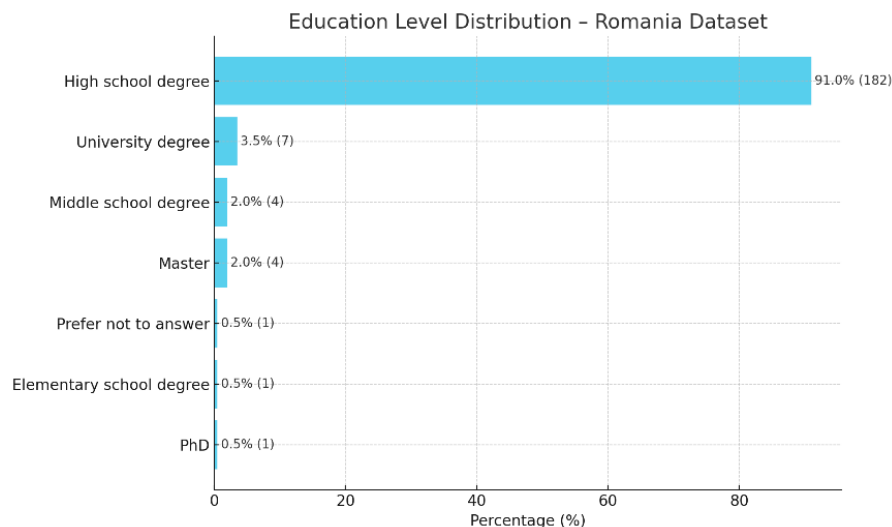


Figure 17. Education level distribution in the Romanian dataset

Regarding where they reside, 26.5 percent reside in urban spaces, 19.5 percent live in a big city, 15.5 percent in a big/urban city, 10.5 percent live in rural areas, and 6.5 percent preferred not to answer.

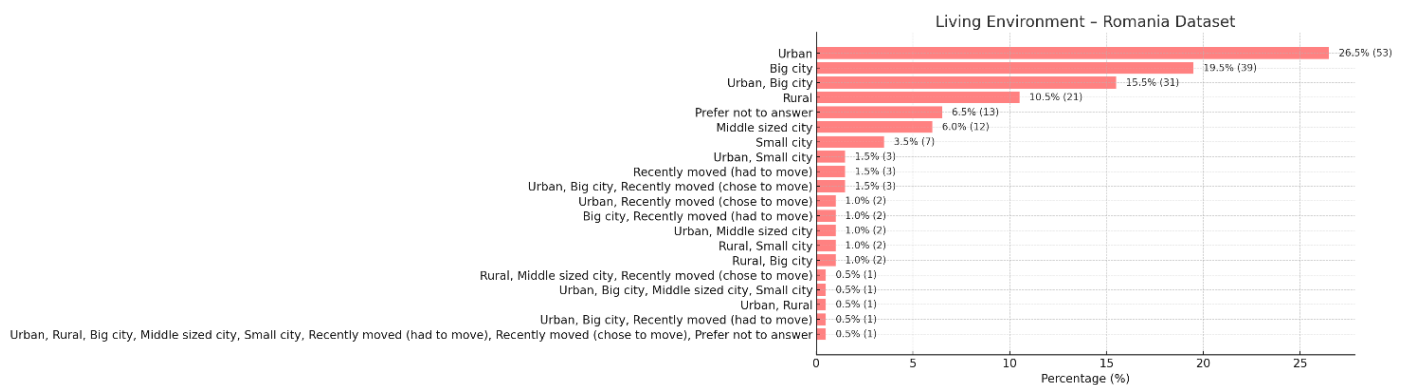


Figure 18. Figure of the living environment in the Romanian dataset

In response to the question “Are you internally displaced due to war, environmental disasters, or political instabilities?” **88.5%** of respondents answered “**No**”, indicating the vast majority have **not experienced internal displacement**. **11.0%** said “**Yes**”, revealing a **notable minority** of youth who have been displaced, which could influence their emotional well-being and support needs. **0.5%** responded with “**I am ok**”, which appears to be an outlier or a non-standard interpretation of the question. While most Romanian youth surveyed have not faced displacement, the presence of a displaced minority underscores the importance of **inclusive and trauma-informed programs**, especially in creative and support-based initiatives.

The age group of the Romanian participants is mostly between 12-18 years of age. **85.5%** of respondents are in the **12–18 age group**, indicating that the survey primarily captured the voices of **adolescents**. **11.5%** fall into the **19–25 age range**, with a smaller group (**2.0%**) aged **25–30**. **1.0%** selected “**Prefer not to answer**”, showing minimal reluctance to disclose age. This data shows that the study overwhelmingly reflects the **perspectives of high school-aged youth**, which is important when designing policies or programs to promote creative well-being and emotional support.

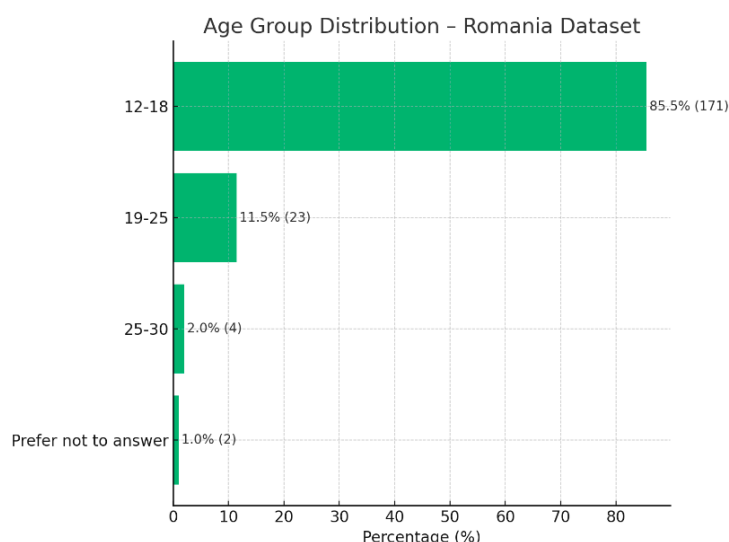


Figure 19. Age group distribution in Romania

To the question of how they would describe their gender identity, **48.5%** of participants identified as **women**. **44.0%** identified as **men**. **1.0%** identified as non-binary. A few participants selected more complex or conflicting labels: “**Man, Woman**” – **0.5%**. Finally, someone was likely to express their cultural belief rather than a direct identity: “**Man, there are only 2 Genders**” – **0.5%**. The data reveals a **relatively balanced gender distribution** between men and women, with a small but meaningful presence of **gender-diverse identities**.

When they were asked “Which identity traits do you belong to?” **37.2%** of participants selected “**Prefer not to answer**”, showing a high degree of caution or privacy regarding identity traits. **16.6%** identified as being from a **religious minority**. **9.0%** reported **coming from a rural area**, which may influence their access to opportunities and services. **5.5%** each selected “**None of the above**” and “**Ethnic minority**”, indicating a smaller presence of recognized minority identities. The high percentage of those choosing not to respond could suggest **sensitivity or uncertainty** around labeling identity, especially in the context of inclusion or marginalization. Nevertheless, the data reflects the presence of **religious, ethnic and geographic minorities**, which is relevant for inclusive program design.

The next question is mostly about well-being. They were asked if they agreed with this statement or not: “*I feel optimistic about my future.*” **44.0%** of participants **agreed**, and **29.0%** **strongly agreed** with the statement, indicating that over **70% of youth express optimism** about their future. **18.0%** responded **neutral**, possibly reflecting uncertainty or a lack of clarity about what lies ahead. A small group **disagreed (5.0%)** or **strongly disagreed (2.5%)**, suggesting some youth feel pessimistic about their future prospects. This data reflects a **generally positive outlook**, with a majority feeling hopeful. However, the presence of **ambivalence and pessimism** in a notable minority suggests that efforts to support youth well-being should include **confidence-building and future-planning initiatives**.

They were also asked if they agreed with “*I have sufficient motivation to realize my daily tasks.*” **33.5%** of participants responded “**Agree**”, while **16.0%** **strongly agreed**, suggesting that about **half (49.5%) feel generally motivated** in their day-to-day life. **28.5%** chose “**Neutral**”, indicating uncertainty or fluctuation in motivation levels. **14.5%** **disagreed**, and **5.5%** **strongly disagreed**, together showing that **1 in 5 respondents** may be struggling with motivation. While the overall trend leans toward **positive motivation**, the high level of neutrality and the presence of **demotivated respondents** highlight the importance of **supportive environments** that encourage self-efficacy, especially through engaging or creative activities.

Answering to what extent they agreed with this remark “*I am able to cope with stress fairly easily*”, **33.0%** of participants selected “**Agree**”, and **14.0%** chose “**Strongly agree**”, indicating that **just under half (47.0%) feel capable of managing stress**. **28.5%** marked “**Neutral**”, suggesting a level of uncertainty or variability in stress-handling. **17.0%** **disagreed**, and **6.0%** **strongly disagreed**, which means that over **1 in 5 youth may struggle with stress management**. While many participants believe they can manage stress, the combination of **neutrality and disagreement** suggests that a considerable portion of youth could benefit from **tools and strategies for emotional regulation**, such as mindfulness, creative outlets, or counseling.

When the youth was asked: “*Do you accept yourself as you are?*” **40.5%** said they “*try to change certain traits to improve themselves*”, reflecting a **growth mindset** but also potential self-criticism. **29.0%** responded with “**Yes**”, showing **positive self-acceptance**. **13.0%** admitted they “*try to change themselves all the time as they criticize themselves*,” which may reflect **low self-esteem**. **7.0%** accept themselves but noted **limited social acceptance**. **4.5%** answered “**No**”, indicating a clear struggle with self-acceptance. While many young people are either accepting or trying to grow, a **significant portion demonstrate self-critical tendencies** or feel socially unaccepted.

Out of all the responses collected, in answer to the question “Are you socially active?” a clear majority—**59.5%**—indicated “Yes,” suggesting that most participants responded positively to the question. Meanwhile, **26.5%** answered “Maybe,” showing a level of uncertainty or conditional agreement. A smaller proportion, **10.5%**, responded with “No,” while **2.5%** chose “Prefer not to answer.” Additionally, a minor **0.5%** of responses reflected nuanced perspectives, such as “Depends on who and where I am,” highlighting the contextual nature of their answers. These results illustrate a predominantly affirmative trend, with some respondents expressing hesitation or complexity in their experiences.

From a total of 200 responses to the question “Do you feel resilient despite the difficulties you faced in life?”, the most common answer was “Yes,” selected by **86 participants (43.0%)**, indicating a general trend toward positive affirmation. “Maybe” was the second most frequent response, given by **55 participants (27.5%)**, reflecting a substantial degree of uncertainty or conditional agreement. “No” was chosen by **39 participants (19.5%)**, suggesting a notable minority who did not identify with the statement. Additionally, **19 participants (9.5%)** selected “Prefer not to answer,” and **1 participant (0.5%)** offered a more ambiguous response: “No stiu ce sa spun...” (Romanian for “I don’t know what to say”). These results highlight a diverse range of perspectives, with a moderate lean toward positive responses, but also a considerable level of indecision or reluctance to commit to a clear answer.



The next set of questions were about exclusion. The first one is “Do you feel excluded from school or work, or community activities because of your identity traits?”. Among the responses collected, a significant majority—**139 responses (74.1%)**—answered “No,” indicating a strong tendency toward disagreement or a lack of identification with the statement in question. “Maybe” was the second most common response, selected by **28 participants (14.7%)**, suggesting that a portion of respondents held uncertain or context-dependent views. “Yes” was chosen by only **20 participants (10.7%)**, reflecting a relatively small group with a positive perspective. Additionally, **1 participant (0.5%)** responded with “In some cases,” hinting at a conditional view that wasn’t captured by the main categories. The rest did not answer the question. It was left blank.

If you have responded “yes” above, which are the identity traits that make you feel excluded? (You can choose multiple answers). Out of all the responses, the vast majority—**47.9%**—chose “Prefer not to answer,” suggesting a strong desire for privacy or discomfort with disclosing personal identity factors. “No answer” followed at **11.7%**, indicating a notable portion of blank or non-responses. Among those who did specify a factor, the most commonly mentioned was “Physical appearance” at **9.2%**, followed by “Gender” (**5.0%**) and “Sexual orientation” (**4.6%**). Other categories, such as “Financial status,” “Ethnicity,” “Age,” “Place of living,” and “Health” appeared in smaller percentages, highlighting a range of factors that individuals may perceive as influencing social exclusion or sensitivity. The results reflect both the complexity and personal nature of identity, as well as the importance of allowing space for anonymity in such discussions.

The next question was: “Do you feel in any way you have obstacles or challenges in fully participating in the society/community? If yes, in which way? Could you please describe?” From the responses gathered, the majority—**41.8%**—indicated “No,” suggesting that most participants did not perceive specific obstacles to social participation or inclusion. However, **7.7%** answered “Yes,” identifying clear barriers. Smaller percentages highlighted more nuanced issues, with **3.6%** reporting occasional or partial difficulties and another **3.6%** citing discrimination related to age, gender, sexual orientation, or ethnicity. Additionally, **3.1%** of responses referenced social anxiety or shyness as a barrier, while a few mentioned communication challenges or financial constraints. These findings reveal that while most participants did not identify obstacles, a notable minority shared personal or social factors that impacted their experiences. The following question asked about the specific identity traits that made them feel excluded from participating in a community. Many respondents preferred not to answer, but those who did repeatedly mentioned “age, ethnicity and gender”. Financial status and physical appearance also seemed to be added to the identity traits that made them feel excluded.

When they were asked what they did to cope with the exclusion, there were various answers. Participants reported a variety of coping strategies in response to feelings of exclusion. The most common approach was **seeking support**—through talking to friends, connecting with communities, or finding people who understand—which made up **9.6%** of responses. This was closely followed by **ignoring or showing indifference** to exclusion (**9.1%**), suggesting a tendency to emotionally distance oneself from negative experiences. **Engaging in self-care activities** like reading, listening to music, or volunteering accounted for **5.1%**, while **changing oneself or the social group** to better fit in appeared in **4.6%** of responses. Additionally, **withdrawal or avoidance**—such as leaving groups or isolating oneself—was noted in **4.1%** of answers. These insights reflect a mix of proactive, adaptive, and avoidant strategies, highlighting the diverse ways individuals navigate exclusion.

The next question was: “Which strategies do you think are helpful to you for seeking comfort after feeling excluded?” Among the reported coping strategies, the most common was **seeking help from a close friend**, mentioned in **26.5%** of responses, showing the importance of peer support. **Help from family members** and **engaging in sports** were equally popular, each accounting for **18.0%** of answers, highlighting the value of both emotional support and physical activity. **Music and art** were also significant, cited in **10.5%** of responses as creative outlets for managing stress or exclusion. Lastly, **professional support**, such as speaking with a psychologist or school counselor, was chosen by **7.5%** of participants. These patterns reflect a diverse range of coping strategies, with a strong reliance on close relationships and accessible, everyday activities.

The following questions are about their engagement with art. The first one is “*How often do you use art and/or creativity-related activities in your life?*”. Five meant that most often they use these creativity-related activities, whilst 1 meant that they would engage rarely in art and creativity-related activities. The majority of participants rated their response as a 3, making up 26.0% of the total. This suggests a generally neutral or moderate sentiment. Ratings of 1 and 2 followed closely at 23.5% and 21.5% respectively, indicating a significant portion of participants leaned toward lower-end evaluations. On the higher end, 16.0% gave a rating of 5, while 13.0% selected 4. Overall, the responses reflect a balanced distribution, with a slight concentration in the middle range, possibly indicating mixed or average experiences among participants.

The following question is about how they engage with art and creativity: “If you do engage with art/creativity in your life, could you please write shortly what type of art do you engage with? How and why you chose it?”. When asked about artistic activities, 14.2% of participants mentioned **drawing**, making it the most commonly practiced form of art. **Music** followed at 11.2%, reflecting its strong appeal as a creative and emotional outlet. **Painting** was chosen by 6.1%, while **writing** was cited by 3.0% of respondents, often linked to self-expression or therapeutic purposes. **Photography and video** made up a smaller portion at 1.0%, though still valued for their visual storytelling potential. These findings suggest that visual and musical forms of expression are particularly significant among participants, with each chosen medium offering a unique way to express identity, process emotions, or find personal fulfillment.



The following questions were about their familiarity with four forms of art. The majority of participants, about Ebru art—69.3%—they were engaged **minimally**, suggesting a generally low impact. 24.6% stated they knew about it to a **small extent**, indicating slightly more influence but still on the lower end. A smaller group, 3.5%, indicated “**to some extent**”, while only 2.5% experienced Ebru art to a **large extent**. Overall, the results reflect that most respondents perceived only minimal or minor levels of impact. Regarding the knowledge on **live role action play (LARP)**, 28 percent knew it to a small extent, 47.4 percent mentioned “minimally”, 18.3 percent indicated “to some extent” and 6.3 percent were familiar with LARP to a large extent. When they were asked the extent to which they are familiar with urban/street art installations, the answers were: 25.5 percent to a small extent, 17.5 to some extent, 47.5 percent were familiar with it minimally, 9.5 percent were familiar to a large extent. Regarding landscape art, the familiarity was minimal with 48.5 percent, to a small extent with 27.5 percent, to some extent with 16.5 and finally to a large extent with 7.5 percent.

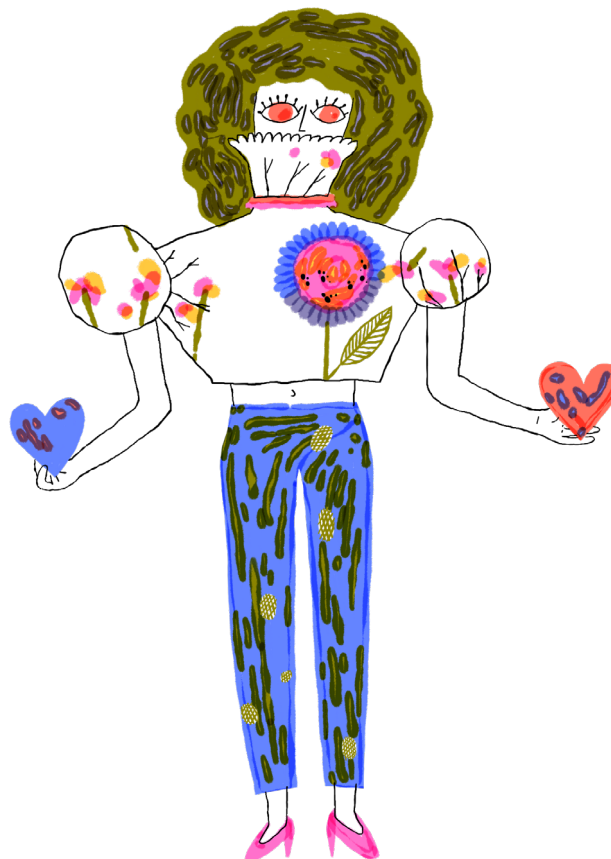
	Ebru	LARP	Urban/Street Art	Landscape Art
Very Little	69.3	47.4	47.5	48.5
To a Small Extent	24.6	28	25.5	27.5
To Some Extent	3.5	18.3	17.5	16.5
To a Large Extent	2.5	6.3	9.5	7.5

Table 4. Familiarity with Ebru, LARP, urban/street art and landscape art in Romania

The following question was “Are you interested in art and creativity related activities?”. 42.2 percent said “yes”, 20.6 percent said “no”, and 37.2 percent said “maybe”. The following question was a related question: If your answer to the question above is “yes” or “maybe”, how would you describe your approach to it? The majority of participants (**60.0%**) expressed that they find the process of creating something through art **fun and enjoyable**, highlighting the intrinsic satisfaction that creativity brings. **40.0%** indicated that engaging with art helps them **forget their troubles**, emphasizing art’s role as a form of **escapism or emotional relief**. Additionally, **20.0%** of respondents felt a sense of **empowerment** when involved in artistic activities, while another **20.0%** felt that art allowed them to **better express themselves**. Similarly, **20.0%** recognized the potential of art and creativity to **foster empathy**, particularly toward excluded individuals. These insights underscore the multifaceted emotional and social benefits that participants associate with creative expression.

To what extent do you agree with this remark? “Art and creativity are good for my emotional well-being” was the following question. The majority of respondents (**68.5%**) expressed **strong agreement**, suggesting strong support or resonance with the statement or topic at hand. **29.0%** selected **agree**, indicating general approval or positive sentiment. A small portion (**2.5%**) expressed **disagreement**, reflecting a minority perspective. Overall, the results show a highly affirmative response trend, with most participants aligning positively with the statement.

The final question was “Do you think that your emotional well-being can be positively influenced by engaging in art actively and/or as an observer? (You can choose more than one)”. A substantial portion of participants (**44.4%**) selected “**Prefer not to answer**”, indicating either uncertainty or reluctance to disclose their preferred mode of engagement with art. **33.3%** described themselves as engaging **both as observers and active participants**, highlighting a balanced and versatile relationship with artistic activities. **11.1%** reported participating **more actively**, while another **11.1%** fell into **unclear or mixed response categories**. These findings suggest a diversity of engagement styles with art, alongside a notable level of reservation or non-disclosure.



Summary Results for Research Participants in Romania

This report synthesizes responses from young individuals regarding their perceptions of art, creativity, and how these influence their emotional well-being. Participants came from varied educational backgrounds and regions, offering a diverse perspective on engagement with the arts in Romania.

1. Demographic Snapshot

- **Education Levels:** Participants ranged from middle school to master's degree holders, with the majority indicating high school or university-level education.
- **Living Environment:** Most respondents live in **rural** or **urban settings**, with a few having recently relocated to urban areas.
- **Age & Gender Identity:** The majority were between **12–30 years old**, identifying primarily as **women**.
- **Displacement Status:** Most reported **no experience of displacement** due to war, disaster, or political instability.
- **Diverse Identities:** A significant number identified with non-heteronormative sexual orientations or non-binary gender identities, though several chose **“Prefer not to answer.”**

2. Emotional Well-Being Insights

- Responses to well-being questions show **a mix of optimism, stress management capacity, and motivation**:
 - While **many agreed** they feel optimistic about the future, responses varied when it came to **coping with stress** or **daily motivation**, with some reporting **neutral** or **disagree** responses.
 - A considerable portion selected **“neutral”** for emotional resilience indicators.

3. Engagement with Art

Interest in Art:

- Most respondents expressed **interest or openness** toward participating in creative activities.
- A few explicitly stated **no interest**, showing diversity in perception.

How They Engage:

- Respondents mentioned engaging with **painting, writing, photography, digital art, crafts** and **miniature creation**.
- Motivations included **self-expression, therapeutic release, and pleasure**.

4. Role of Art in Emotional Well-Being

- A majority strongly agreed or agreed with the statement: *“Art and creativity are good for my emotional well-being.”*
- Participants expressed that engaging in art provides:
 - **Empowerment**
 - **A way to cope with emotions or stress**
 - **A method of self-expression**
 - **A fun and calming experience**



5. Mode of Engagement

Participants were asked how they believe art could influence their emotional well-being:

- **39.4%** preferred engaging **both as observers and active participants**
- **31.3%** preferred **active participation**
- **12.1%** preferred **observation**
- **13.1%** stated **art doesn't influence their emotional well-being positively**
- **16.2%** preferred not to answer

This indicates a preference for **multifaceted engagement**, where youth find value in both creating and witnessing art.

6. Familiarity with Specific Art Forms

Familiarity varied:

- Most participants reported being **minimally or somewhat familiar** with art forms like **Ebru, Live Action Role-Play (LARP), Street Art** and **Landscape Art**.
- **Few indicated a high degree of familiarity**, suggesting a potential area for cultural enrichment and education.

Conclusion & Recommendations for Romania

This data reveals that:

- **Art and creativity are widely seen as beneficial** to emotional well-being among youth.
- There is **strong interest** in creative engagement, especially when it allows for **self-expression, emotional processing** and **fun**.
- Programs that **combine active and observational roles**, and offer **exposure to diverse art forms**, could foster emotional resilience and inclusion.

Future Considerations:

- Further analysis could explore correlations between demographic data and engagement style.
- Expanding access to lesser-known art forms may enhance cultural connection and emotional well-being.

Comparisons Between Four Countries

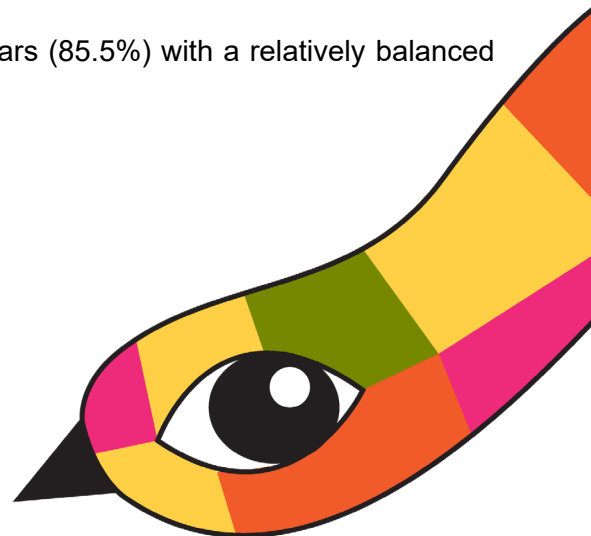
Comparative Summary of Survey Results in Norway, Portugal, Turkey, and Romania.

This comparative analysis focuses on the demographic profiles, educational backgrounds, well-being indicators, and engagement with art among youth in Norway, Portugal, Turkey, and Romania. Notable trends, challenges, and emotional health indicators will be synthesized to reveal insights across the four countries.

Demographic Profiles

1. Age & Gender:

- Norway: The majority of participants (89.42%) are within the 12-18 age group. Gender distribution shows a slight female majority (59%).
- Portugal: Predominantly youth aged 12-18 (81.51%), with a higher percentage of females (55.48%).
- Turkey: Younger demographic, with a notable age group of 19-25 (55.09%). The majority are female (60.70%).
- Romania: Similar to Portugal, the majority are between 12-18 years (85.5%) with a relatively balanced gender distribution: 48.5% female and 44% male.



2. Educational Background:

- Norway: High educational attainment with 89.1% possessing high school degrees.
- Portugal: Most respondents hold secondary education (19.5% higher education).
- Turkey: Education levels show university graduates (58.15%) are predominant, with a significant number having high school degrees (36.8%).
- Romania: A significant portion (91%) are high school graduates, indicating a trend towards early educational completion.

3. Living Environment:

- Norway: Predominantly rural respondents (55%).
- Portugal: Significant representation from rural areas (22.95%).
- Turkey: Urban areas dominate the responses.
- Romania: Mixed living environments, with a notable urban (26.5%) and rural (10.5%) presence.

4. Displacement Status:

- Reports of displacement are relatively low across all countries, with Portuguese respondents reporting 8% and Turkish respondents 8.91%. The majority in all countries reported no displacement due to conflicts or natural disasters.

Well-Being Indicators

1. Optimism:

- Portugal: 40% of respondents feel optimistic about their future.
- Turkey: Mixed feelings with 31.69% agreeing to optimism, while 28.17% express disagreement.
- Norway: Relatively balanced outlook, with 28% strongly agreeing and 28% agreeing. In total 56 percent seem to agree with this statement.
- Romania: High levels of optimism, with 44% agreeing on positive feelings about the future.

2. Coping Mechanisms and Self-Perception:

- Portugal: Responses indicate a struggle with stress; 30% do not agree they cope well.
- Turkey: Mixed results with many undecided on coping abilities (29.93%).
- Norway: A significant number feel resilient but also face challenges.
- Romania: 33% agree they cope with stress easily; however, many exhibit neutral to negative sentiments.

3. Self-Acceptance:

- Portugal: 63.36% accept themselves, while 12.33% are critical.
- Turkey: 39.79% seek to change specific traits, indicating a prevalent self-critical attitude.
- Norway: 50% accept themselves as they are.
- Romania: 40.5% are looking to improve themselves, while only 29% accept themselves fully.

Engagement with Art

1. Interest in Artistic Activities:

- Portugal and Turkey show significant interest in creative activities, with high percentages saying “yes” or “maybe” to participation.
- Norway reports a considerable interest in creative outlets, fostering a blend of expression and emotional health.
- Romania also indicates strong interest, especially in self-expressive and therapeutic avenues of art.

2. Familiarity with Art Forms:

- Across all four countries, familiarity with traditional art forms like Ebru and modern forms like LARP is generally low. Unfortunately, a majority of participants have minimal engagement with these specific art forms, indicating a potential area for cultural enrichment.

3. Emotional Impact:

- Most respondents across all countries perceive art as beneficial for emotional well-being, identifying it as an avenue for self-expression, coping, and social connection. However, a segment of youth from Turkey and Romania expresses uncertainty or disagreement about art’s emotional benefits.

Key Insights and Trends

- **Youth Engagement:** The research indicates that younger participants (12-18 years) are more inclined toward artistic engagement as a form of self-expression and coping. Similarly, the trend shows increased flexibility and interest in creating diverse, engaging activities.
- **Mixed Opinions on Well-Being:** The overall sentiment reflects a need for more supportive structures surrounding well-being, particularly regarding coping mechanisms and encouragement of self-acceptance.
- **Cultural Exposure:** There exists a low familiarity with various art forms, indicating a need for broader exposure, especially in more traditional forms of art that may not be as integrated into daily life or education.

Recommendations

1. **Enhance Access and Familiarization:** Introducing initiatives that increase exposure to diverse art forms may foster improved emotional well-being and participation in communities.
2. **Targeted Support Programs:** Programs tailored to connect youth with artistic outlets can be beneficial for emotional processing and resilience enhancement.
3. **Inclusive and Diverse Engagement Opportunities:** Develop community-focused programs that promote cultural inclusion and diversity in art, fostering environments of acceptance and expression.

In conclusion, although there are commonalities in the experiences of youth across Norway, Portugal, Turkey, and Romania, distinctive cultural, social, and economic factors play significant roles in shaping their perceptions and engagement with art and identity.



Insights on the Research Results

The research results demonstrate that there is a correlation (not a causation) between being interested in art and being optimistic about the future. Therefore, this finding, which needs further research, shows that the young people who feel that they are facing certain vulnerabilities can feel more optimistic about the future, if they show interest and are engaged in art activities.

Recommendations for all Groups

1. **Expand Access to Diverse Art Forms:** Introduce programs to expose participants to art forms like Ebru and Land Art, especially in rural and small-town settings.
2. **Art as Therapy:** Encourage using art in educational and therapeutic contexts to address stress and emotional health.
3. **Promote Active Participation:** Foster creative workshops that allow active engagement, especially for younger demographics.
4. **Further Research:** Explore why some participants lack motivation or struggle with stress and whether specific art forms can better address these issues.

Suggestions to Encourage Artful Engagement

1. **Provide Accessible Opportunities:** Encourage simple activities like doodling, listening to music, or exploring digital tools for creativity.
2. **Integrate Art into Daily Life:** Suggest easy ways to incorporate art, such as journaling, photographing daily moments, or crafting with household items.
3. **Build on Existing Interests:** Leverage personal interests (e.g., sports choreography, family music traditions) as gateways to artistic exploration.
4. **Support Community and Group Activities:** Promote group singing, dance workshops, or collaborative art projects to build connections.
5. **Create Inclusive Environments:** Ensure that art spaces welcome all skill levels and encourage exploration without judgment.



Annex

Survey questions
can be inserted here
if needed



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