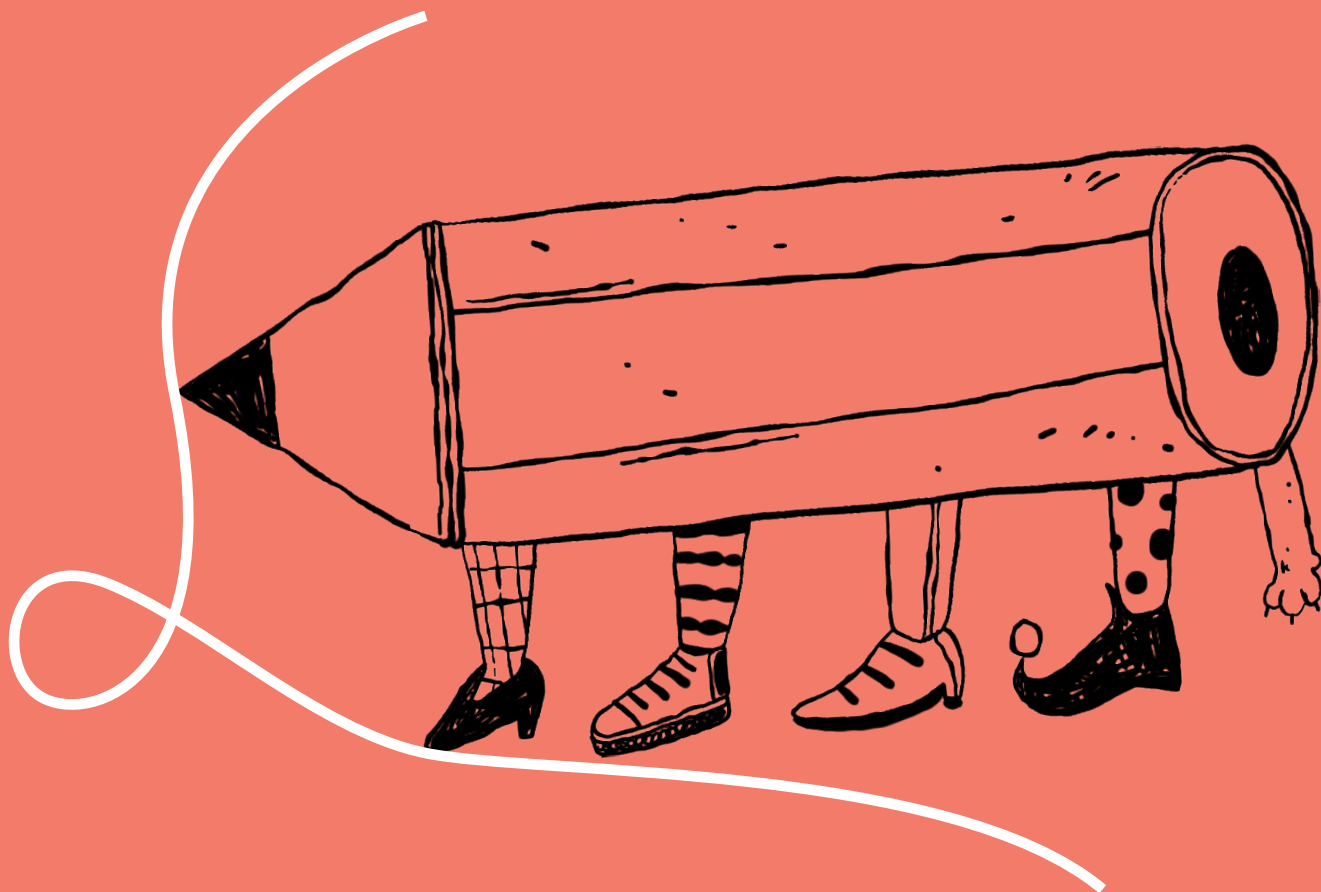




IMPACT ASSESSMENT REPORT

**Art Participation in
Supporting Emotional Well-Being and
Strengthening Social Cohesion
among Vulnerable Youth**

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Conducted within the Erasmus+
Project “ARTicipation for Inclusion”

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

Partner organizations:

Creative Connections **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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INTRODUCTION

Mental health, social inclusion and empowerment should represent **key pillars of development for all children and youth**, yet the sad reality shows that those coming from **vulnerable backgrounds often lack the fundamental opportunities** to grow in a safe and inclusive space. “Creative Connections” Norway, together with “A.R.T Fusion” Association, “Teatro Metaphora” - Associação de Amigos das Artes, and “BDK Bodrum” Youth Culture and Art Centre have set out to address these issues affecting the most vulnerable youth through innovative means, art participation. Through the Erasmus+ Project “**ARTicipation for Inclusion**”, more than **1000 vulnerable young people** were supported in strengthening their **emotional well-being**, while at the same time **fostering a sense of community**.

To achieve these goals, the implementing organizations used four main art methods to engage and empower: Street art installations, LARP (live action role-playing), Landscape art, EBRU painting. These methods, often overlooked in the youth field, act as **mediums for community building** and as powerful vectors for **enhancing emotional well-being, strengthening social cohesion and developing life skills**.

This medium-long intervention aimed to improve the quality of life of over **1000 young people** and showcase **the impact of such art techniques** in the youth sector by documenting the **perceived effects** reported by the participants after taking part in the **workshops**, in addition to **building a solid foundation of know-how**, accessible to any actor interested through a set of resources available online.

Building on the findings of the **previous report**, the aim is to **present the perceived impact, changes, as well as general feedback of the beneficiaries of the art workshops as a result of their participation**. This report will illustrate how the tools developed contributed to **the emotional well-being and sense of community** of the vulnerable youth involved.

GOAL OF THE PROJECT

Young people today face an **increasingly complex set of challenges** when it comes to their emotional well-being, with issues such as anxiety, depression, loneliness, addictions, or toxic relationships being **increasingly common**. These struggles are amplified for those coming from **vulnerable backgrounds or marginalized groups**, who often lack access to safe and inclusive spaces for self-expression and growth. As a response, “**ARTicipation for Inclusion**” has aimed to address these pressing issues by engaging over 3

1000 young people from vulnerable groups in creative activities designed to strengthen their **emotional well-being and sense of belonging to community**. The art workshops, centered on methods such as Ebru painting, Landscape Art, Live Action Role-playing and Street Art installations, offered participants an opportunity to **channel their emotions** into creativity while at the same time experiencing a collective journey of empowerment and inclusion.

By combining four distinct art forms not generally used in the youth field, the project created a unique framework **where young people could explore emotions, build skills and strengthen community bonds in a supportive environment**. The innovator factor of this project comes from the use of art as **both a tool for emotional well-being and strengthening life-skills** as well as **social cohesion**. Unlike traditional approaches that often frame mental health in strictly medical or pathological terms, this project highlighted the role of creativity in **fostering optimism, resilience and connection**. Nonetheless, the project placed a **strong emphasis** on **documenting** and **researching** the outcomes of these artistic practices in order that the lessons learned can serve as **a resource for other organizations in the field of youth**.

ART METHODS USED

Street art installations

In the Street art installation workshops, participants used recyclable materials such as cans and plastic bottles to create artistic pieces. The process fostered creativity and teamwork and raised awareness about sustainability and environmental responsibility. By giving new life to discarded materials, young people learned to see potential in everyday objects while expressing messages through public art.

LARP (Live Action Role-Playing)

LARP is a form of role-playing in which participants portray characters and interact with one another through improvisation rather than predefined scripts. During the workshop, each participant received a specific role and engaged spontaneous interactions that unfold within the given scenario. Through this method, the participants explored empathy, communication, and teamwork in a creative context, which build upon self-expression and social connection aptitudes.

Landscape art

The landscape art workshops involved using natural and biodegradable materials to create artistic installations in outdoor spaces. This method encouraged participants to reimagine public and natural areas through a creative and educational lens, which helped strengthen the connection between participants and their environment.

Ebru painting

The Ebru workshops involved the traditional Turkish art of marbling, which consists of creating colorful patterns by sprinkling and brushing pigments onto a water-based surface thickened with oil. The resulting designs are transferred onto paper, producing fluid compositions. As such, participants had the opportunity to experience a calming process that encouraged patience and appreciation, closely linked to mindfulness emotional regulation.

LITERATURE

In recent years, art engagement has been a topic explored by various academics in order to **capture correlations with a series of life factors** that contribute to emotional well-being, community engagement, enhanced emotional connection and increased self-esteem. **Such factors have been shown to promote life satisfaction, decrease anxiety and stress, strengthen interpersonal relations and, overall, increase well-being.**

In their article, Baldacchino (2025) looked at the **relationship between the engagement with art, culture and creativity and well-being and distress**, starting from the general social preconception that creative individuals tend to experience psychopathologies. In their effort to debunk this general conception, they examined an extensive set of prior academic papers that researched the link between art and culture and well-being, and highlighted that **not only do creative individuals tend to benefit in terms of well-being from performing their craft, but there is also a general positive association of art, culture and creativity with higher levels of well-being and lower levels of stress.** In one of the articles they reviewed, Baldacchino presented the conclusions of Wang et al.'s (2020) research, which emphasized that **regular engagement with art and cultural events was associated with reduced levels of mental distress and an increased level of life satisfaction.** The research conducted by Ferrell et al. (2023), which focused on a marginalized community of youngsters, showcased that **theatre participation was associated with higher satisfaction of basic needs**, such as autonomy, empowerment and competence. **Baldacchino later expanded these findings to other disadvantaged groups**, such as low-income families, single-person households, and persons living with a disability, noting that **these groups tend to derive greater benefits from engaging with art than others.** Additionally, the authors also looked into the effects of this type of engagement in schools and presented Thomson et al.'s (2018) research on archives, in which the reported outcomes of art engagement in educational environments **were happier, livelier settings with more freedom towards innovation and increased teaching morale.**

On the topic of art engagement and educational environments, Cattrell (1997) looked into the **involvement of art and students' academic achievement** based on a data set of 25.000 students in the United States in middle and high school, using academic grades, results of standardized tests, reading levels and attitudes regarding community engagement. As such, the **author presented a strong correlation between art engagement and academic performance, as well as community commitment**. They also pointed out the **consistency of this relationship across educational levels** (middle school and high school), **as well as across the socio-economic status of the students**. Nonetheless, Cattrell remarks **the limitation faced by individuals coming from low socio-economic status** in accessing art, culture and creative environments and activities, which, in their analysis, **were found to be twice as likely not to engage with artistic means compared with more socio-economically stable families**.

Looking specifically **at means of art therapy**, in a thorough literature analysis, Bosgraaf et al. (2020) looked into the **impact of using art therapy in the treatment of psychosocial problems**. Art therapy has been **highlighted in the area of mental healthcare for its accessibility and non-threatening form**, generally used to **enhance social skills, improve self-esteem and self-awareness**, while cultivating **emotional resilience** and **reducing levels of stress**. The analysis conducted by the authors suggests that it generates **significant positive outcomes** in tackling psychosocial issues in **children and adolescents**.

Other academic papers extend the possible impact of art in a holistic manner, by **connecting mental and physical well-being**. In their literature analysis, Stuckey et al. (2010) **present the relationship between one's mental health and psychological state and their health outcomes**, with a clear example of cardiovascular diseases associated with chronic stress and depression, factors which contribute negatively to the development of these conditions. As such, it was stated that **engagement with creative activities could play an important role in reducing the risk of developing mental health issues**, and more holistically, serving as **a vehicle to alleviate the risk of developing chronic diseases**. By breaking down art engagement into four areas (music engagement, visual arts, movement-based creative expression and expressive writing), the authors **indicate that all forms have significant positive effects on health by decreasing levels of anxiety, stress and mood disturbances**, and further suggesting **a possible improvement in the overall quality of life of a person**.



Furthermore, in the initial report developed by Samuk (2025), as part of this project, they have grouped several factors that play a role in improving mental well-being, resilience and social cohesion. As such, the author has underlined that **emotional expression and self-regulation can be enhanced through artistic expression**, by offering a **medium through which individuals can articulate, process and regulate their emotions**. Engagement with art has been linked, as well, to **reducing symptoms of stress, anxiety and depression**, leading to an **overall improvement in mood** and an **increase in mental well-being**. Furthermore, creating art, and receiving feedback from peers in the process, **can boost self-esteem, confidence and mindfulness**.

Adopting artistic practices in everyday life has also been proven **beneficial in stimulating cognitive skills** such as “problem-solving, critical thinking and creativity”, thereby contributing to **improved academic performance and mental flexibility** (De Bono 1995). Furthermore, integrating art as **a medium of expression** in both academic and community environments **allows young people to connect with mentors and access additional support**, particularly valuable for those at risk (Samuk 2025).

Nonetheless, In terms of community cohesion, Samuk (2025) has highlighted the **importance of social connectedness and community building** among youngsters through shared activities, which in turn **help develop social skills**, foster **meaningful connections** and build **a stronger sense of belonging to a group**. In addition, art provides opportunities for **self-expression of individuals** or cultural experiences, while also allowing youth to explore the **diversity of other groups and cultures**.

PREVIOUS FINDINGS

The first report, which provided the essential baseline for the development of the art workshops, looked into the relationship between art and well-being among youth, focusing on the **key factors that may positively influence emotional well-being and social cohesion**. This was achieved by analyzing preliminary data collected from all four implementing countries through an online survey, distributed within the targeted vulnerable communities, following a simple representative sampling approach. **The results of the report showcased a correlation between interest in art and optimism about the future**, suggesting that engaging young people in art activities, especially those facing vulnerabilities, can foster **a more positive outlook and increase hope for their personal and social development** (Samuk 2025).

Romania

6% of the surveyed population are, to a medium or large extent, familiar with EBRU, 25% with LARP, 27% with Street art installations, and 24% with Landscape art. 42% are interested in art and creative activities. 16% incorporate art and creativity in their daily lives. 60% of participants consider themselves socially active. 33% agree, and 14% strongly agree, that they can cope with stress fairly easily. 43% reported feeling resilient despite the difficulties they face in their daily life.

Norway

4% of participants are familiar, to a medium extent, with EBRU, while 38% are familiar to a medium or large extent with LARP, 24% with Street art installations, and 36% with Landscape art. 56% are interested in art and creative activities. 14% incorporate art and creativity in their daily lives. 77% consider themselves socially active. 18% strongly agree, and 28% agree, that they can cope with stress fairly easily. 67% reported feeling resilient despite the difficulties they face in their daily life.

Portugal

1% of the surveyed population are, to a medium extent, familiar with EBRU, 2% with LARP, 2% with Street art installations, and 5% with Landscape art (to a medium or large extent).
39% are interested in art and creative activities.
18% incorporate art and creativity in their daily lives.
55% of participants consider themselves socially active.
29% agree, and 7% strongly agree, that they can cope with stress fairly easily.
61% reported feeling resilient despite the difficulties they face in their daily life.

Türkiye

26% are familiar, to a medium or large extent, with EBRU, 18% with LARP, 14% with Street art installations, and 21% with Landscape art.
36% are interested in art and creative activities.
11% incorporate art and creativity in their daily lives.
53% consider themselves socially active.
6% strongly agree, and 33% agree, that they can cope with stress fairly easily.
49% reported feeling resilient despite the difficulties they face in their daily life.

General of recommendations of the first report for the entire group:

“Expand Access to divers art forms: Introduce programs to expose participants to art forms like Ebru and Landscape art, especially in rural and small-town settings.

Art as Therapy: Encourage using art in educational and therapeutic contexts to address stress and emotional health.

Promote Active Participation: Foster creative workshops that allow active engagement, especially for younger demographics.

Further Research: Explore why some participants lack motivation or struggle with stress and whether specific art forms can better address these issues.” (Samuk 2025)

The following report **builds on the findings of this initial report** developed as part of the project and **expands upon the impact that these art activities had on the emotional well-being and sense of community**, as reported by the beneficiaries themselves. Participants were asked to complete an anonymous questionnaire at the end of the series of art workshops, **reflecting on their perceptions of changes in emotional well-being and community connection**.

METHODOLOGY

In order to capture the **perceived effects** that the implemented activities had on the targeted participants, an online structured questionnaire was distributed at the end of the series of activities, in the local languages of the implementing countries. The questionnaire could be filled out anonymously and voluntarily by the participants. As such, the questionnaire focuses on the **perceived impact of the activities on participants** across two main areas: **group cohesion and emotional well-being**. For data analysis and reporting purposes, Likert-scale questions with numerical labels were recoded following the scale labels, ranging from “very little” to “very much”, “totally disagree” to “totally agree”, and “not at all comfortable” to “very much comfortable”. A copy of the questionnaire is available in **Annex 1** of the report.

In order to have a holistic view of the perceived changes, observations from the **facilitators’ reports** will be used as a primary source of information **to complement the analysis** resulting from the collected data. The facilitators’ report covers aspects such as event details, facilitators’ notes, and general observations. A copy of the facilitators’ report template is available in **Annex 2** of the report.

LIMITATIONS

The limitations of this study are linked to the structure of the evaluation design. The questionnaire captures **only the self-reported perceptions of participants who voluntarily chose to respond**. **No personal, socio-demographic, or information related to social vulnerabilities was collected from participants, which limits the possibility of disaggregated analysis across different profiles.**

Additionally, the **activities attended by participants differed in frequency across countries**, with respondents having participated in only one workshop. While the questionnaire was open to all participants of the art workshops, **completion was entirely optional**, resulting in **different confidence levels across countries**. Nonetheless, all data sets **achieved a minimum confidence level of 90%**.

DESCRIPTIVE ANALYSIS ON THE PERCEIVED EFFECTS OF THE WORKSHOPS BY THE PARTICIPANTS

ROMANIA

Findings from the post-participation questionnaire

Looking at the workshops carried out in **Romania**, the “**A.R.T Fusion Association**” has organized a series of 13 workshops on LARP, EBRU painting, Landscape art, and Street art installation, both standalone and mixed (two methods). A total of **252 young people** have taken part in these workshops (unique participants), and **211 have agreed to take part in the assessment** of the program by filling out the questionnaire and sharing their perception and experience. **As such, the confidence level of the data collected is 99.9%.**

Starting with the distribution of the workshops, we note that most respondents have taken part in the **Live Action Role Play (LARP)** workshops (**39%**), closely followed by **EBRU** painting, with 37% of the respondents attending. While we observe **a prevalence for these two workshops**, a smaller proportion of the responding participants have taken part in the **Landscape art** and **Street art** installations workshops, **both at 11% of respondents.**

Distribution of participants by workshop type

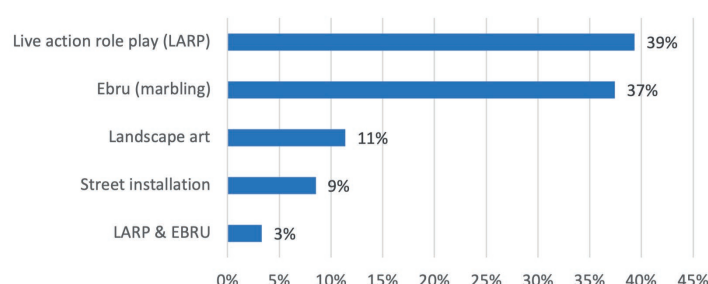


Figure 1 - Distribution of participants by workshop type - Romania

Going into the **first objective of the project, increasing the emotional well-being of the participants**, more than two thirds of them **(70.1%) reported feeling relaxed after participating in the artistic workshop**, while only **7.6% did not**, and **21.8% positioned themselves as neutral on this aspect**. A small number did not choose from the predefined options and **instead shared that the experience prompted them to be more thoughtful about their process and feelings**. In addition to feeling relaxed after participating, respondents also stated that **they felt confident, with 34% feeling much more confident and 30.3% slightly more confident**, an important factor when looking holistically at the fostering of life-skills which are connected to the well-being of an individual. Nonetheless A proportion of **32.2% did not perceive any change**, and only **2.8% felt less confident**.

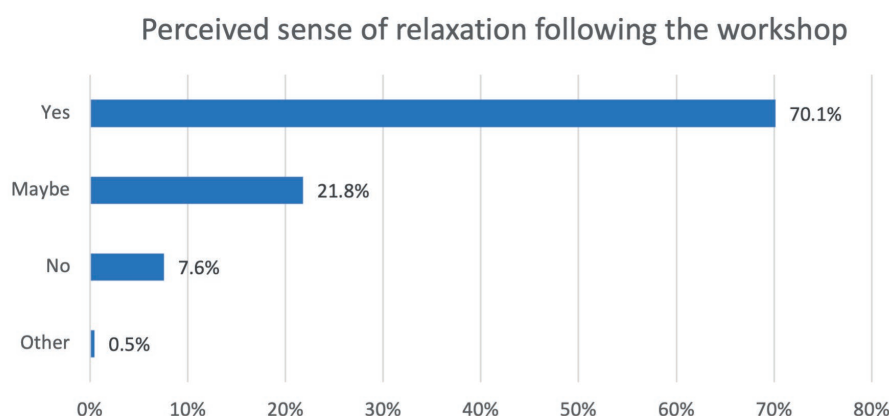


Figure 2 - Perceived sense of relaxation following the workshop - *Romania*

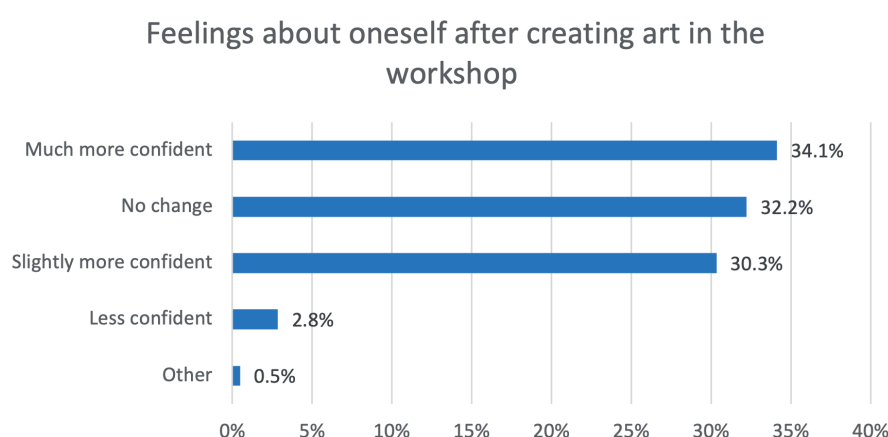


Figure 3 - Feelings about oneself after creating art in the workshop - *Romania*

More than half of the responding participants in the workshops in Romania stated that **they perceived an improvement in their emotional expression** following the workshop (**55%**), while **29% positioned themselves as neutral**. A smaller number, **16%**, reported **not perceiving an improvement** in this sense.

The results are in line with the following question. When asked about the **effects of the workshop on better understanding their emotions**, **almost half of the respondents (48%) stated that they felt a positive effect**, while a smaller number **remained neutral and selected “maybe”**. Only **17%** perceived the workshop **as not benefiting their process of understanding their emotions**.

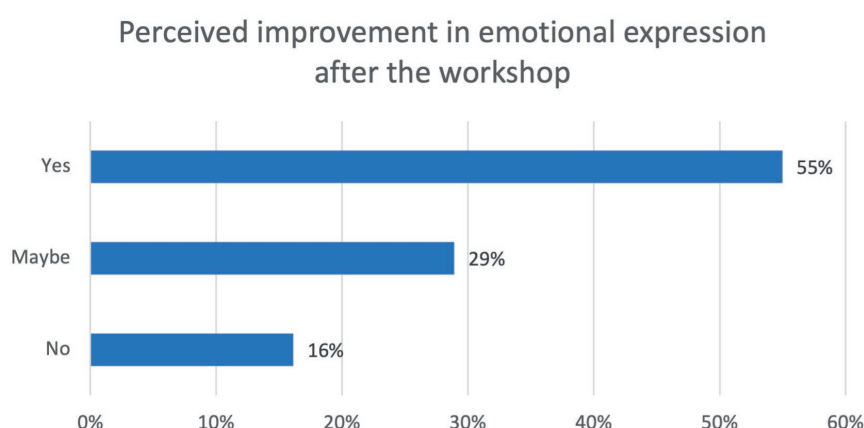


Figure 4 - Perceived improvement in emotional expression after the workshop - *Romania*

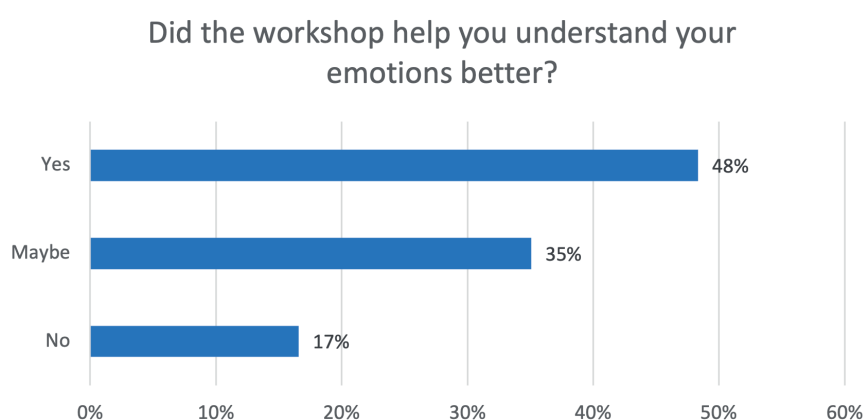


Figure 5 - Did the workshop help you understand your emotions better? - *Romania*

The questionnaire also explored the **feelings reported by the participants during the workshops**. For this multiple-choice question, a significant frequency of participants **reported feeling calm (48%), as well as happy (45%), relaxed (42%), excited (41%), and delighted (40%)**. We only observe that, at a lower frequency, respondents **reported feeling anxious (10%) or frustrated (9%)**. An additional 3% openly shared that they felt normal, bored, or tired, and some mentioned feeling playful during the activity.

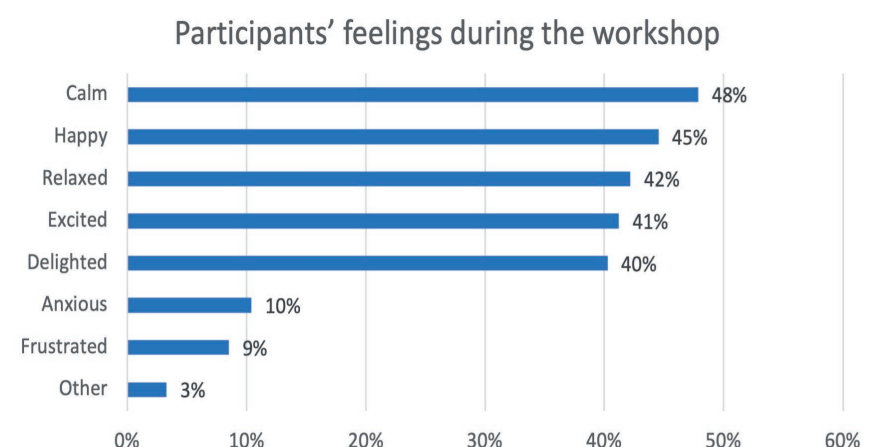


Figure 6 - Participants' feelings during the workshop - *Romania*

The workshops have also **shown positive effects** when it comes to coping with **difficult feelings**, with **41% sharing that they felt to a moderate extent more able** in this regard, and **33% to a great extent**. On the other hand, **19% reported little perceived change** in their ability **to cope with difficult feelings**, and **7% no perceived change**.

Looking specifically **at anxiety and stress**, **35% and 24% of respondents agreed or strongly agreed**, respectively, that the art form practiced in the workshop they attended **can be useful in managing such feelings**. **29% of respondents positioned themselves neutrally**, while only **7% and 5% disagreed or strongly disagreed**.

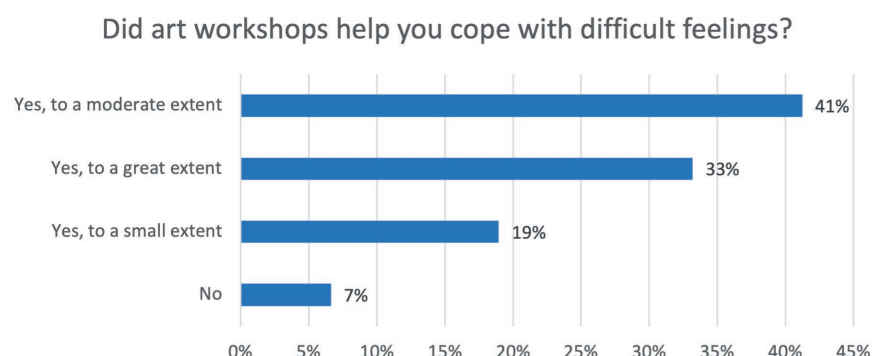


Figure 7 - Did the workshop help you understand your emotions better? - *Romania*

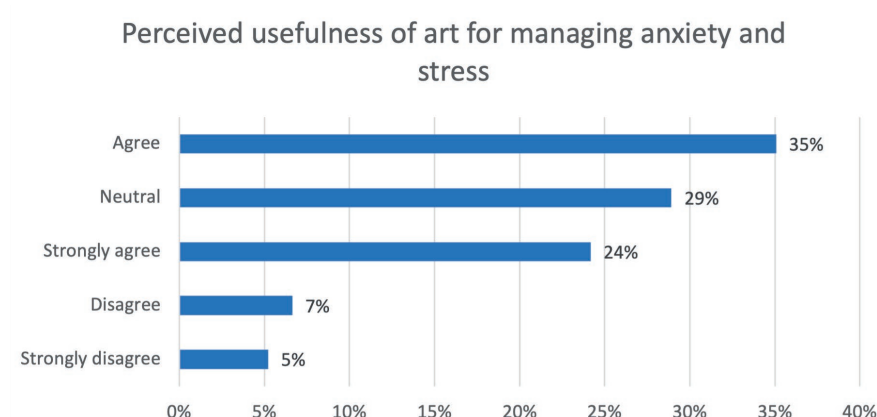


Figure 8 - Did the workshop help you understand your emotions better? - *Romania*

When asked to look holistically at the **success of the workshop** for their **emotional well-being**, the results are **very positive**. Most of the surveyed participants felt that **the workshops were extremely successful (47%) or highly successful (27%)**. The rest of the respondents **perceived moderate effects (17%) or little effects (5%)**. Only 4% of all respondents shared that the workshop had no effect at all.

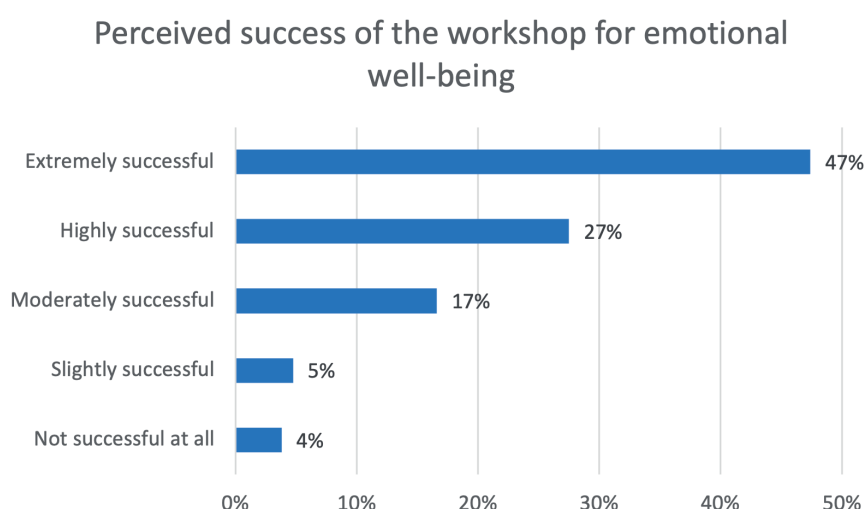


Figure 9 - Perceived success of the workshop for emotional well-being - *Romania*

Looking at the second objective of the project, the perceived effects of workshops on social and group cohesion, the results are consistently positive. 42% of respondents stated that, **to a great extent**, the workshops helped them feel more connected with others or build relationships, and 46% to some extent. The rest of the distribution (12%) felt that the activity did not have this effect. The results are even more positive when looking at the **perceived sense of belonging to the group during the workshop**. A large proportion (70%) reported feeling part of the group, while 22% positioned themselves as neutral and only 8% did not feel part of the group.

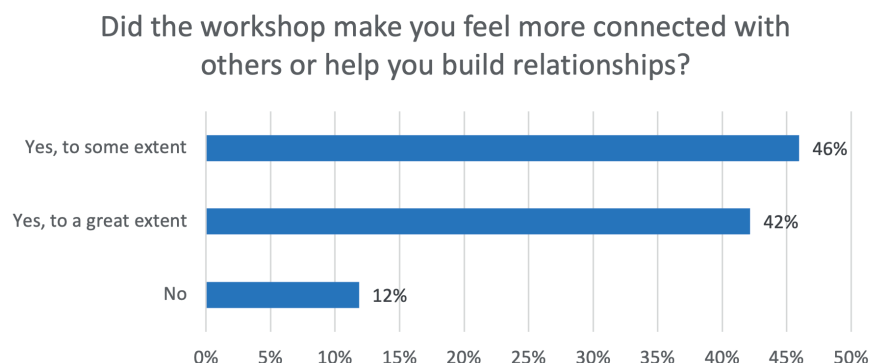


Figure 10 - Did the workshop make you feel more connected with others or help you build relationships?

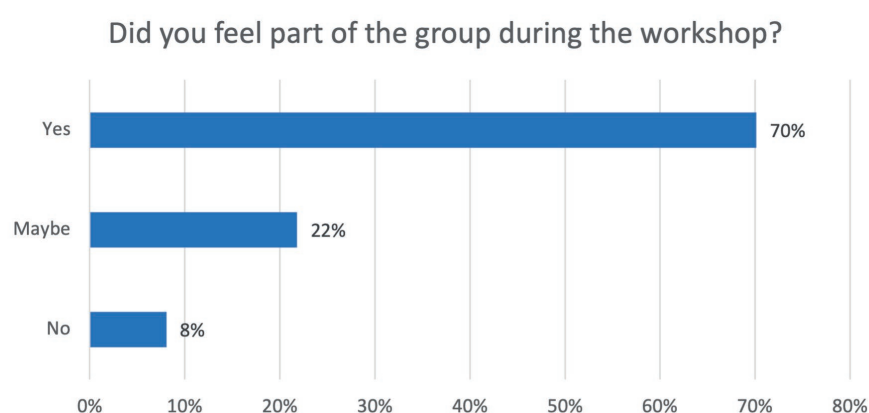


Figure 11 - Did you feel part of the group during the workshop? - *Romania*

Peer feedback (offering and receiving feedback) during the workshop was another aspect viewed **positively by respondents**. More than half (**55%**) stated that **they felt very comfortable** with peer feedback, while the rest were distributed among **feeling mostly comfortable (22%)** and **moderately comfortable (14%)**. A small percentage (**6%**) stated feeling only **slightly comfortable**, and 3% not at all comfortable.

On the topic of **perceived comfort**, **57% of participants** shared that they felt **very comfortable expressing themselves creatively** during the activity, and **25% mostly comfortable**. A smaller proportion (11%) felt moderately comfortable, 4% slightly, and 3% not at all comfortable.

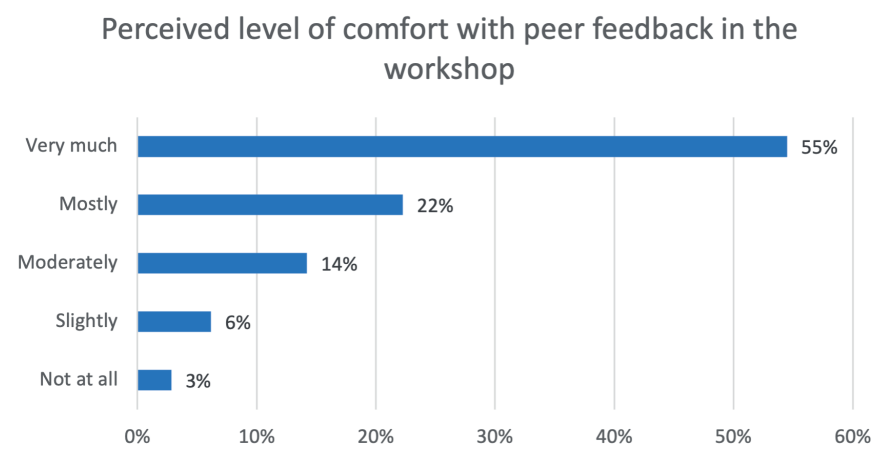


Figure 12 - Perceived level of comfort with peer feedback in the workshop - *Romania*

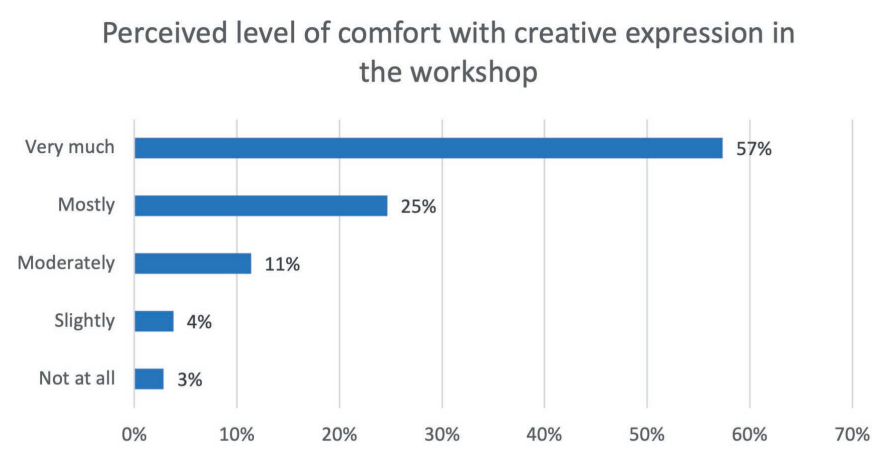


Figure 13 - Perceived level of comfort with creative expression in the workshop - *Romania*

A large percentage (61%) of the respondents stated that the workshop had contributed to a very great extent in creating a positive and safe environment, and 19% to a great extent. In addition, 13% felt that the workshop contributed to some extent, 5% a little, and just 2% reported that it did not contribute at all in creating a positive and safe environment.

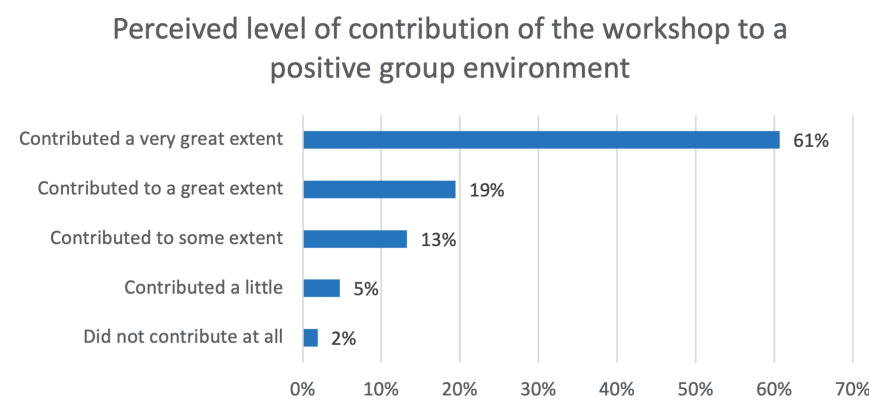


Figure 14 - Perceived level of contribution of the workshop to a positive group environment - *Romania*

The feedback is consistent with previous results. **Half of the participants reported feeling very interested in participating in future art workshops for emotional well-being (52.1%), and 36% somewhat interested.** Only 11.4% did not wish to participate in future activities, and 0.5% were undecided.

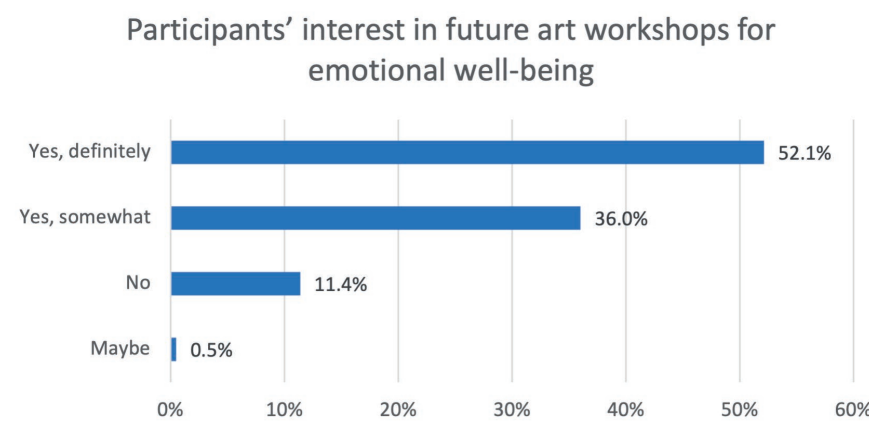


Figure 15 - Participants' interest in future art workshops for emotional well-being - *Romania*

The participants were also asked to suggest other forms of art that they would like to explore in future workshops. A great number of respondents expressed an interest in **dance classes** as well as in **traditional forms of paintings on canvas**, textile and glass. Other popular suggestions have been **crocheting, jewelry making and origami**, with some even suggesting **poetry** and **clay modeling**. Furthermore, the responses also reiterated an interest in art forms they have already attended, especially EBRU painting and LARP.



ROMANIA

Facilitators' reports

The reports written by the facilitators at the end of each workshop, give us valuable insight into the experience. Overall, the facilitator's reports present **a very positive experience**, in line with the data collected from the participants.

Most workshops were described as highly engaging, with participants showing interest and openness throughout the sessions. The Ebru workshops stood out for the **calming atmosphere**, offering emotional exploration. **Landscape art and Street art installation activities were as well appreciated**, encouraging collaboration, creativity, and reflection on social and environmental themes. While some **LARP sessions** posed challenges in maintaining focus among more energetic groups, facilitators noted that the method **worked well when adapted** to participants' dynamics, **supporting peer communication**, and **self-expression**. Mixed workshops combining EBRU and LARP were highlighted as **particularly powerful for inclusion and emotional connection..**

NORWAY

Findings from the post-participation questionnaire

In Norway, the “Creative Connections” association organized a series of 16 workshops on **Street art installations, Landscape art, LARP, and EBRU**, both standalone and mixed workshops of LARP and EBRU, which **were attended by a total of 220 participants**. Additionally, the questionnaire recorded a number of **115 unique responses, giving us a confidence level of 90%**.

Looking at the distribution of the workshops, most of the participants who filled out the form (**81%**) took **part in the EBRU workshops**, followed by those who attended the **mixed LARP and EBRU** workshops, but in a considerably smaller proportion (**11%**). Only **8%** of the respondents took part in **Street art installations** and Landscape art workshops. It should be noted that no participants from the standalone LARP or Landscape art workshops filled out the form, only those who had attended the mixed sessions.

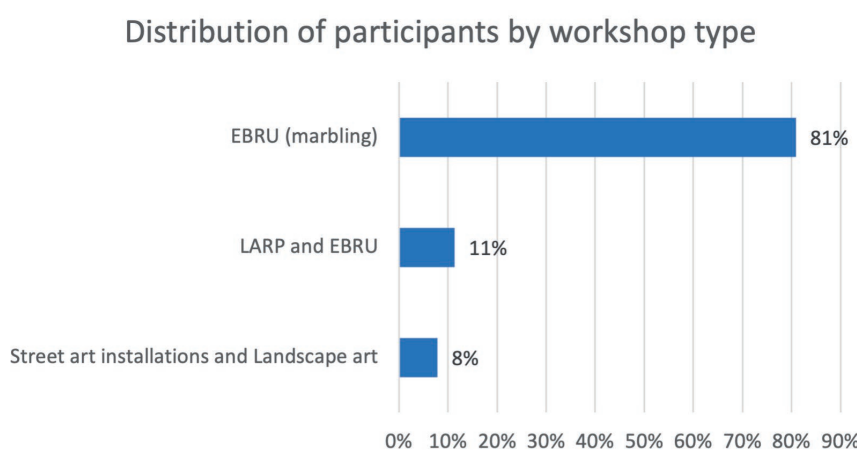


Figure 16 - Distribution of participants by workshop type - Norway

Looking at the **perceived sense of relaxation** following their participation in the workshops, **almost half of the respondents stated that they felt relaxed (49%)**, while the second-largest group (**43%**) positioned themselves **as neutral**. Only **8%** did not feel relaxed after participation. In addition to feeling relaxed, **half of the participants also perceived themselves as slightly more confident** after their involvement in the activity (**53%**), **while 37% reported no change in this aspect**, factors relevant when discussing of fostering of life skills in connection to emotional well-being. Only **8%** shared that they felt much more confident, and a small proportion (**3%**) felt less confident.

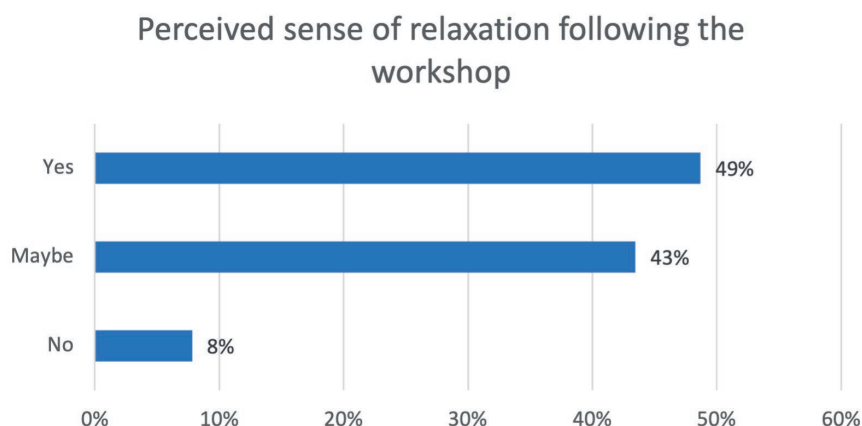


Figure 17 - Perceived sense of relaxation following the workshop - Norway

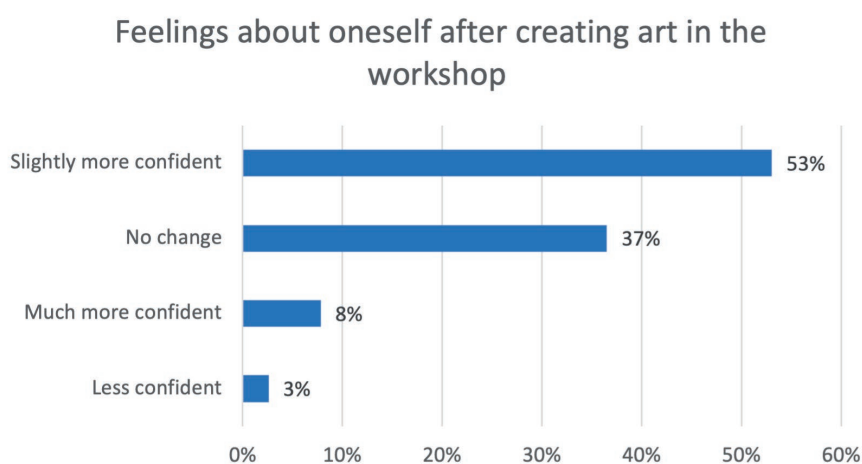


Figure 18 - Feelings about oneself after creating art in the workshop - Norway

When asked about the **improvement in emotional expression**, the participants of the workshops in Norway **tended to be more reserved**. **50%** of the respondents **chose to remain neutral**, selecting “maybe”, while more than a third (**36%**) **stated that they perceived an improvement in emotional expression**, and the remaining 14% did not.

In line with the previous responses, **most participants (41%) did not feel that the workshops had helped them better understand their emotions**. The second-largest group (**31%**) stated that the **workshops had helped them**, while 28% neither agreed nor disagreed.

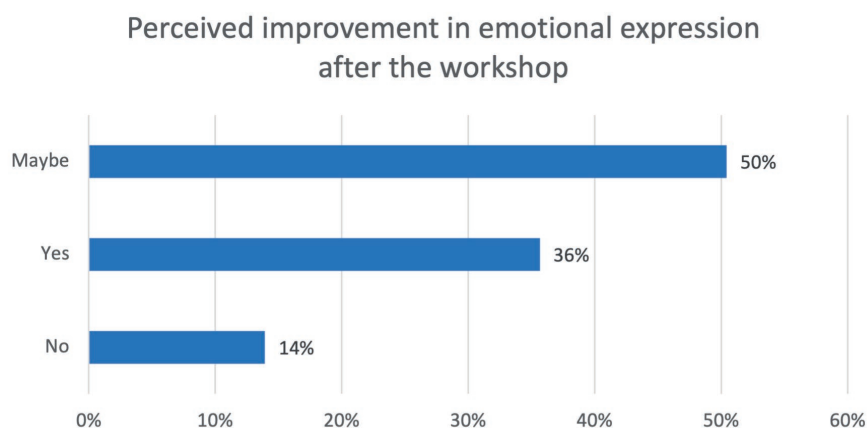


Figure 19 - Perceived improvement in emotional expression after the workshop - Norway

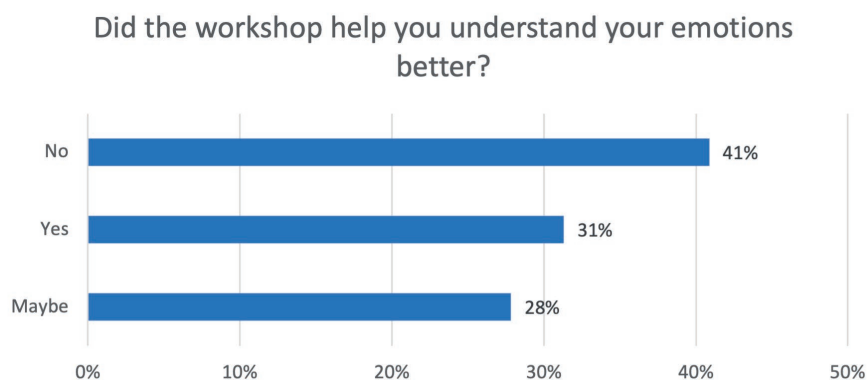


Figure 20 - Did the workshop help you understand your emotions better? - Norway

When looking at the **feelings reported by the participants during the workshops**, the most frequent emotions mentioned were **calm (37%)** and **happy (28%)**. In smaller proportions, participants also mentioned positive emotions such as **enthusiasm (12%)**, **excitement (8%)**, and **relaxation (7%)**. On the opposite side, a small proportion of respondents reported feeling frustrated (4%) or anxious (3%).

At the same time, **the questionnaire recorded positive** results when it comes to the perceived effects of the workshops in improving participants' ability to cope with difficult feelings. More than half (**53%**) shared that they had **felt an improvement to some extent**, while **28% reported effects to a small extent** and **12% not at all**. Only 7% of participants felt that the workshop had helped their ability to cope with difficult feelings to a great extent.

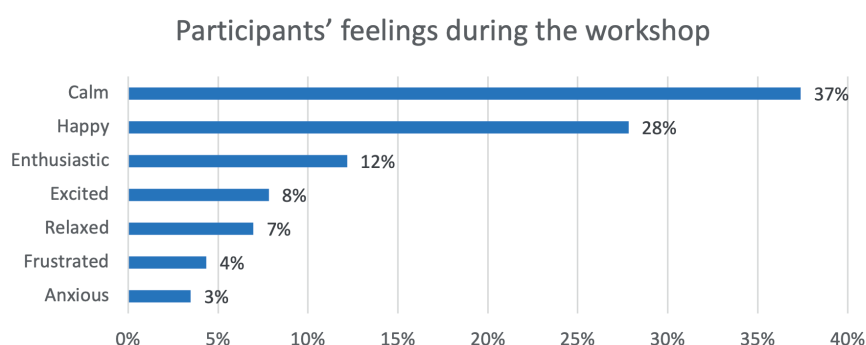


Figure 21 - Participants' feelings during the workshop - Norway

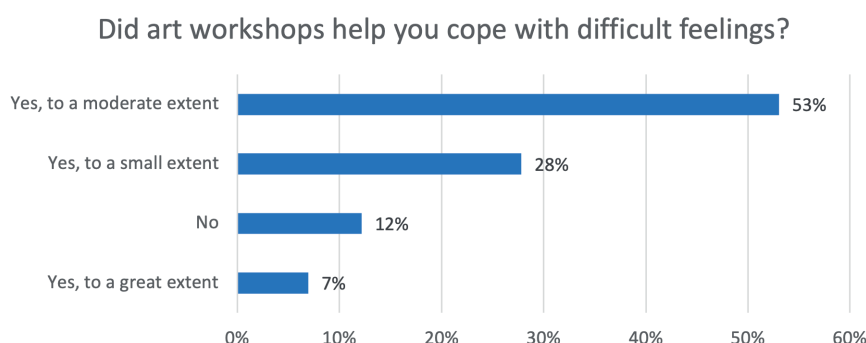


Figure 22 - Did art workshops help you cope with difficult feelings? - Norway

When asked specifically **about anxiety and stress** and the usefulness of these workshops in managing such feelings, **most participants (60%) preferred to remain neutral**, while **26% agreed**. Nonetheless, 12% disagreed, and 2% strongly disagreed.

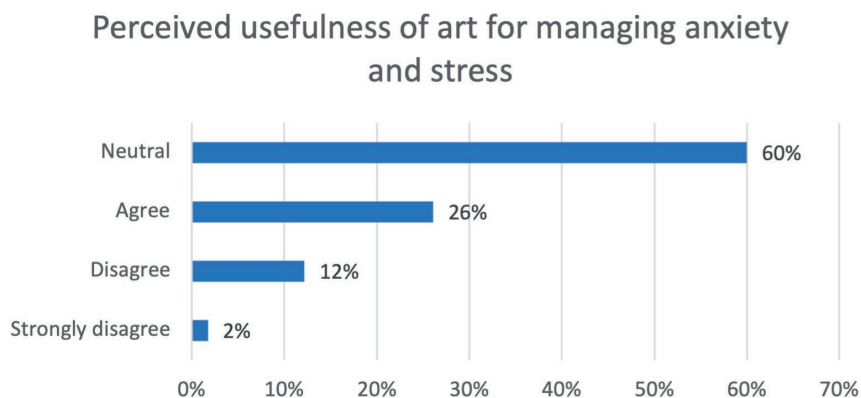


Figure 23 - Perceived usefulness of art for managing anxiety and stress - Norway

Taking a more holistic view of the success of the workshops for **emotional well-being**, the results are positive. The large **majority of participants shared that the workshops were successful in this regard**, with **35% considering them extremely successful, 32% highly successful, and 31% moderately successful**. Only a small percentage found the workshops slightly successful (1%) or not successful at all (1%).

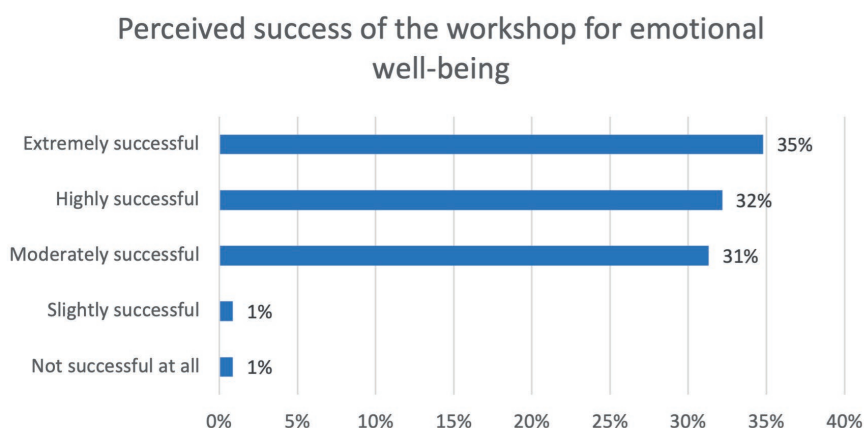


Figure 24 - Perceived success of the workshop for emotional well-being - Norway

Looking at the **group-cohesion dimension of the project**, the results are also positive. **72%** of the respondents considered that, to some extent, **the workshops helped them feel more connected with others or build relationships**, while **10% stated “to a great extent”**. 10% felt that the workshops had no such effect, and 1% did not know. In addition, the following question provides even more insight: **45% of respondents stated that they felt part of the group during the activity**, while **50% chose to remain neutral**. Only 4% did not feel part of the group during the workshop.

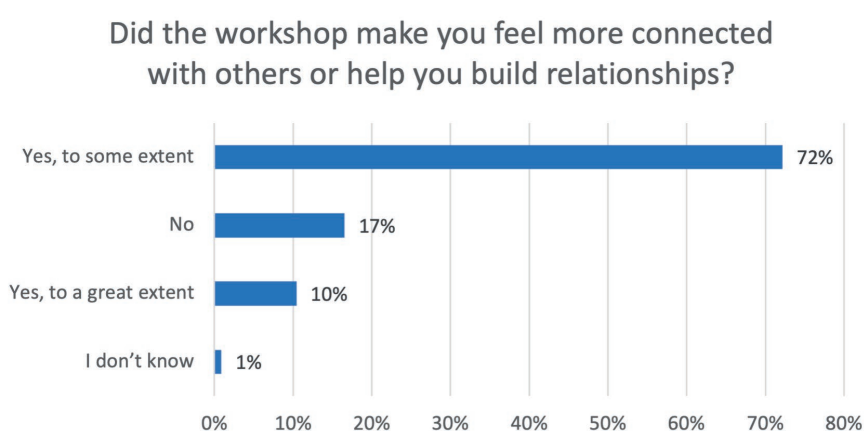


Figure 25 - Did the workshop make you feel more connected with others or help you build relationships?

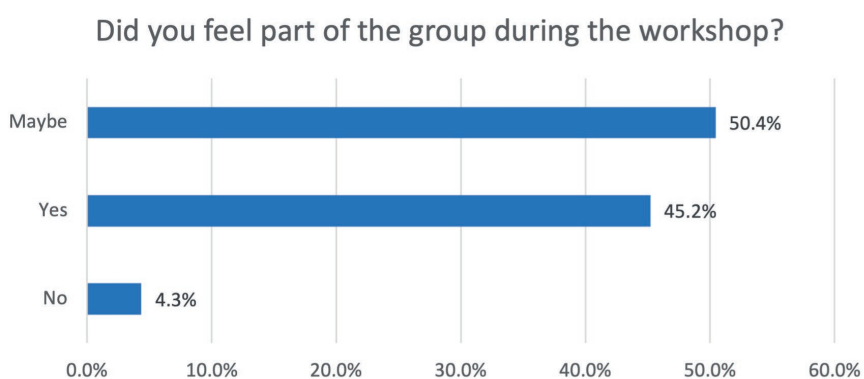


Figure 26 - Did you feel part of the group during the workshop? - Norway

The participants in the workshops in Norway generally **felt comfortable both giving and receiving feedback. More than a third reported feeling mostly comfortable (31%) with peer feedback, 31% moderately comfortable, and 28% very comfortable.** Only 2% of respondents felt slightly comfortable.

When it comes to participants' **perceived comfort with creative expression**, the results are even more positive. **More than half felt very comfortable (55%) expressing themselves creatively, and 29% mostly comfortable.** The remaining respondents **felt moderately comfortable (16%),** while 1% felt not at all comfortable

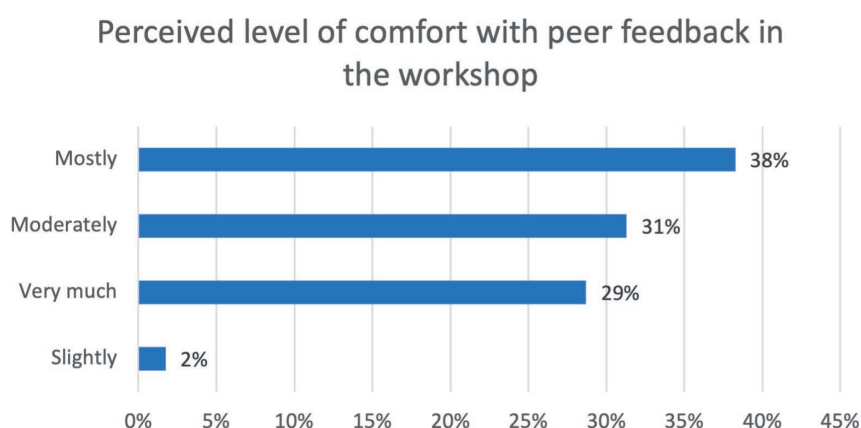


Figure 27 - Perceived level of comfort with peer feedback in the workshop - Norway

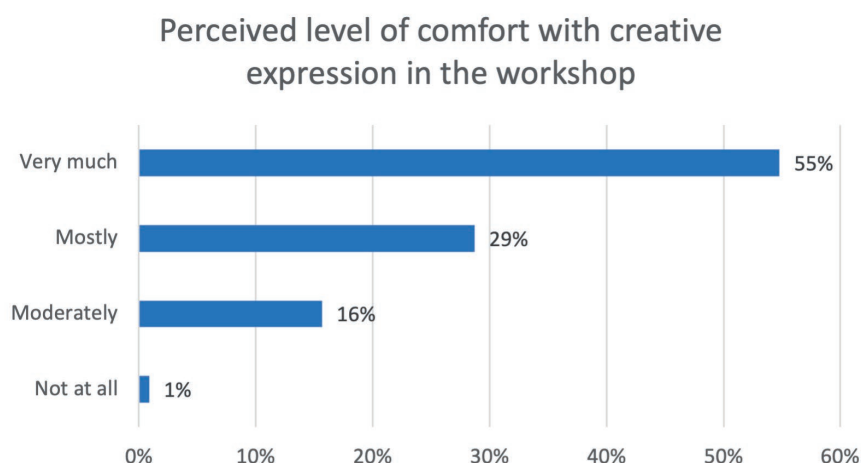


Figure 28 - Perceived level of comfort with creative expression in the workshop - Norway

Overall, more than half of the respondents (49%) shared that workshop contributed to a great extent to the positive group environment while 30% believed that it contributed to a very great extent. Furthermore, 21% reported that the workshop contributed to some extent, and only 1% shared that it only contributed a little.

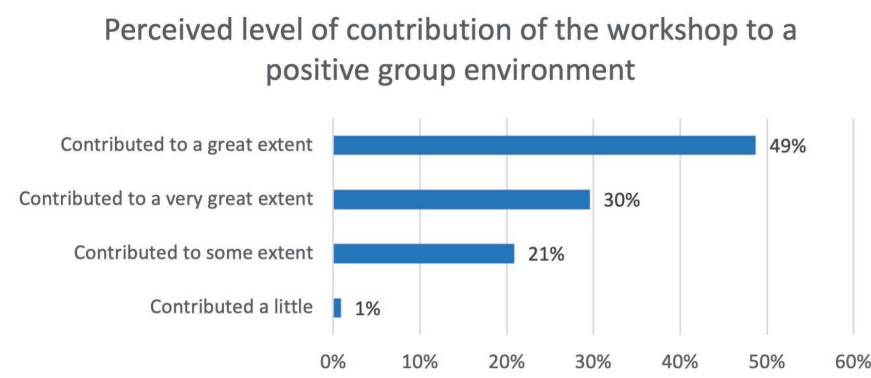


Figure 29 - Perceived level of contribution of the workshop to a positive group environment - Norway

Nonetheless, when asked about their **interest in participating in future workshops**, 51% of respondents were **somewhat interested**, while 36% were **definitely interested**. Only 12% **expressed no interest in further participation**. In addition, asked to share ideas for other art forms they would like to explore in future workshops, many participants mentioned that they would **enjoy continuing with the types of activities already experienced**, particularly **EBRU** and **LARP**. A large number expressed an interest in **painting and drawing**, including abstract art and coloring. Several participants also brought up **graffiti** or face **painting**, **photography**, **film-making**, **sewing**, or **knitting** as creative practices they would like to try.

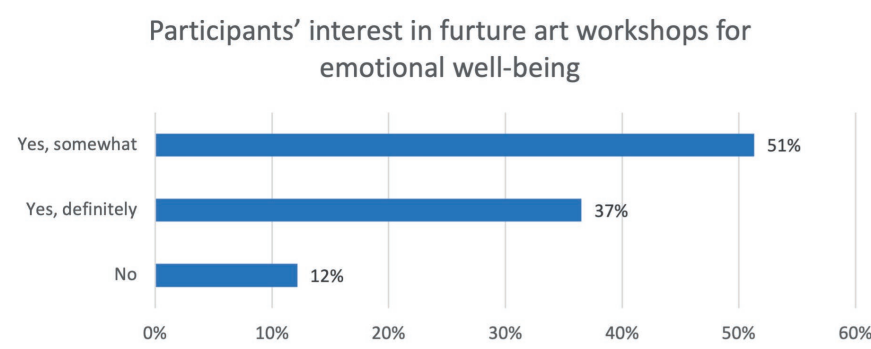


Figure 30 - Participants' interest in future art workshops for emotional well-being - Norway



NORWAY

Facilitators' reports

The facilitators' impressions from the workshops in Norway **reflect a generally positive experience**. EBRU workshops **were frequently described as peaceful and engaging** where participants could express themselves freely. Facilitators highlighted that **the technique requires the participants to both concentrate and relax**, noting that even those who were unsure in the beginning became interested in the process. The mixed workshops were also **highly appreciated**, which encouraged creativity and reflection in a balanced way. **Landscape art and Street art installations** sessions were highlighted for their **collaborative trait**, strengthening teamwork and a sense of connection to the surroundings. While differences in energy and focus were observed between age groups, facilitators highlighted that most participants, regardless of background, left the workshops **more relaxed, engaged, and confident** in their abilities.

PORTUGAL

Findings from the post-participation questionnaire

For the workshops carried out in Portugal by “Teatro Metaphora” - Associação de Amigos das Artes, **148 people filled out the questionnaire** at the end of the workshops they attended. The organizers held 16 workshops on **LARP, EBRU, Street art installations, and Landscape art**, as well as **mixed methods** combining EBRU and LARP or EBRU and Landscape art. In total, **298 unique beneficiaries participated** in the workshops, **and the confidence level of the data collected is at 90%.**

Looking at the distribution of the 148 respondents, we observe that a large distribution of responses came from those who participated **in the EBRU workshops (70%)**, followed by those who participated in **mixed workshops (14%)** and **LARP workshops (10%)**. A smaller proportion came from those who took part in **Landscape art and Street art installations workshops**, each representing 3% of the distribution.

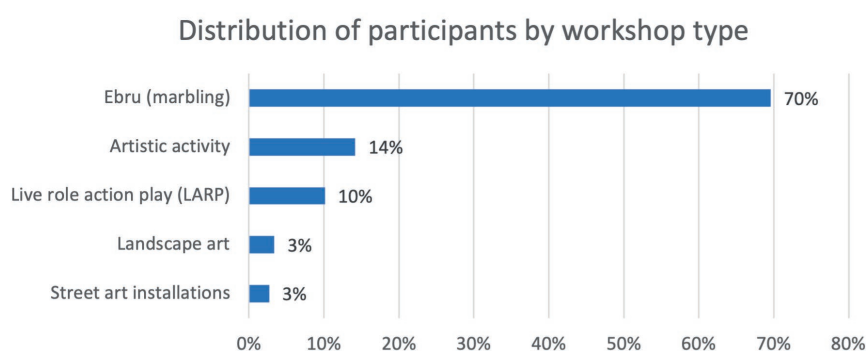


Figure 31 - Distribution of participants by workshop type - Norway

Focusing on the first objective of the project, **enhancing the emotional well-being of participants**, the perceived results are **overall positive**. **82% of respondents stated that they felt relaxed after the workshops**, while **14% remained neutral and 4% did not perceive a sense of relaxation**. At the same time, the majority of participants **reported feeling slightly more confident (48%) or much more confident (32%)** following their participation, while **20% perceived no change**. No participants reported feeling less confident or experiencing negative emotions in this regard. Looking at these it's important to note the strengthening of life skills in connection to confidence.

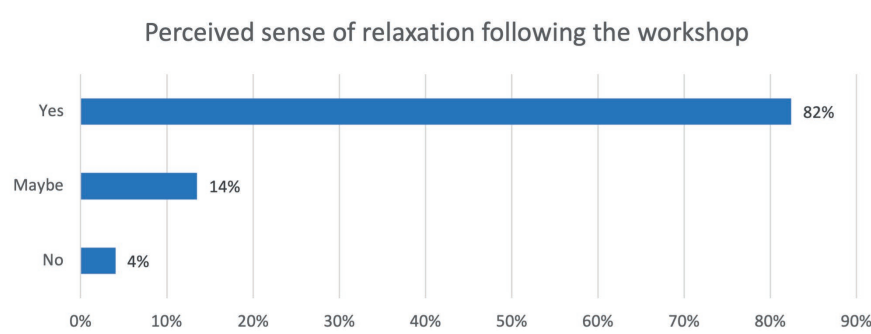


Figure 32 - Perceived sense of relaxation following the workshop - Norway

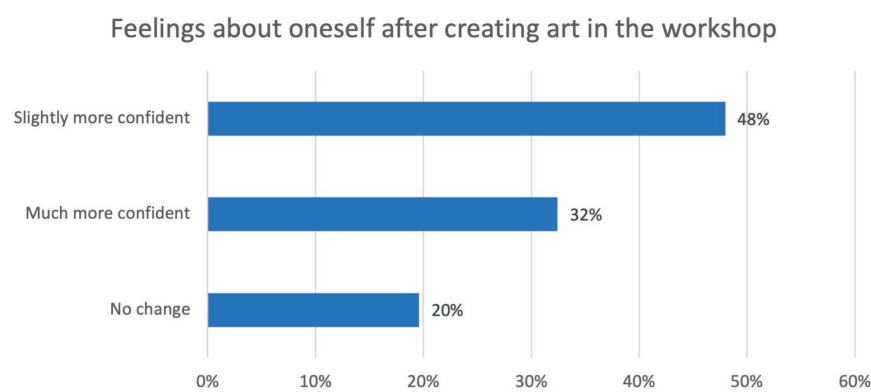


Figure 33 - Feelings about oneself after creating art in the workshop - Norway

A large distribution of the respondents (**74%**) **shared that the activity helped them better express their emotions**. A percentage of **19 % preferred to remain neutral on this question** and the rest of 7% shared that the workshops has not helped them to better express their emotions.

Not only were the workshops perceived as helping participants express their emotions better, **but also to understand them**. A similar proportion of participants shared that **the workshops helped them in this sense (72%)**, while 19% selected “maybe,” and 9% reported no effect in this area.

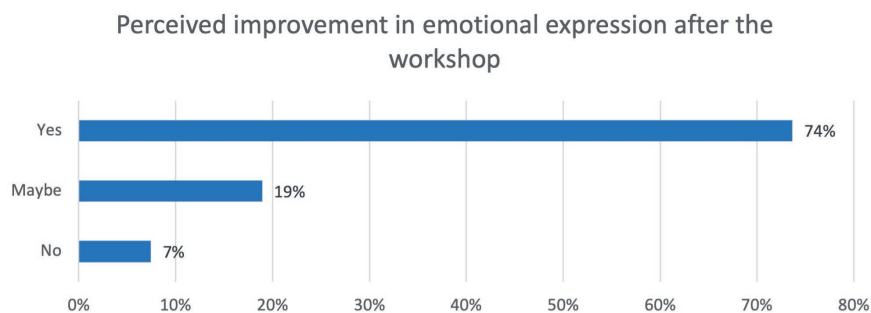


Figure 34 - Perceived improvement in emotional expression after the workshop - Norway

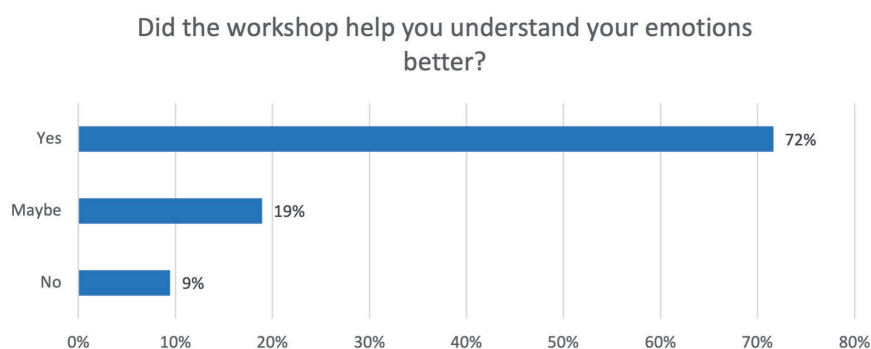


Figure 35 - Did the workshop help you understand your emotions better? - Norway

When looking more closely at the feelings reported, a large number of participants mentioned feeling **happy (61%)**, **calm (45%)**, and **relaxed (27%)**. To this multiple-choice question, a significant percentage also reported feeling **excited (24%)** and **enthusiastic (22%)**. Only a small number reported feelings of anxiety (9%) or frustration (3%).

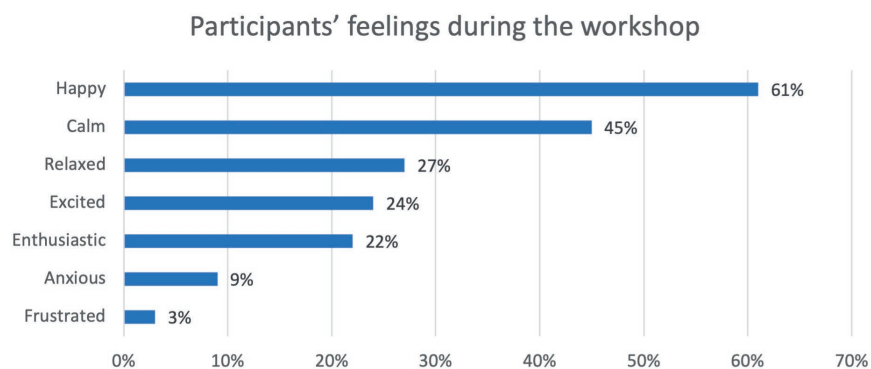


Figure 36 - Participants' feelings during the workshop - Norway

A significant percentage of the respondents shared that the workshop helped them, **to great extent, cope with difficult feelings (41%), while 39% shared that it helped to a moderate extent.** Furthermore, 13% shared that the workshops helped to a small extent while 7% reported no effects in this area.

In line with these responses, participants **were generally interested in using these art forms to manage anxiety or stress. More than half agreed (57%), and 19% strongly agreed,** while 19% remained neutral. Only small proportions disagreed (4%) or strongly disagreed (1%).

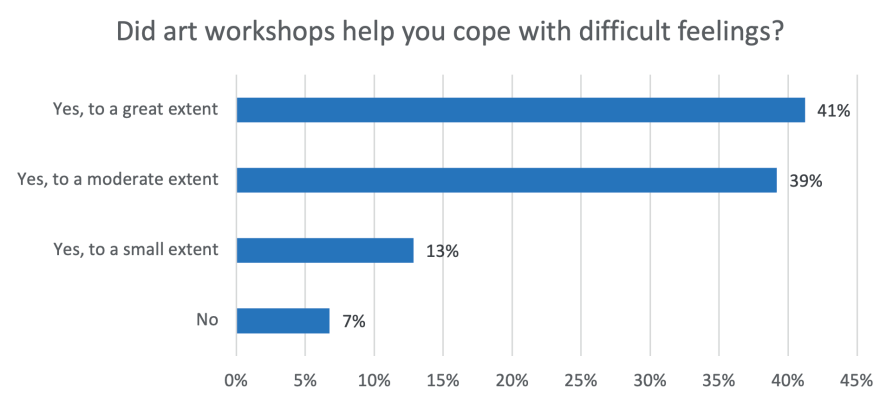


Figure 37 - Did art workshops help you cope with difficult feelings? - Norway

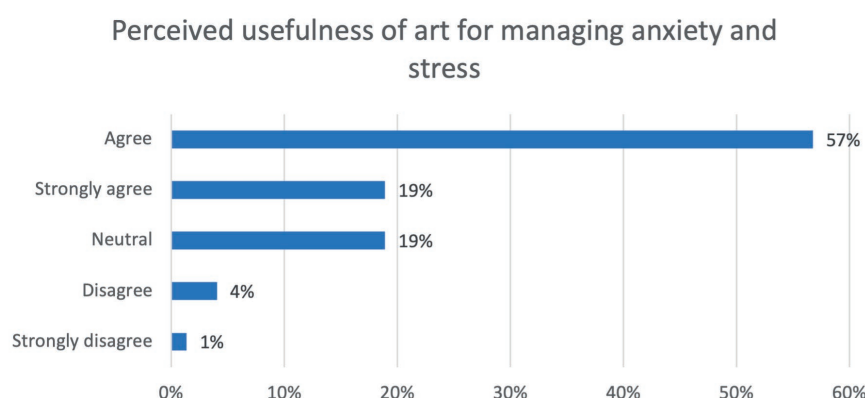


Figure 38 - Perceived usefulness of art for managing anxiety and stress - Norway

Looking holistically at the success of the workshops **in achieving the objective of well-being**, the results are **very positive**. The majority of respondents stated that **the activities were extremely successful (52%) or highly successful (32%)**, while a smaller distribution perceived them as **moderately successful (12%)**. However, a small number viewed the workshops as not at all successful (3%) or only slightly successful (1%) for their emotional well-being.

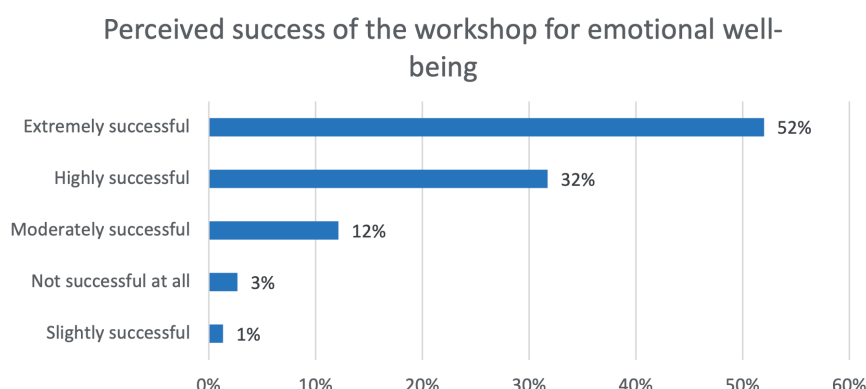


Figure 39 - Perceived success of the workshop for emotional well-being - Norway

When it comes to the social-cohesion objective of the workshops, **most respondents stated that the workshops helped them feel more connected with others or build relationships**, either to some extent (45%) or to a great extent (45%), while 10% did not perceive such effects. At the same time, **84% felt part of the group during the workshops**, while 5% did not and 11% remained neutral.

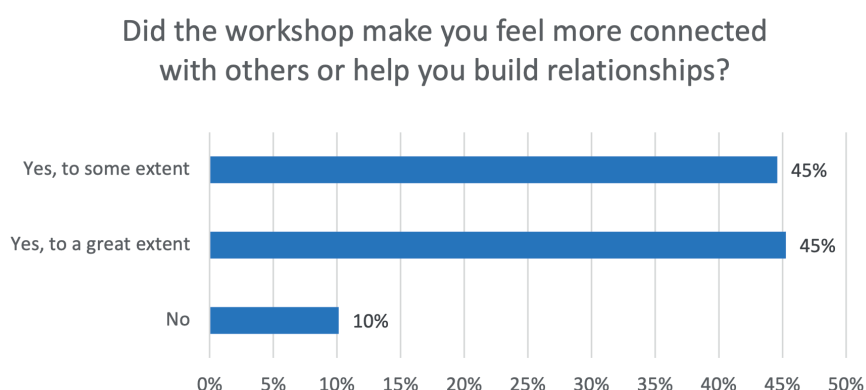


Figure 40 - Did the workshop make you feel more connected with others or help you build relationships?

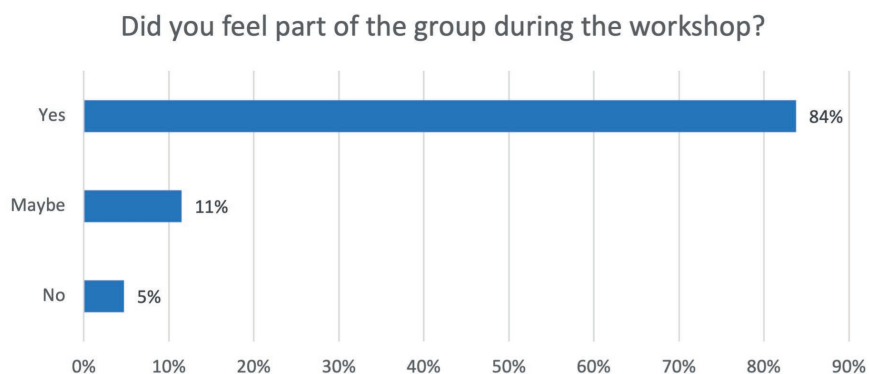


Figure 41 - Did you feel part of the group during the workshop? - *Portugal*

Being asked about their **level of comfort with peer feedback**, more than half felt **very comfortable (55%)**, **29% mostly comfortable**, and 13% moderately comfortable. Only small proportions (3% and 1%) felt slightly or not at all comfortable.

Similarly, **the level of comfort in expressing themselves creatively** throughout the workshops remained high, **60% felt very comfortable and 26% mostly comfortable**, while **9% felt moderately comfortable**, 3% slightly, and 1% not at all comfortable

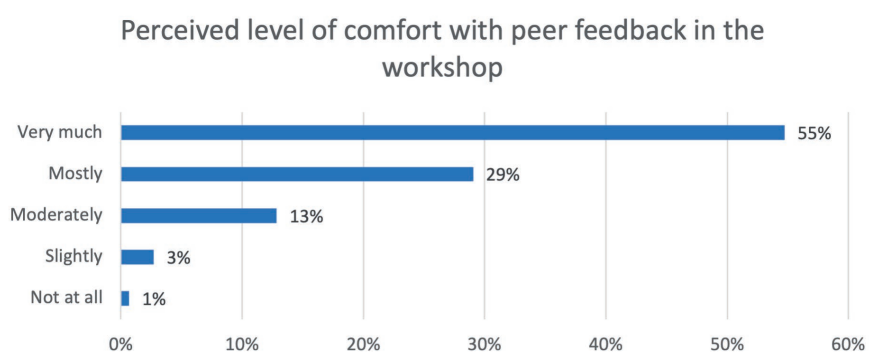


Figure 42 - Perceived level of comfort with peer feedback in the workshop - *Portugal*

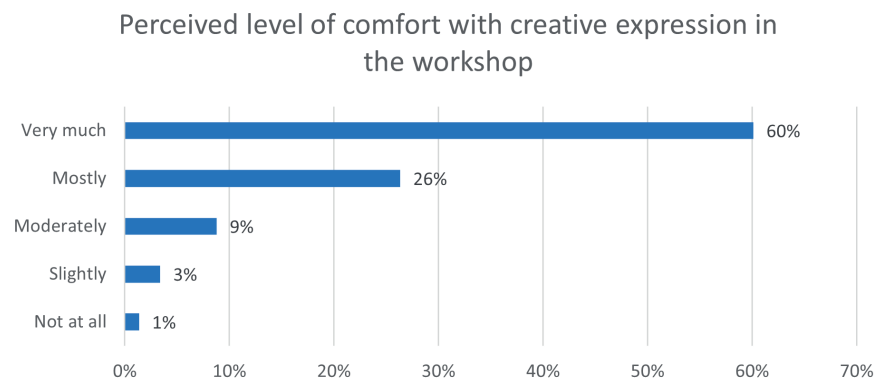


Figure 43 - Perceived level of comfort with creative expression in the workshop - *Portugal*

A large proportion of the responding participants **(67%) considered that the workshop had contributed to a very great extent in creating a positive group environment and 22% to a great extent**. Nonetheless, 7% felt that the workshop contributed to some extent, while 3% reported that it did not contribute and 1% that it contributed a little.

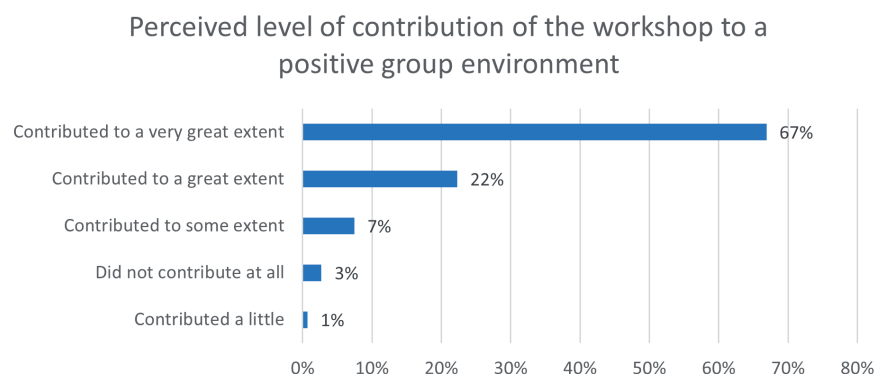


Figure 44 - Perceived level of contribution of the workshop to a positive group environment - *Portugal*

At the end, **the majority of respondents expressed interest in future art workshops** for emotional well-being, with **47% being highly interested and 46% somewhat interested**. Only 7% were not interested.

When asked about other **forms of art they would like to explore in future workshops**, many participants **re-iterated their interest in the activities they had already experienced**, particularly EBRU painting, Street art installations, and LARP. As for **new artistic forms**, participants frequently mentioned **drawing and painting**, including more traditional or abstract styles, as well as **dance, theatre, and collage**. A few also expressed curiosity toward **architecture, sculpture, ceramics, and decoupage**, or simply stated that they would enjoy any kind of artistic activity.

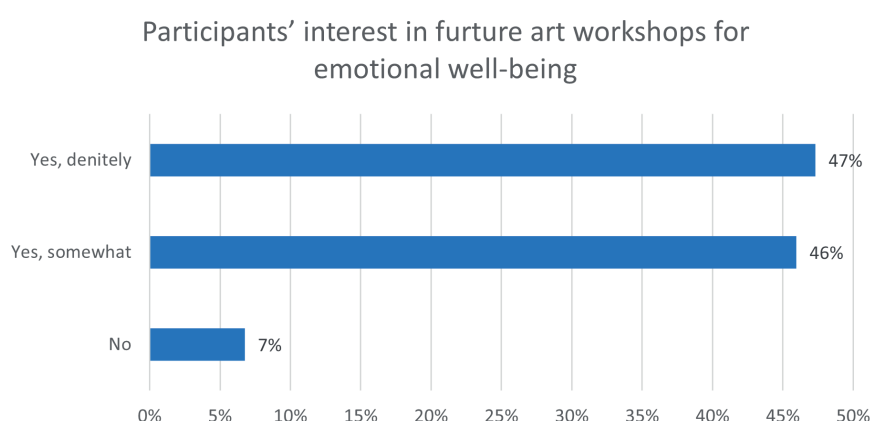


Figure 45 - Participants' interest in future art workshops for emotional well-being - *Portugal*

PORTUGAL

Facilitators' reports

The facilitators' observations from the workshops in Portugal describe **a very positive atmosphere**, with participants **showing openness and curiosity**. Ebru activities were appreciated for their **reflective character**. LARP workshops, though more challenging at first, **gradually encouraged interaction and empathy**. Landscape art and Street art installations allowed participants **to connect through shared creation and teamwork**. Facilitators mentioned that adapting the activities to the group's rhythm was essential to maintaining engagement and understanding. Despite occasional challenges related to time or group energy, **the overall impressions were very positive**, the workshops provided meaningful spaces for **creativity and cooperation**.

TÜRKIYE

Findings from the post-participation questionnaire

250 young people have taken part in a series of **6 workshops** carried out in Türkiye by the “**BDK Bodrum**” Youth Culture and Art Centre. The workshops focused on **LARP, Street art installations, EBRU, and Landscape art**. A number of **204 participants** have agreed to take part in the assessment of the program by filling out the questionnaire and sharing their perception and experience, and as such, the data collected is representative, with **99.9% confidence level**.

Looking at the type of workshops in which the respondents participated, we notice a uniform distribution, with little difference between them. **LARP workshops registered 27% of the total distribution, Street art installations and EBRU 25% each, and Landscape art at 24%.**

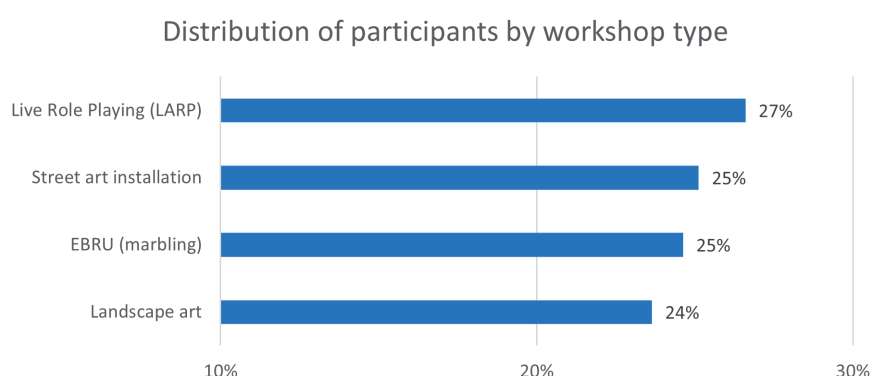


Figure 46 - Distribution of participants by workshop type - *Türkiye*

Starting with the first question covering the **perceived changes in the emotional well-being of participants**, the large majority (**86%**) reported **feeling relaxed after their participation** in the workshop. Only a small proportion (**6%**) shared that **they did not feel relaxed after the activity**, and **8% remained neutral**. At the same time, **43% of the responding participants stated that they felt slightly more confident** after the workshop, and **41% much more confident**, while only 4% shared that they felt less confident and 12% perceived no change in this regard. These positive perceptions recorded offer us an insight, when looking in a holistic manner, over the strengthening of life skills in correlation with the overall emotional well-being.

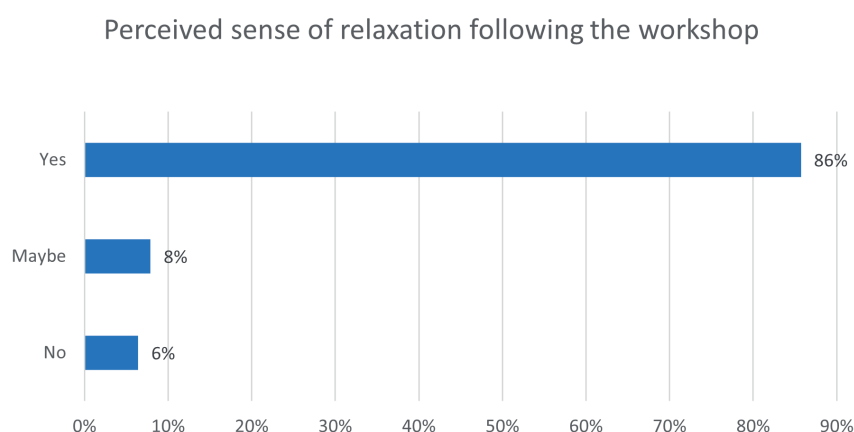


Figure 47 - Perceived sense of relaxation following the workshop - *Türkiye*

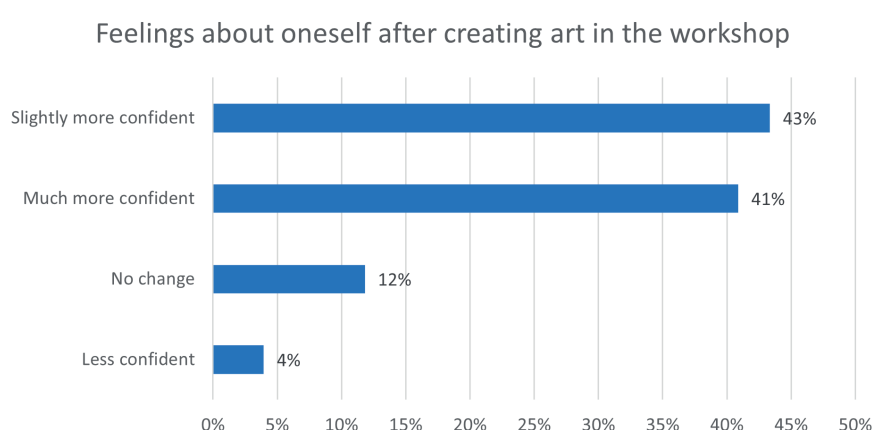


Figure 48 - Feelings about oneself after creating art in the workshop - *Türkiye*

Almost all participants **(90%) noticed an improvement in their emotional expression** after participating in the workshop, while 5% remained neutral and another 5% did not perceive such improvement.

Not only did the workshop help them better express themselves emotionally, but also to better understand their emotions. In line with the previous results, **84%** shared that the activity helped them better understand their emotions, and 11% were not sure. Only a small proportion (4%) stated that the workshops did not help them in this regard.

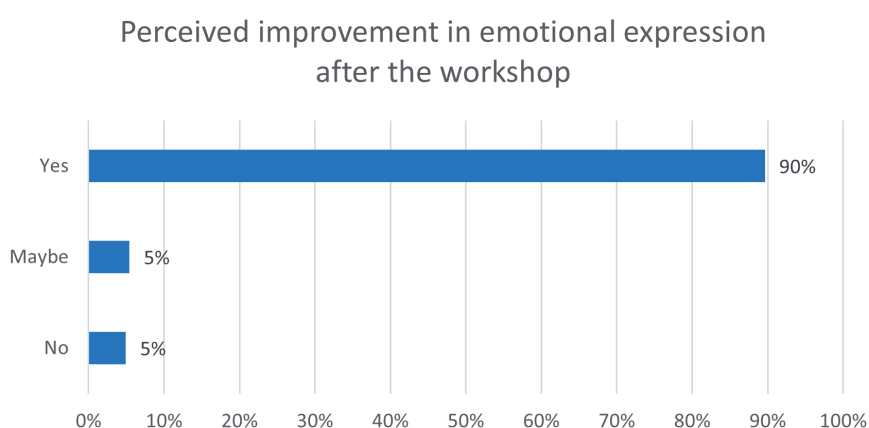


Figure 49 - Perceived improvement in emotional expression after the workshop - *Türkiye*

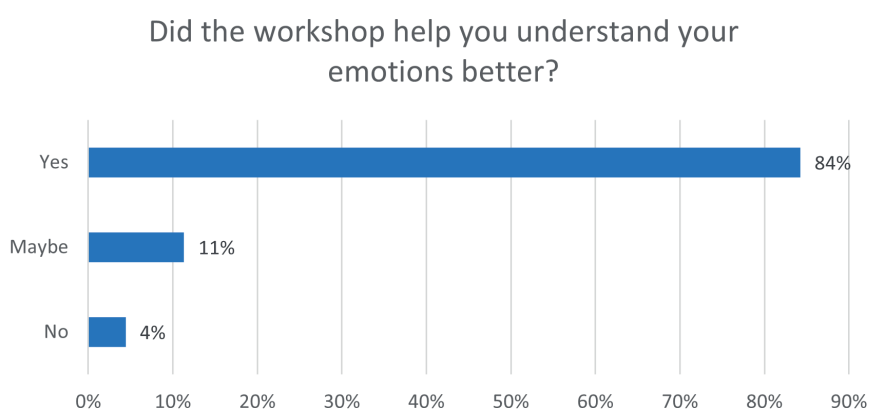


Figure 50 - Did the workshop help you understand your emotions better? - *Türkiye*

Looking at the feelings perceived by respondents during the workshops, we observe that the distribution is quite balanced. **Almost a third of the participants reported feeling excited (28%), while 23% felt happy and 21% enthusiastic.** We also observe that 15% felt calm, and a smaller proportion reported feeling anxious (8%) or relaxed (6%).

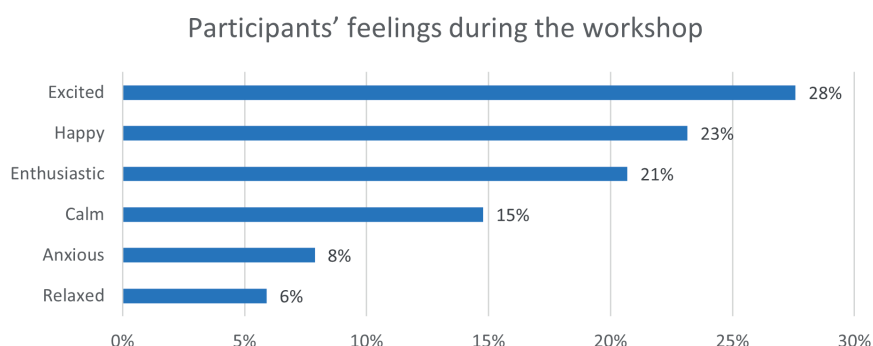


Figure 51 - Participants' feelings during the workshop - *Türkiye*

The workshops also recorded **positive effects when it comes to coping with difficult feelings**. Half of the respondents (51%) shared that they felt to a great extent more able to deal with them, and another 38% felt to a moderate extent more able. The remaining 11% shared that the workshop helped them to a small extent. Additionally, **most respondents viewed these activities as very useful (44%) or useful (42%) in managing feelings of stress or anxiety.** A small proportion (12%) did not perceive these activities as useful in managing such factors, and 1% remained neutral.

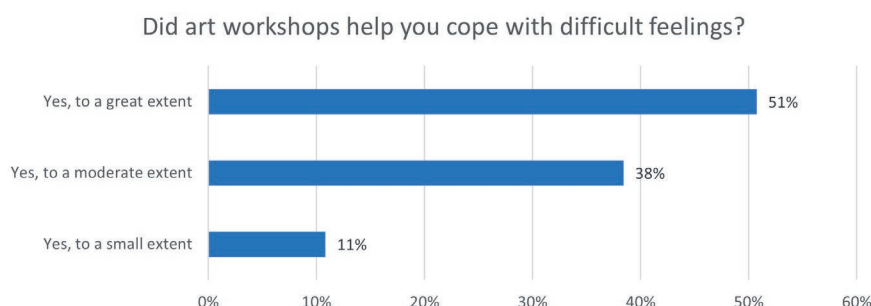


Figure 52 - Did the workshop make you feel more connected with others or help you build relationships?

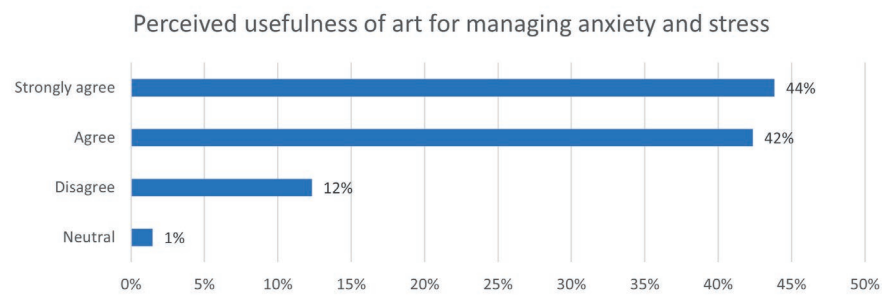


Figure 53 - Perceived usefulness of art for managing anxiety and stress - *Türkiye*

When we look holistically at the success of the workshop for emotional well-being, the results are very positive. A large percentage of the surveyed participants felt that the workshops **were extremely successful (45%) or highly successful (31%)**. The rest of the respondents perceived **moderate effects (18%) or little effects (6%)**.

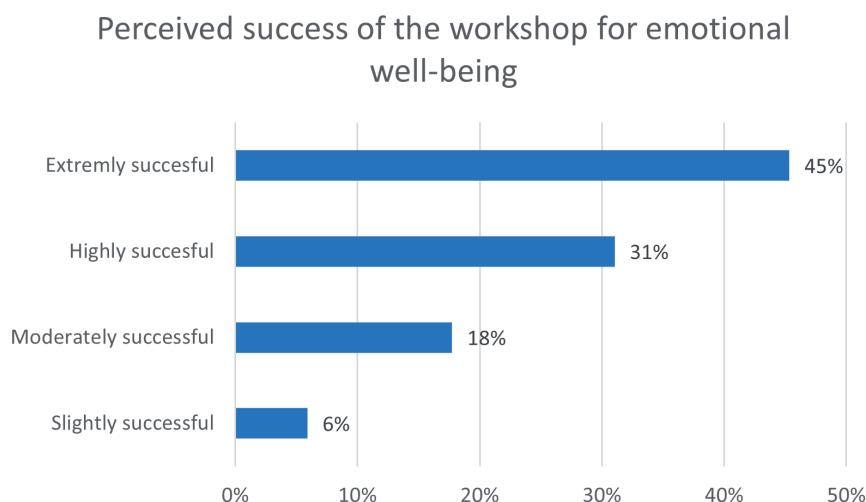


Figure 54 - Perceived success of the workshop for emotional well-being – *Türkiye*

Moving to the second objective of the project, **social and group cohesion**, we notice that **55% of the surveyed participants felt that, to a moderate extent, the activity made them feel more connected to others or helped build relationships, while 35% felt this to a great extent**. Only 9% of respondents felt no effect in this area. At the same time, **the majority (89%) shared that they felt part of the group during the activity**, while 8% remained neutral and 3% disagreed.



Figure 55 - Did the workshop make you feel more connected with others or help you build relationships?

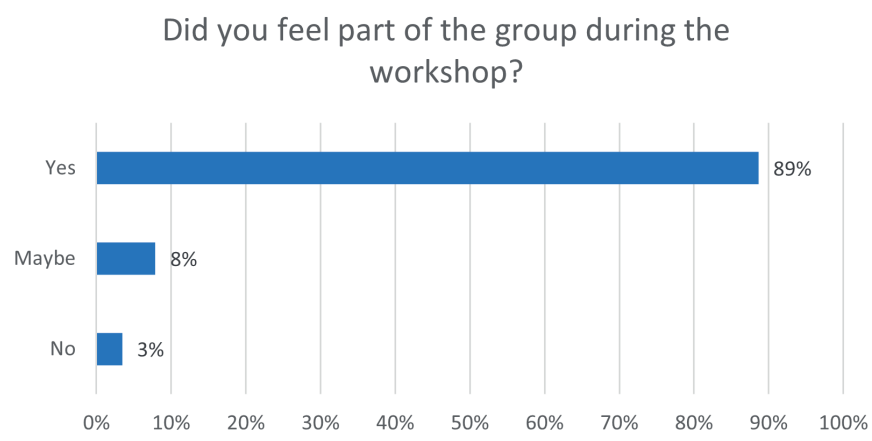


Figure 56 - Did you feel part of the group during the workshop? – *Türkiye*

Looking at peer feedback, **participants shared that they felt comfortable offering and receiving feedback**. More than half (58%) stated that they were very comfortable, and 29% mostly comfortable. To a moderate extent, 12% of respondents felt comfortable, and 1% only slightly.

In line with the levels of comfort with peer feedback, **participants also felt comfortable expressing themselves artistically, with 50% feeling very comfortable and 29% mostly comfortable**. A smaller proportion (12%) shared that they felt moderately comfortable, and just 1% slightly comfortable.

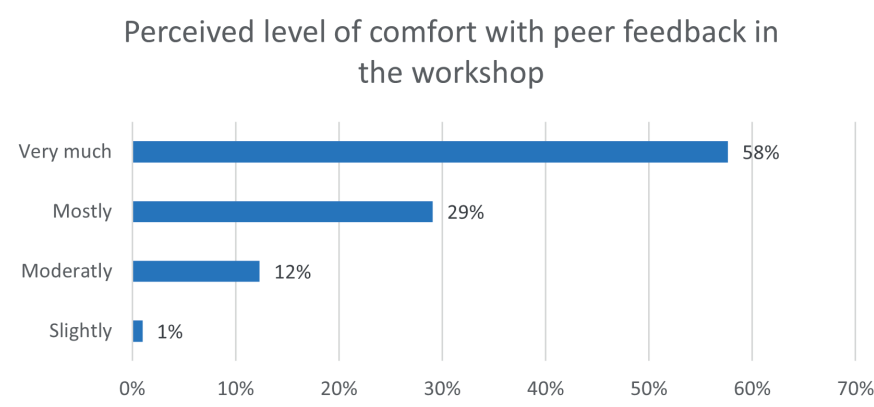


Figure 57 - Perceived level of comfort with peer feedback in the workshop - *Türkiye*

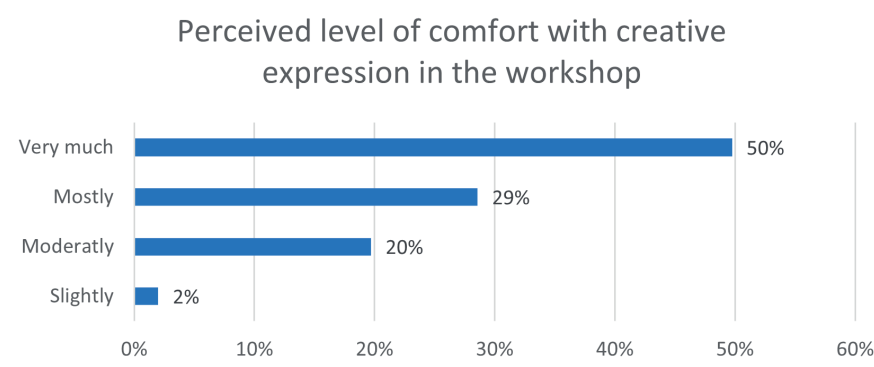


Figure 58 - Perceived level of comfort with creative expression in the workshop - *Türkiye*

A large share of the respondents in Türkiye **considered that the workshops played an important role in creating a safe and positive environment for artistic and emotional expression**. The majority, **58%**, considered that it contributed **to a very great extent**, while **34%** of the distribution considered that it contributed **to a great extent**, and nonetheless, **7%** to some extent.

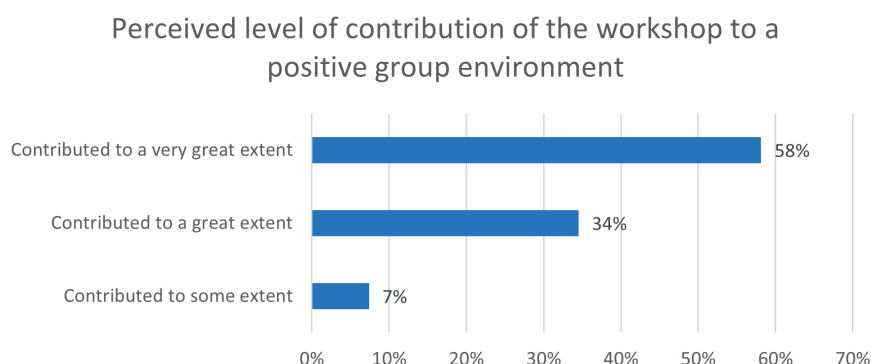


Figure 59 - Perceived level of contribution of the workshop to a positive group environment - *Türkiye*

At the end, **when asked if they would be interested in participating in future workshops for emotional well-being, all surveyed participants expressed interest**, 63% to a great extent and the remaining 37% to a medium extent.

Being asked to openly share what other forms of art they would like to explore in future workshops, many participants expressed **a continued interest in the activities they had already experienced**, workshops, for instance by adding costumes, more complex scenarios, or longer sessions. As new directions to explore, they suggested **painting**, such as including acrylic and oil painting, along with **ceramics, mosaic, handicrafts** such as knitting.

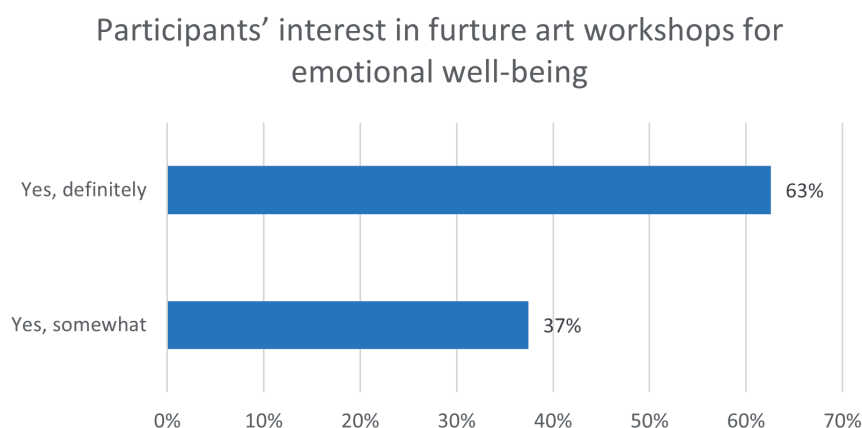


Figure 60 - Participants' interest in future art workshops for emotional well-being - *Türkiye*



TÜRKIYE

Facilitators' reports

The facilitators in Türkiye **noted the enthusiasm and curiosity of the youngsters towards the creative process**. Participants were quick to share ideas and engage with one another in a joyful way. LARP and Street art installations workshops **fostered collaboration and imagination, while Ebru and Landscape art encouraged calmness and introspection**. Facilitators shared that even **those initially hesitant became increasingly confident** as the sessions progressed, expressing emotions more openly and contributing actively to group work. Although a few challenges appeared, such as time limits or adapting to mixed groups, the overall experience shared by the facilitators is positive.

OVERVIEW OF PERCEIVED IMPACT AND COMPARATIVE COUNTRY ANALYSIS

In the following section, **we will explore the perceived impact of the art workshops at the project level** across the implementing countries by focusing on the average results for each question in the questionnaire. Additionally, **we will look more in depth at how each country's responses differ from the project average** in order to **highlight tendencies or perceptions that may be particular to each country**.

Going firstly into the component of emotional well-being of the project, from the average **we see strong results when it comes to the perceived sense of relaxation after participating in the workshops**, with **72% overall feeling relaxed** afterwards, while 6% did not and **22% positioned themselves neutrally** on this aspect.

Looking comparatively, we observe that the results from **Norway deviate more from the average**, compared to the other countries, by being more reserved and preferring to remain neutral on this question (with a difference of 21.81% from the average) rather than agreeing, while the percentage of those who stated that they did not feel relaxed after the workshop recorded only a difference of 1.36% from the average. **At the polar opposite are the participants in Türkiye**, who reported **feeling more relaxed**, with a difference of almost 14% more than the average, **and being less neutral** by 13.79%, while the value of the participants who reported not feeling relaxed falls in line with the average.

In the case of the participants from **Romania and Portugal**, the perceptions are **more balanced**. In Romania, **the perceptions fall more or less in line with the project average**, with differences of $\pm 2\%$. In Portugal, **the results deviate a bit more from the project average**, with almost 11% more participants reporting feeling more relaxed, and 8.16% fewer participants who were neutral.

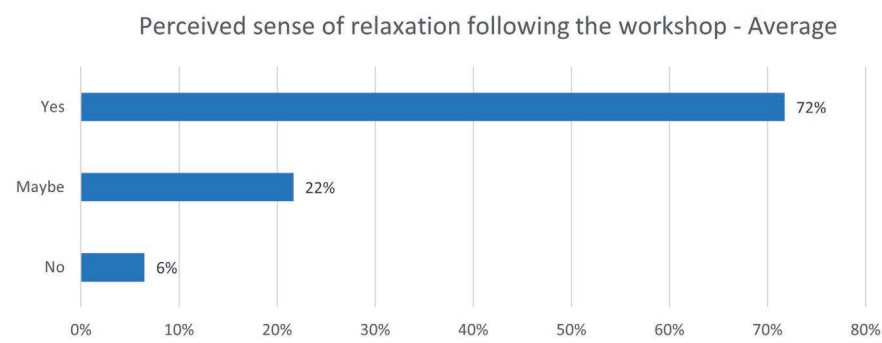


Figure 61 - Perceived sense of relaxation following the workshop - Average

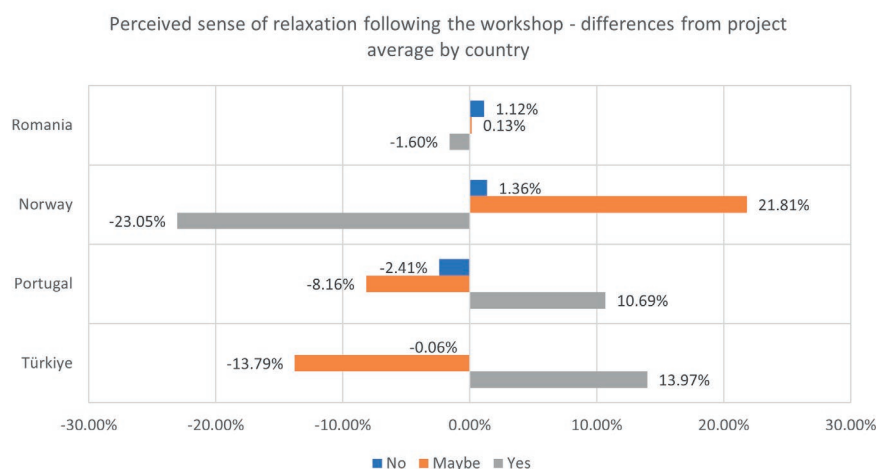


Figure 62 - Perceived sense of relaxation following the workshop - differences from project average by country

When asked about the **levels of confidence after creating art in the workshop**, on average the majority of the participants shared **that they felt slightly more confident** (44%) or **much more confident** (29%). At the same time, 25% shared that they felt no change in this aspect, and 3% felt less confident than prior to participating.

Compared to the overall average, **we observe that Türkiye scored the highest percentages of participants who shared that they felt much more confident than prior to participation** (by 12.1% more), fewer people who felt no change (by 13%), while the distribution of those who felt only slightly more confident or less confident is $\pm 1\%$ from the average. **In Romania, we observe, as well, a higher prevalence of respondents who felt much more confident than the average** (by 5.3% more), which reflects in the lower value of those who reported only feeling slightly more confident (by 13.3% less). At the same time, **in Romania there were more participants who perceived no change in their confidence level** after taking part in the workshop compared to the overall average (7.2% more).

In Portugal, we note mild differences from the project average. 4.3% more respondents feel slightly more confident and 3.6% much more confident than the average, while we also note an important difference of 5.4% fewer responses of no perceived change.

In the case of Norway, we see a clear tendency of the respondents to be more reserved compared to those from other countries, with a higher rate of participants who felt just slightly more confident (9.4% more) or perceived no change (11.5% more), and a significantly lower rate of those who felt much more confident (21% less).

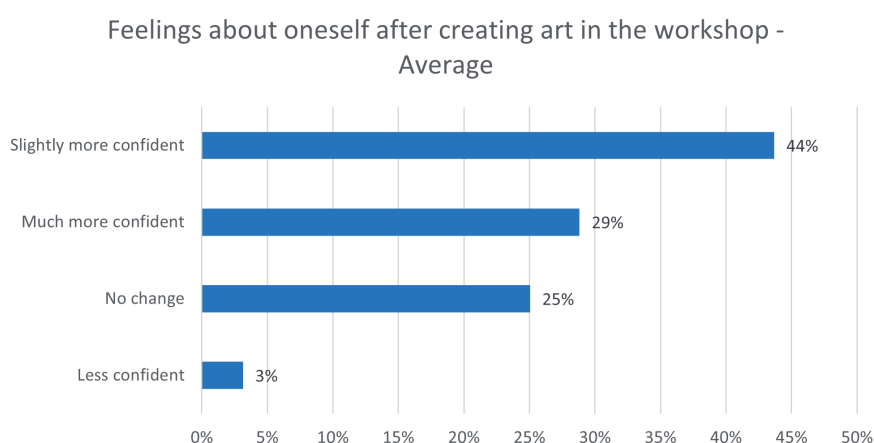


Figure 63 - Feelings about oneself after creating art in the workshop – Average

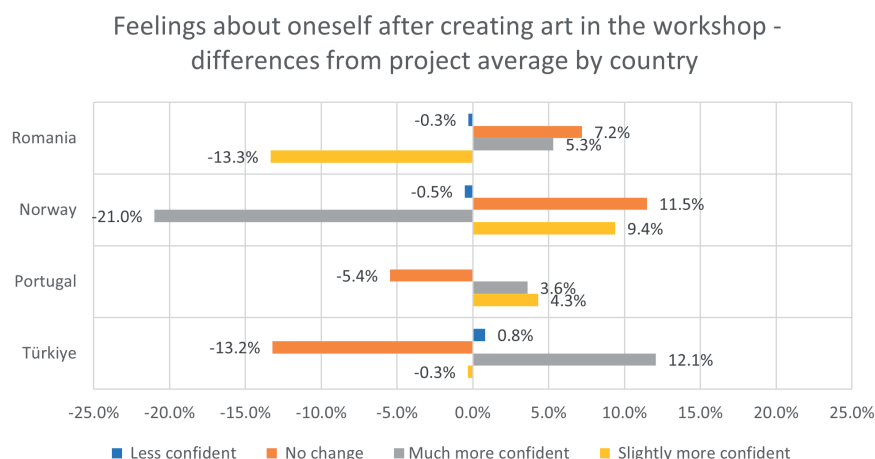


Figure 64 - Feelings about oneself after creating art in the workshop -
differences from project average by country

At the general level of the project, we recorded satisfactory levels of perceived improvement in emotional expression following participation, with 63% of the participants agreeing to the question, and only a low distribution of 11% that did not agree. At the same time, a considerable percentage of 26% of the respondents neither agreed nor disagreed.

The polarity between the results from Türkiye and Norway continues, with 27.83% fewer positive results in Norway, where participants preferred to remain more neutral (24% more than the average), and in Türkiye with 26.17% more positive answers and 20.5% fewer participants who remained neutral. The discrepancies are less visible when it comes to the percentages of people reporting no improvement in emotional expression, with 5.67% fewer participants from Türkiye and 3.32% more in Norway.

The results from Portugal and Romania remain closer to the project average, with 8.51% fewer respondents who perceived an improvement in emotional expression in Romania, and 10.17% more in Portugal. By comparison, in Portugal the participants were more decisive, with 7% fewer respondents who selected “maybe” than the average, while in Romania 2.99% more people were neutral. Additionally, the deviation from the average for both countries is more or less in line with those recorded in Türkiye and Norway, with Portugal having 3.16% fewer participants who did not perceive an improvement compared to the project average, and Romania 5.52% more.

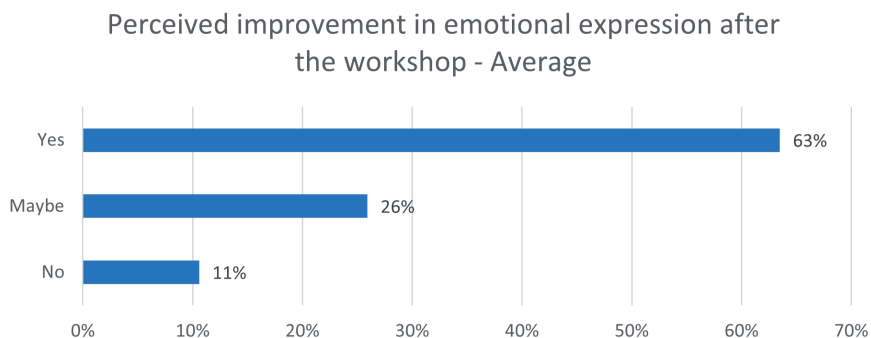


Figure 65 - Perceived improvement in emotional expression after the workshop - Average

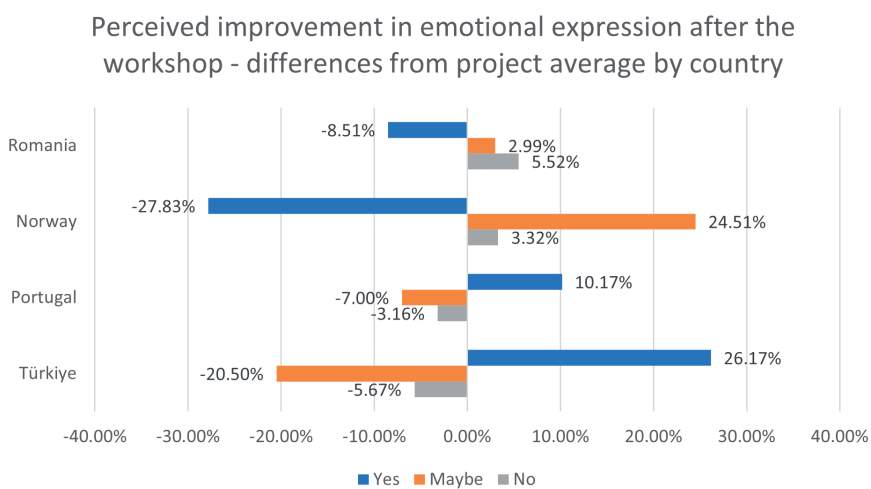


Figure 66 - Perceived improvement in emotional expression after the workshop - differences from project average by country

In line with the results regarding the perceived improvement in emotional expression, **at project level we note good results in terms of the perceived effects on the capacity of understanding emotions.** On average, **more than half (59%) reported that they were able to better understand their emotions**, with the second largest distribution being those who neither agreed nor disagreed (23%), closely followed by the participants who did not perceive any effect in this aspect (18%).

By comparing the results cross-country, **a polarity is formed between Türkiye, where the largest proportion of respondents reported an increase** (25.4% more than the project average), **and Norway, where the lowest proportion reported an increase** (27.6% less than the project average). These factors are mirrored as well in the distribution of the other responses. In Norway, 23% more respondents did not agree, while in Türkiye 13.4% fewer, compared to the average. **Nonetheless, the two sets of results recorded discrepancies in neutral responses compared to the project average**, with 12% fewer participants positioning themselves as neutral in Türkiye, and in Norway 4.5% more than the average.

In Portugal and in Romania, we also note some variance from the average, but not as large as in the previous two countries. In Portugal, **the tendency is for a larger percentage of respondents to agree** (12.7% more than the average) than in Romania (10.5% less than the average). **In Romania, 11.8% more people than the average remained neutral**, while in Portugal the situation is almost the opposite, with 4.4% fewer people. Both sets of data show a small variance in negative responses, 1.2% less than the average in the case of Romania, and 4.4% less in the case of Portugal.

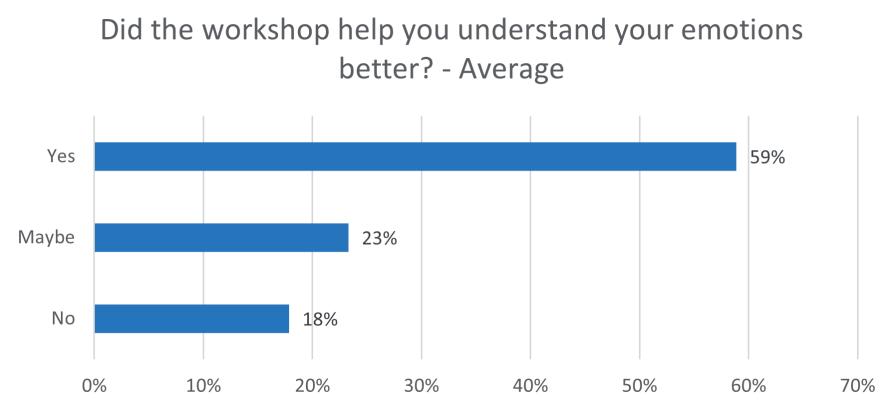


Figure 67 - Did the workshop help you understand your emotions better? - Average

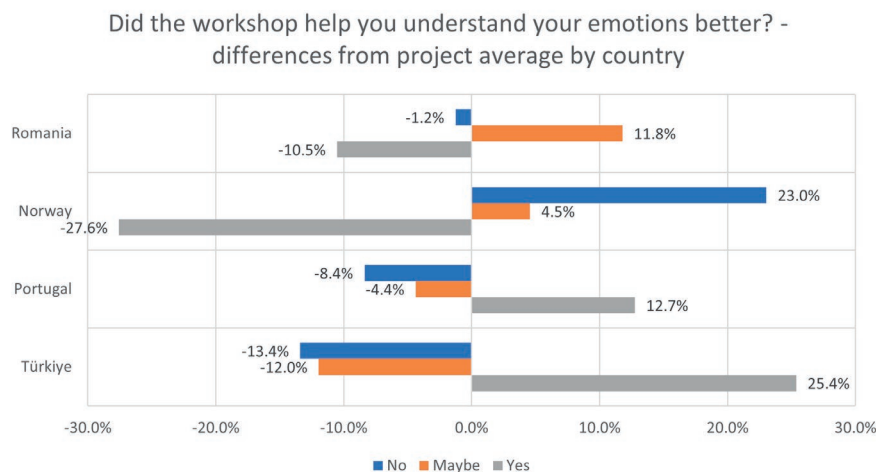


Figure 68 - Did the workshop help you understand your emotions better? - differences from project average by country

Looking at the overall perceived feelings of the participants, **we notice that the largest proportion of participants felt happy (39%) and calm (36%)**, while a lower, yet still significant, percentage **stated that they felt excited (25%), enthusiastic (24%) and relaxed (21%)**. Negative or stress-associated feelings were present, but in a small percentage of the participants. In this multiple-choice question, only 8% shared that they felt anxious and 5% frustrated.

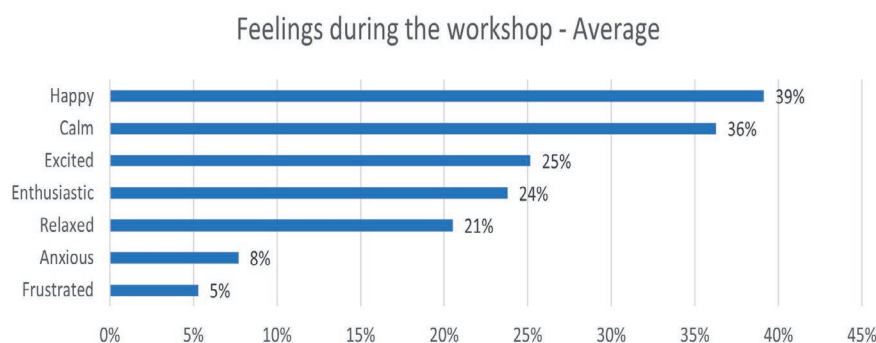


Figure 69 - Feelings during the workshop - Average

At the project level, **the art workshops also had a perceived positive outcome regarding the ability of participants to cope with difficult feelings.** The majority of the participants **considered that the workshop they had participated in helped to a moderate extent (43%) or to a great extent (33%),** while 18% shared that it only helped to a small extent and 9% not at all.

Looking specifically by country in comparison to the overall average, **the results from Romania recorded the lowest differences across the board,** with 0.2% more of those who perceived a change to a great extent, and 1.7% fewer participants who perceived a change to a moderate extent, 1.3% more who reported changes to a small extent, and 1.9% fewer who reported no change at all.

The variance increases in the case of Norway, where the participants overall leaned more towards perceiving the workshop as helpful to a moderate extent (10.1% more than the average) rather than to a great extent (noting a difference of 26.1% less than the average). Proportionally to those who perceived a change to some extent, we observe a higher distribution than the average (by 10.2%) among those who reported changes to a small extent. Additionally, we notice a slight increase in respondents who shared that they did not perceive any benefit in relation to negative feelings, 3.7% more than the average.

When we look at Portugal and Türkiye, we see that the participants tend to be more decided on this matter and shared in larger proportions that the workshop helped them to a great extent to cope with difficult feelings. In **Portugal**, 8.2% more participants reported that it helped them to a great extent than the average, while the rest of the responses are lower in percentage across the board (1.8% fewer who reported no change, 4.8% fewer who reported changes to a small extent, and 3.8% fewer who reported changes to a moderate extent). In **Türkiye**, we have the largest variance from the average, with 17.7% more participants sharing that the workshop helped them to a great extent, while there are 6.8% fewer who reported changes to a small extent and 4.5% fewer who reported changes to a moderate extent.

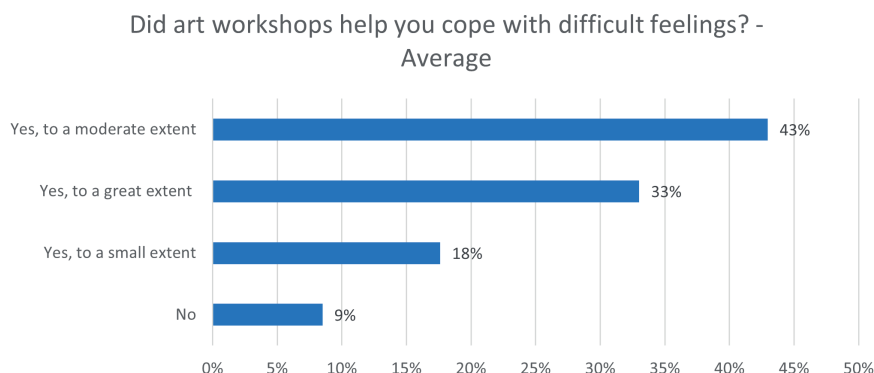


Figure 70 - Did art workshops help you cope with difficult feelings? - Average

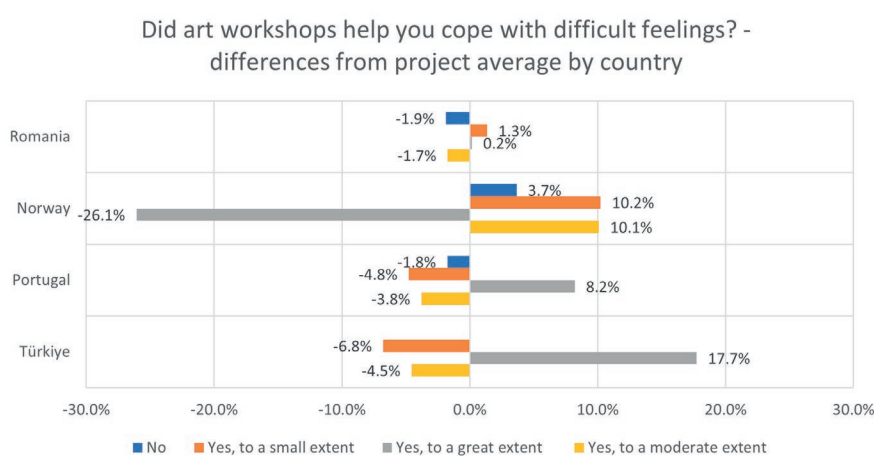


Figure 71 - Did art workshops help you cope with difficult feelings? - differences from project average by country

Globally, we observe that the project has consistent positive outcomes when focusing on stress and anxiety. The majority of the participants found the workshops either useful (40%) or very useful (29%) in managing these mental states. At the same time, 27% preferred to remain reserved by selecting “neutral”, and at the other end of the spectrum, 9% disagreed and 3% strongly disagreed.

Comparing the results cross-country, we observe again a polarity between the perceptions of the respondents from Norway and Türkiye. In Norway, there is a clear preference for remaining neutral, with 32% more responses than the average, and 3.4% more respondents who disagreed. These results are also reflected in the rest of the distribution, with 14% fewer respondents who agreed and 1% fewer who strongly agreed.

In Türkiye, we notice the opposite, 14.9% more strongly agreed and 25.8% fewer preferred to remain neutral compared to the average. For the rest of the responses, we see only small variances from the project average, with 3.5% more respondents who disagreed and 2.3% more who agreed.

Portugal also recorded some interesting results, with a large variance among respondents who agreed, 16.7% more than the average, while the rest of the response options recorded fewer selections, 10% fewer who strongly agreed, 8.4% fewer who remained neutral, 4.7% fewer who disagreed, and 1.4% fewer who agreed.

For this question, in Romania, the distribution of responses tends to be more or less in line with the project average, with some small differences. There are 2.4% more participants who agreed, 1.6% more who remained neutral, 2.2% fewer who disagreed, 4.8% fewer who strongly agreed, and 5% fewer who strongly disagreed.

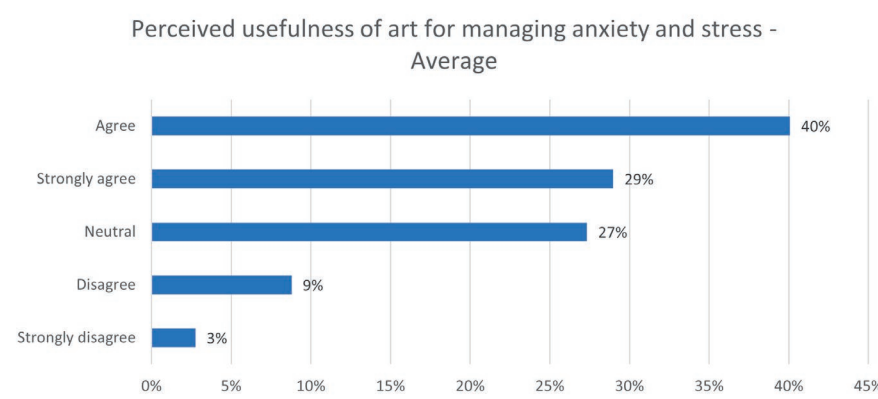


Figure 72 - Perceived usefulness of art for managing anxiety and stress - Average

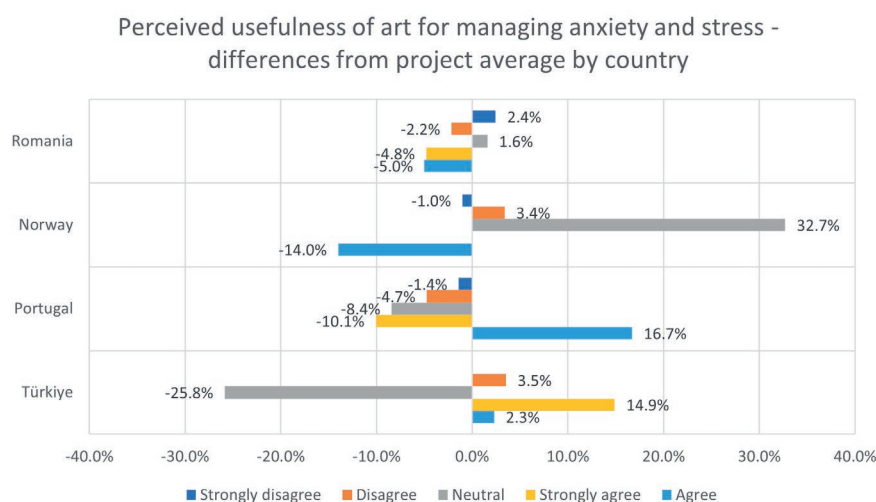


Figure 73 - Perceived usefulness of art for managing anxiety and stress – differences from project average by country

Looking holistically at the perceived effects of the workshops on emotional well-being, we note very positive results at the project-level average. The majority of participants mentioned that they perceived the workshops **as extremely successful (45%) and highly successful (31%)** for their emotional well-being, while a smaller proportion found them moderately successful (19%), slightly successful (3%), or not successful at all (2%).

Cross-country, we notice some slight variances from the project average. **Participants in Romania reported in slightly larger percentages that the workshops were extremely successful in helping their emotional well-being (2.5% more)**, as well as the opposite, 1.3% more who perceived them as not successful at all, and 1.5% more who found them slightly successful.

Slight differences are observed also in the case of Türkiye, with 2.7% more participants stating that the workshops were slightly successful and 0.4% more who shared that they were highly or extremely successful. Nonetheless, 1.7% fewer participants shared that the activity was moderately successful.

When it comes to Portugal and Norway, we note larger differences from the project average. In Portugal, we observe a 7.1% larger group of participants who considered that the activity was extremely successful, and 7.3% fewer who considered that it was moderately successful, while 1.9% fewer participants considered the activity slightly successful, and 0.2% more perceived it as not successful at all, compared to the project average.

In Norway, participants preferred, in larger percentages than the average, to place themselves in the middle by selecting “moderately successful” (11.9% more), and by a similar percentage, fewer perceived the workshops as extremely successful (10.1% less). Additionally, we find, closer to the project average, the distribution of participants who found the activity highly successful (1.6% more), not successful at all (1.6% less), and slightly successful (2.3% less).

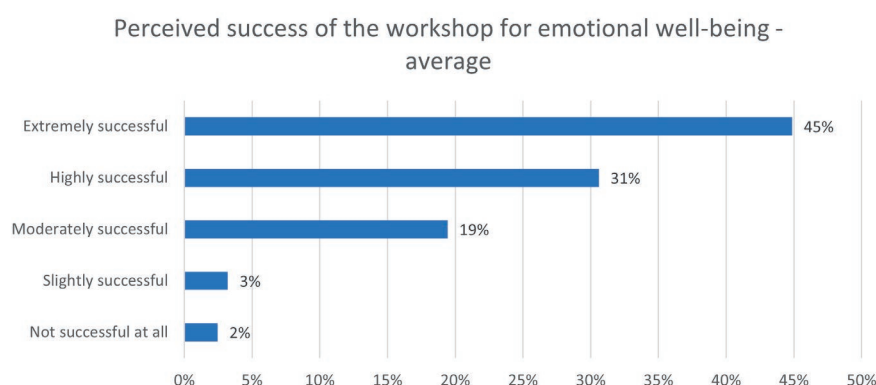


Figure 74 - Perceived success of the workshop for emotional well-being - average

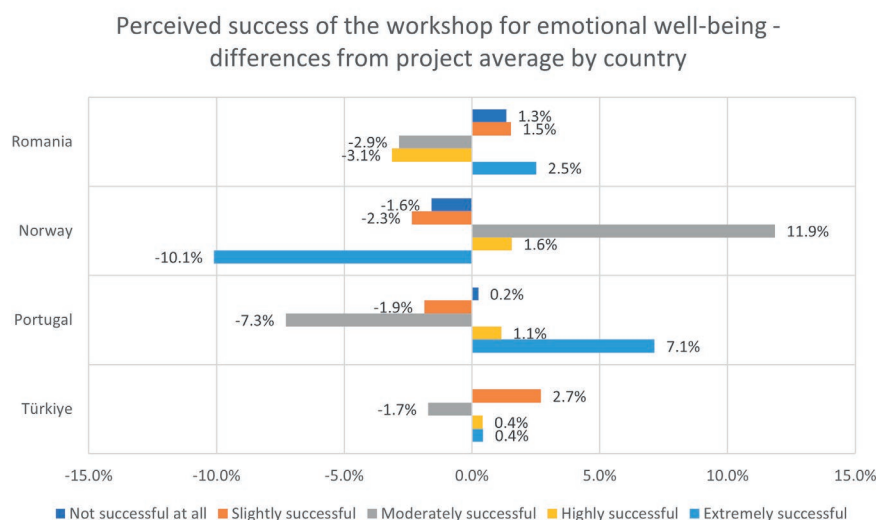


Figure 75 - Perceived success of the workshop for emotional well-being - differences from project average by country



When it comes to the social and group cohesion aspect of the project, on average, participants shared that, **to some extent (54%)**, the workshop **helped them feel more connected to others or build relationships**, and **33% reported this to a great extent**. A smaller percentage of 12% felt that the activity had no effect in this sense.

Comparing the differences between the project average and the results, we notice some variances across the board. **In Romania, participants reported at a higher rate that the activity had positive effects to a great extent (8.8% more)**, which is reflected in 8.5% fewer participants who reported positive results to some extent. **In Norway, more participants reported positive effects to some extent (17.7% more)**, 22.9% fewer reported positive effects to a great extent, and 4.6% more reported no effects in this regard.

In Portugal, we also observe strong results, with 11.9% more participants than the average sharing that the workshops had positive effects to a great extent and the rest of the distribution shows 1.8% fewer participants who reported no effects and 9.9% fewer who shared that the positive effects were to some extent.

For this question, **the results in Türkiye are closer to the project average**, 2.1% more participants shared that the workshops had positive effects to a great extent and 0.7% more who reported positive effects just to some extent. Additionally, there were 2.6% fewer respondents who stated that the workshop had no effect in this sense, compared to the project average.

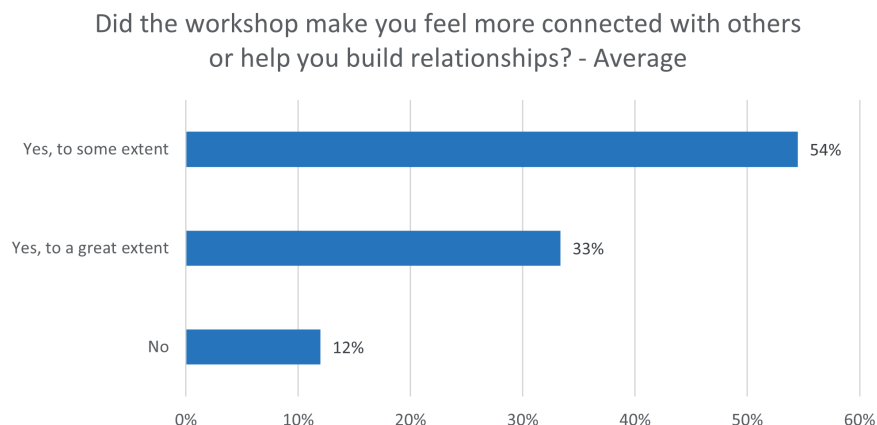


Figure 76 - Did the workshop make you feel more connected with others or help you build relationships? - Average

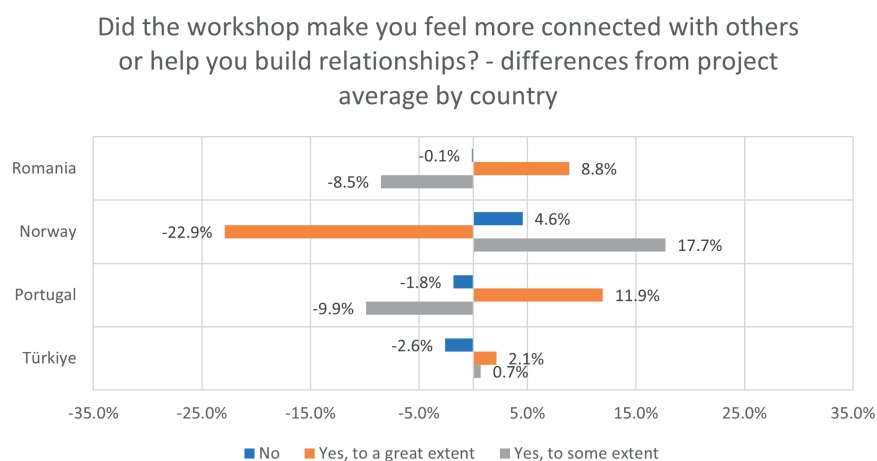


Figure 77 - Did the workshop make you feel more connected with others or help you build relationships? - differences from project average by country

When participants were asked **if they felt part of the group, 72% at project level responded positively**, 23% remained neutral, and only 5% responded negatively.

Looking cross-country, **the results from Romania are close to the average**, with 2.9% more participants selecting “no,” 1.1% fewer selecting “maybe,” and 1.8% fewer selecting “yes.” **In Norway, the biggest difference from the overall average is recorded**, in line with the previous question, **with participants preferring to remain neutral** rather than selecting a definite option (27.5% difference from the project average). A similar variance is noticed in the percentage of respondents who selected “yes”, with a 26.7% difference, while the percentage of those who selected “no” is lower than the average by 0.8%.

In Portugal and Türkiye, we note more respondents reporting that they felt part of the group, with differences of 11.8% more in Portugal and 16.7% more in Türkiye. This is reflected also in the rest of the distribution, with 11.4% fewer respondents who remained neutral in Portugal, and 15% fewer in Türkiye, while the differences in the percentages of those who selected “no” are small in both countries (0.4% less in Portugal and 1.7% in Türkiye).

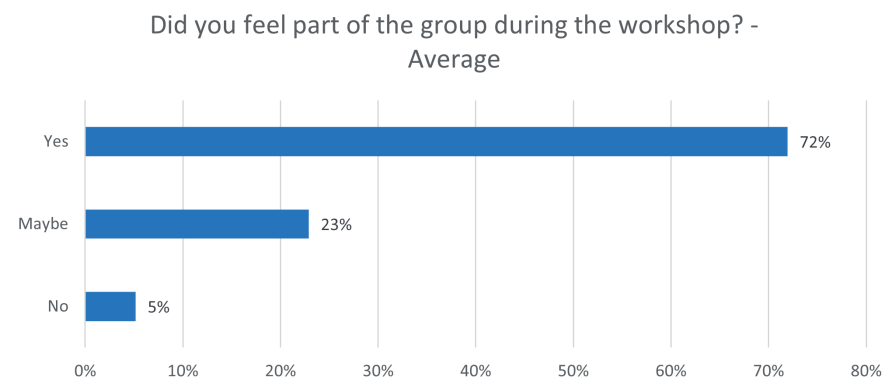


Figure 78 - Did you feel part of the group during the workshop? - Average

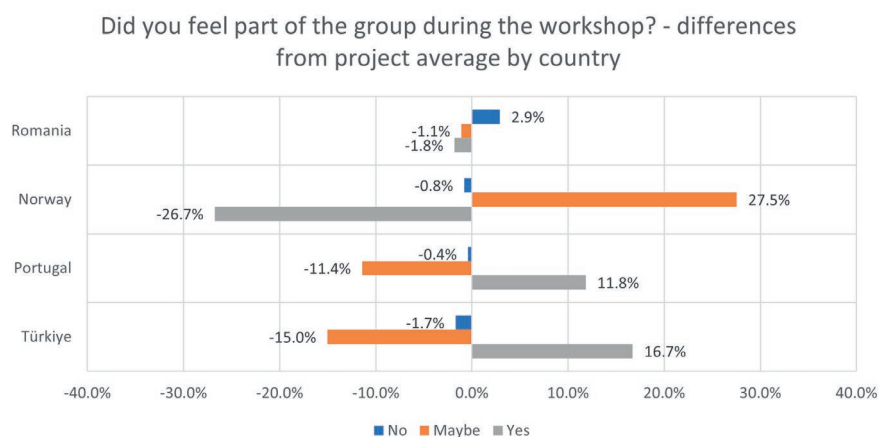


Figure 79 - Did you feel part of the group during the workshop?
- differences from project average by country

In line with the previous question, **on average, 79% of the participants shared that they felt very much comfortable (49%) or mostly comfortable (30%) with peer feedback** during the art workshops. 18% of respondents, on average, shared that they felt moderately comfortable, while only 3% felt slightly comfortable and 2% not at all comfortable.

In comparison to the average, **respondents from Norway and Türkiye recorded the largest variances for this question**. Participants in Norway selected “moderately comfortable” in a larger proportion (13.64% more), as well as “mostly comfortable” (8.60% more), while 20.2% less participants selected “very much comfortable”. A small difference of 1.16% fewer responses is recorded for “slightly comfortable” compared to the average. **In Türkiye, 8.74% more than the average reported feeling very much comfortable**, while 1.91% fewer felt slightly comfortable, 5.35% fewer moderately comfortable, and 0.60% fewer mostly comfortable.

In Portugal, we observe 5.84% more participants selecting “very much comfortable” compared to the average. At the same time, there were 4.83% fewer respondents selecting “moderately comfortable,” 1.08% fewer selecting “not at all comfortable,” 0.61% fewer selecting “mostly comfortable,” and 0.19% fewer selecting “slightly comfortable.”

Regarding the distribution of participants **in Romania who selected “very much comfortable,” the difference from the project average is similar to that in Portugal (5.61% more)**. The variance across the rest of the distribution is scattered, with higher values for “slightly comfortable” (3.26% more) and “not at all comfortable” (1.08% more), as well as lower values for “mostly comfortable” (7.39% less) and “moderately comfortable” (3.45% less).

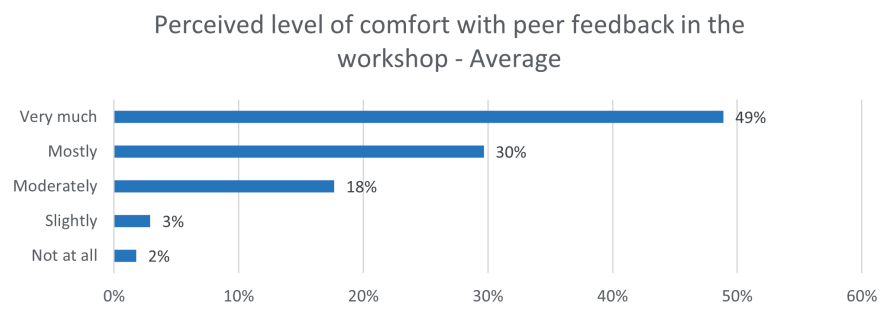


Figure 80 - Perceived level of comfort with peer feedback in the workshop - Average

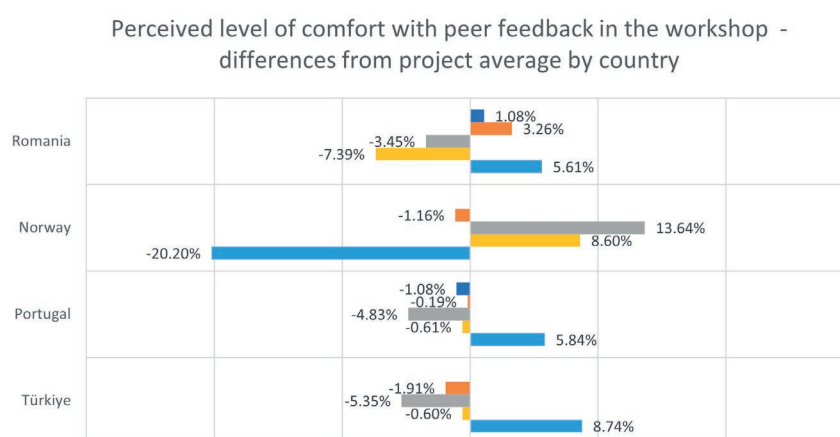


Figure 81 - Perceived level of comfort with peer feedback in the workshop - differences from project average by country

When it comes to the perceived level of comfort with creative expression, the overall results are very positive. At the project average, **56% of the participants felt very much comfortable** and 27% mostly comfortable, while 14% shared that they felt moderately comfortable, 3% slightly comfortable, and 2% not at all comfortable in this regard.

With some exceptions, the variances between the country results and the overall project average are quite small. Romania recorded 1.8% more participants who shared feeling very much comfortable, 1.2% more participants who did not feel comfortable at all, and 0.7% more who shared feeling slightly comfortable, compared to the project average. At the same time, we also observe 2.5% fewer participants who felt mostly comfortable and 2.4% fewer participants who felt moderately comfortable.

In Norway, the results are **close to the overall average**, with 1.8% more participants who felt moderately comfortable, 1.6% more who felt mostly comfortable, 0.8% fewer who did not feel at all comfortable, and 0.7% fewer who felt very comfortable compared to the average.

In Portugal, we observe some important differences from the average in the distribution of participants who selected “very much comfortable” (4.6% more) and “moderately comfortable” (5.1% less). Additionally, smaller variances are recorded for “not at all comfortable” (0.3% less), “slightly comfortable” (0.3% more), and “mostly comfortable” (0.7% less).

The results from Türkiye also differ in some aspects from the project average. There were 5.8% more respondents who selected “moderately comfortable” and 5.8% fewer respondents who reported feeling very much comfortable. The rest of the distribution differs by 1.1% less for “slightly comfortable” and 1.5% less for “mostly comfortable,” compared to the average.

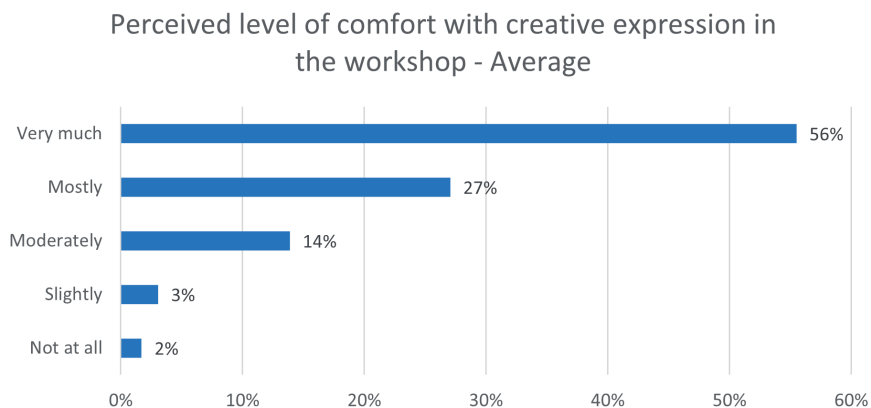


Figure 82 - Perceived level of comfort with creative expression in the workshop - Average

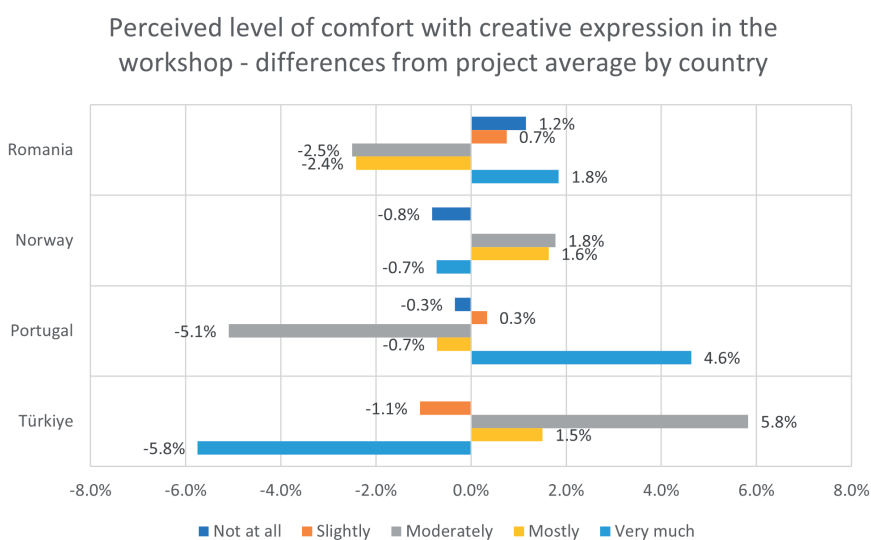


Figure 83 - Perceived level of comfort with creative expression in the workshop - differences from project average by country

At a project average, we see that more than half of the respondents (54%) considered that the workshop contributed to a very great extent in creating a positive group environment, while the second largest distribution is the group **who considered that it contributed to a great extent (31%)**. In lower percentages, we also find that, on average, **12% shared that the workshop contributed to some extent**, and 2% considered that it contributed a little or did not contribute at all.

Looking at the difference between the project average and the results from each country, **we notice some variances, but only for the response options showcasing moderate to a very great extent of contribution of the workshop to the group environment. In Romania**, 6.9% more respondents considered that the workshop contributed to a very great extent, while 11.9% fewer considered that it contributed to a great extent, 2.6% more considered that it contributed a little, 1% more selected “contributed to some extent”, and 0.4% fewer selected “did not contribute at all”.

The participants in Norway selected “contributed to a great extent” in a higher proportion than the project average, by 17.5% more, as well as “contributed to some extent” by 8.6% more. Nonetheless, 24.2% fewer participants selected “contributed to a very great extent” and 1.2% fewer “contributed a little”.

In the case of Portugal, we note 13.1% more respondents who considered that the workshop contributed to a very great extent. This is reflected in the lower percentages who selected “contributed to a great extent” (8.9% less), “contributed to some extent” (4.8% less), “contributed a little” (1.4% less), while 0.4% more considered that it did not contribute at all.

When it comes to Türkiye, the results are closer to the project average, with 4.3% more respondents who considered that it contributed to a very great extent and 3.3% more who considered that it contributed to a great extent. At the same time, 4.9% fewer participants considered that it contributed to some extent.

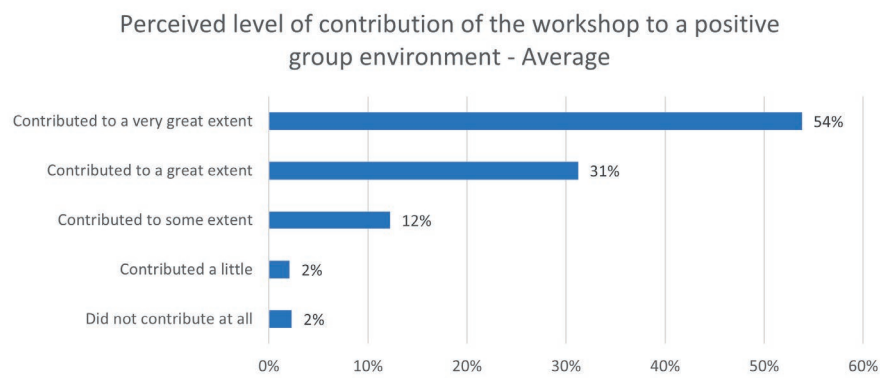


Figure 84 - Perceived level of contribution of the workshop to a positive group environment - Average

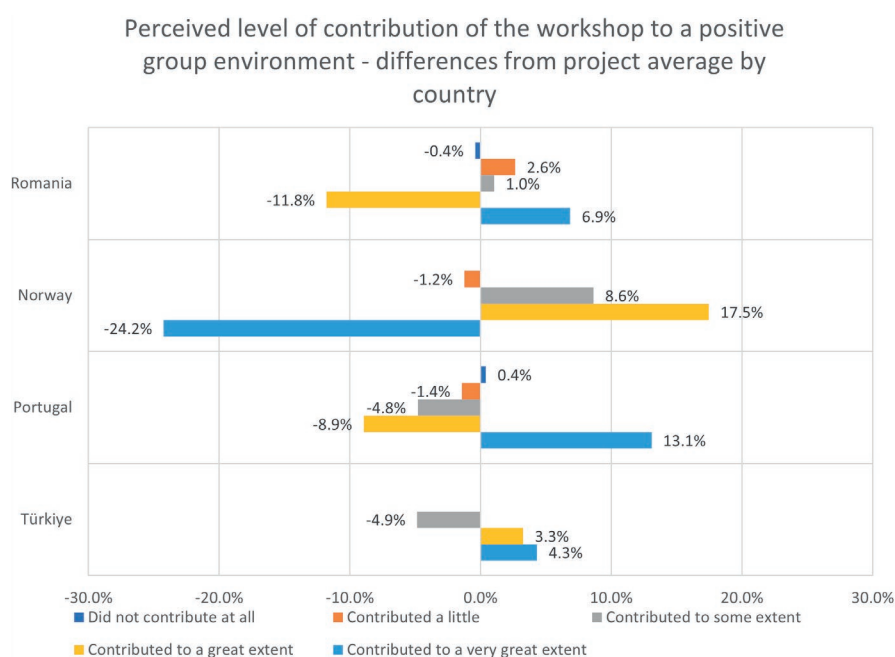


Figure 85 - Perceived level of contribution of the workshop to a positive group environment - differences from project average by country

Nonetheless, **when asked about their interest in future art workshops** with the same goal of supporting emotional well-being, on average, **50% of the respondents were interested to a great extent, and 43% were interested to some extent.** Overall, just **10% showed no interest in future activities.**

Comparatively, the participants **in Romania showed interest in future activities leaning towards a great extent**, with 2.5% more than the average, and 6.7% fewer reporting an interest to some extent. We also notice a slightly higher percentage of 1.3% for no interest in future activities, compared to the overall average. **In Norway, the respondents have a more reserved interest**, selecting “interest to some extent” with 8.6% more than the average, with 13.1% fewer participants showing interest to a great extent, and 2.1% more participants showing no interest.

When we look at the results from Portugal in comparison with the average, the difference is smaller overall compared to the other countries, with 3.3% more respondents being interested to some extent, and 2.3% fewer being interested to a great extent. There is also a variance of 3.3% less between the average and the participants who are not interested whatsoever. **In Türkiye, the participants overwhelmingly reported being interested to a great extent in future activities**, with 12.9% more than the project average, and 5.2% fewer who reported being interested only to some extent.

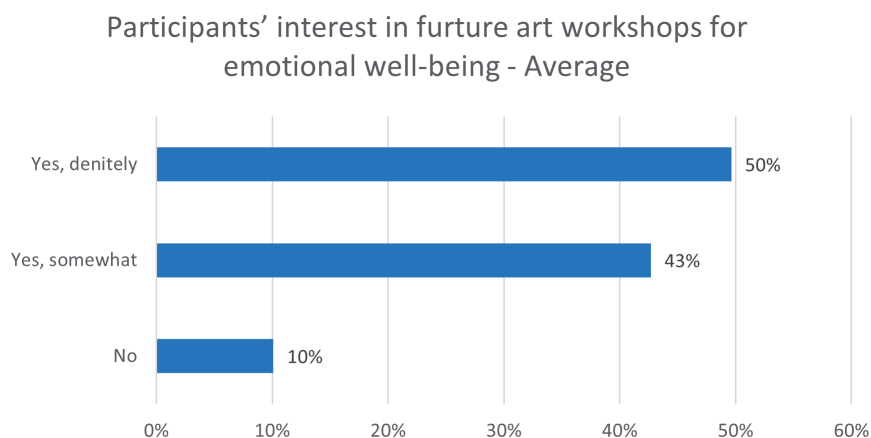


Figure 86 - Participants' interest in future art workshops for emotional well-being - Average

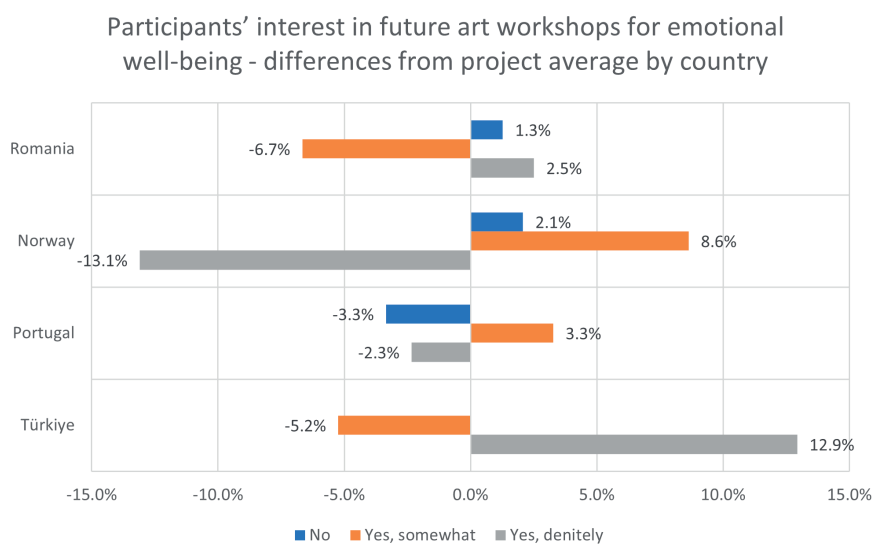


Figure 87 - Participants' interest in future art workshops for emotional well-being - differences from project average by country

DISCUSSION

The intervention facilitated by the project came **as a response to the challenging issues that young people face in terms of their emotional well-being**, such as anxiety, depression, addictions and loneliness, which are becoming increasingly more common. These complex problems **are inequitably more prevalent among individuals coming from vulnerable backgrounds or marginalized groups, due to limited access to safe and inclusive spaces for self-expression and growth**. By combining four distinct art forms not generally used in the youth field, the **project created a unique environment** in which young people from vulnerable benefited from activities that supported their **emotional well-being** while also **strengthening community bonds**.

Following the main outcome highlights of the project, the analysis of the data shared by the participants **showcased overall very positive experiences**. Looking specifically at the area of **emotional well-being**, at project average, **75% of the respondents reported feeling relaxed after the workshop they attended**, while **44% reported feeling slightly more confident in themselves and 29% much more confident**. We also observe that, on average, **63% of all responding participants** shared that they **were better able to express their emotions**, and **59% that they better understood them**. These results are further supported by the large percentages of respondents who reported that the activity **helped them better manage stress and anxiety** (40% agreed and 29% strongly agreed), **as well as better cope with difficult feelings** (43% to a moderate extent and 33% to a great extent).

Across the participating countries, we also observed that the most frequently reported feelings during the **workshops were happiness, calmness and excitement**. When asked to rate the overall success of the activity in which they participated, on average, **45% of respondents shared that it was extremely successful**, while **31% rated it as highly successful**.

The second outcome, **strengthening social cohesion**, also recorded **favorable results**, with 72% of respondents sharing that they felt part of the group during the activity and **54% feeling, to some extent, more connected with others**. Additionally, **more than half of the participants (56%) felt very comfortable expressing themselves creatively** and, to a similar extent, **very comfortable with peer feedback (49%)**, while the workshop contributed, to a very great extent, to a positive environment. Nonetheless, the impact of the workshops is also highlighted **by the considerable percentages of respondents interested in future iterations**, with 50% reporting that they were definitely interested and 43% interested to some extent.

When discussing these results, it is important to take into account the initial recommendations issued in the first report developed as part of the project (**Samuk 2025**). In their initial mapping of art engagement and well-being in the participating countries, Samuk highlighted **the need for supportive structures that strengthen coping mechanisms and overall well-being among young people**, factors which proved to be relevant within the participating groups to the workshop, **especially in terms of managing anxiety and stress, as well as other difficult feelings**. Not only **did the workshops show positive results in providing means to cope with difficult feelings**, but they also **fostered the capacity of participants to better understand and express their emotions**, in addition to fostering mindfulness.

Going into the results at a country level, it is important to note that **the findings of the initial mapping report and those of the post-workshop questionnaire are based on different groups of respondents**. As such, the following comparison **does not represent a direct or longitudinal pre and post measurement**. However, as both sets of data **refer to individuals belonging to the same target demographic**, the comparison offers insights into **potential changes in perceptions and self-reported outcomes following participation in the workshops**. Any increases observed **should be interpreted only as suggestive of possible positive effects** of the intervention, and not as a causal or statistically attributable impacts.

ROMANIA

Discussing specifically the results of the project in Romania, we observed good results overall, **suggesting a positive impact across the two main objectives of the workshops**, close to the general project average. Particularly strong results were recorded in the **perceived sense of relaxation among participants**, with 70.1% reporting this effect, as well as in the perceived improvement in **emotional expression** (55% of respondents agreeing). The support provided in **coping with difficult feelings** (41% to a moderate extent and 33% to a great extent), and the perceived **success of the workshops for emotional well-being** (47% reporting them as extremely successful and 27% as highly successful), **further highlight the success of the project in Romania**.

In terms of **social cohesion**, the questionnaire recorded **highly positive perceptions related to feeling part of the group during the activity** (70%), **comfort with peer feedback** (55% feeling very much comfortable and 22% mostly comfortable), **and comfort with creative expression** (57% feeling very much comfortable and 25% mostly comfortable). Additionally, **52% of respondents shared that they would be definitely interested in future art workshops**.

It is important to also bring into the discussion the findings of the initial report. The author highlighted that almost half of the respondents in the initial **report suggested that they lacked**, to different extents, **motivation to carry out their daily tasks**. In contrast, participants in the workshops reported feeling more confident (34%) or slightly more confident (30%). Although not a direct measurement, the higher reported levels of confidence among workshop participants **suggest that motivation could be one of the areas that may benefit from such interventions**.

Managing stress was also highlighted as a challenge in the initial mapping, where only 47% of respondents reported feeling capable in this regard. The data analyzed showed that 59% of respondents **found the workshop useful in managing anxiety and stress** (35% agreeing and 24% strongly agreeing), while 70% reported feeling relaxed following the workshop.



Regarding resilience despite difficulties faced, the initial report indicated that **only 43% of respondents answered positively**. In comparison, **a large distribution of the workshop participants reported that the activity helped them better cope with difficult feelings** (43% to a moderate extent and 33% to a great extent). Additionally, while almost half of respondents in the initial mapping preferred not to answer whether emotional well-being could be positively influenced through engagement with art, **this area showed a strong perceived impact among workshop participants**, with 47% reporting the activity as extremely successful for their emotional well-being and 27% as highly successful.

In terms of social engagement and group cohesion, Samuk's data showed that 40% of respondents described themselves as less socially active or not socially active at all. In contrast, workshop participants frequently **reported feeling part of the group during the activity** (70%) and **feeling more connected with others** (46% to some extent and 42% to a great extent).

NORWAY

When examining the results from Norway, **participants tended to adopt a more reserved or neutral position regarding the impact of the activity**, which is reflected in the larger variance from the project average towards neutral response options. **Despite this tendency, overall medium positive results were recorded.** Key positive outcomes include reported **increases in confidence** after attending the workshop, with 53% feeling slightly more confident, and a **perceived sense of relaxation following the activity**, reported by 49% of respondents. In addition, 53% shared that the activity helped them, to a moderate extent, **cope with difficult feelings**, while 26% perceived the workshop **as useful in managing stress and anxiety**.

In terms of **social cohesion**, 72% reported that the activity helped them, to some extent, **feel more connected with others**. A considerable proportion also reported **feeling comfortable with peer feedback** (38% mostly comfortable and 31% moderately comfortable) and with creative expression (55% very much comfortable and 29% mostly comfortable). Furthermore, **a majority of respondents expressed interest in future iterations of the workshops** (51% somewhat interested and 37% definitely interested).

Samuk's initial mapping found that **only 46% of respondents felt they could easily cope with stress and anxiety** while in the post-workshop questionnaire, **49% reported feeling relaxed, while a smaller proportion (26%) found the activity useful in managing stress and anxiety**. Additionally, following the workshop, 53% of participants reported feeling slightly more confident, suggesting that these types of activities may support the targeted group in this direction



The initial report further showed that **67% of respondents felt resilient despite the difficulties faced**. In the workshop data, **53% of participants reported**, to some extent, **feeling more able to cope with difficult feelings**. The perceived impact of the activity is also reflected in the reported **usefulness of the workshops for emotional well-being**, with 35% rating them as extremely successful, 32% as highly successful, and 31% as moderately successful.

In terms of social cohesion, **Norway already recorded relatively high levels in the initial mapping**, which is reflected, to some extent, in the post-workshop results related to comfort with peer feedback (55% mostly comfortable and 31% moderately comfortable) and creative expression (55% very much comfortable and 29% mostly comfortable).

In terms of interest in art-related activities, 56% of respondents in the initial report expressed interest to some degrees. In the post-workshop questionnaire, **51% reported being interested to some extent in future art workshops, while a further 37% indicated a high level of interest**.

PORTUGAL

Looking at the results collected in Portugal, an overwhelmingly positive perception was shared by participants, suggesting a strong overall impact of the project across both intended outcomes. This is also reflected in the recorded variance from the project average, with a tendency for respondents to select response options indicating moderate to great results.

Key findings include the **perceived sense of relaxation following the workshop** (82%), **increased confidence levels** (48% feeling slightly more confident and 32% much more confident), **and improved understanding of emotions** (72%). A large proportion of respondents also perceived the activity **as beneficial in managing anxiety and stress** (57% agreeing and 19% strongly agreeing), as well **as highly successful for emotional well-being overall** (52% extremely successful and 32% highly successful).

In terms of social cohesion, **almost all respondents reported that the workshop helped them feel more connected with others** (45% to a great extent and 45% to some extent), while 84% felt part of the group during the activity. **High levels of comfort were also reported in relation to peer feedback** (55% very much comfortable and 29% mostly comfortable) and **creative expression** (60% very much comfortable and 26% mostly comfortable). Interest in future workshops was similarly high, **with 47% definitely interested and 46% somewhat interested**.

In the initial report, only half of respondents reported having the motivation to carry out daily tasks, and 36% stated they could cope with stress easily. In contrast, **workshop participants reported higher confidence levels** (48% slightly more confident and 32% much more confident) and **feeling more relaxed** (82%). In addition, 57% agreed and 19% strongly agreed that the workshops were beneficial in **managing anxiety and stress**, hinting towards **a potential improvement among participants that took part in the activities when compared to the initial demographic mapping**.



Regarding resilience, **the initial report indicated that 61% of respondents felt resilient despite difficulties faced**. In the post-workshop questionnaire, **participants reported that the activity helped them cope better with difficult feelings** (41% to a great extent and 39% to a moderate extent), along with **improvements in understanding (74%) and expressing emotions (72%)**. These patterns are further reinforced by the **high perceived success of the workshops for emotional well-being**, with 52% sharing they were extremely successful and 32% highly successful.

In terms of social engagement, **the initial mapping showed that only half of respondents considered themselves socially active**. In comparison, **84% of workshop participants felt part of the group and reported high comfort levels with peer feedback** (55% very much comfortable and 29% mostly comfortable) **and creative expression** (60% very much comfortable and 26% mostly comfortable). While interest in art activities was relatively low in the initial mapping (39%), post-workshop interest was higher, **with nearly all participants expressing interest in future iterations** (47% definitely interested and 46% somewhat interested).

TÜRKIYE

In the case of Türkiye, **the results shared by participants closely mirror those observed in Portugal, indicating a strong overall impact on both main outcomes.** Across the board, a consistent variance from the project average was observed, **with participants tending to position themselves towards the more positive end of the response scales.**

Key findings include increased **confidence following the activity** (43% feeling slightly more confident and 41% much more confident), **improvements in emotional expression** (90%) and better understanding their emotions (84%), as well as **strong perceived usefulness of the workshops in managing stress and anxiety** (44% strongly agreeing and 42% agreeing). **Support in coping with difficult feelings was also reported as well** (51% to a great extent and 38% to a moderate extent). Overall, **45% of respondents rated the workshops as extremely successful for emotional well-being**, and 31% as highly successful.

Regarding **social cohesion**, some illustrative key findings include the 89% that reported **feeling part of the group, high comfort levels with peer feedback** (58% very much comfortable and 29% mostly comfortable), **as well as creative expression** (50% very much comfortable and 29% mostly comfortable). **All respondents expressed interest, to varying degrees, in future art workshops.**

Although a direct comparison cannot be made, the results of Samuk's initial report offer valuable insights into the situation of the targeted demographic. **The initial mapping indicated that only half of respondents felt motivated to carry out daily tasks** and only 39% felt they could handle stress fairly easily. In contrast, post-workshop, **participants reported strong perceived benefits in managing stress and anxiety** (44% strongly agreed, and 42% agreed) **and a high level of relaxation** (86%).



Similarly, while only 32% of respondents in the initial mapping reported accepting themselves as they are, workshop participants reported higher confidence levels following the activity. The initial report also showed that **49% felt resilient despite challenges they face in their life, whereas workshop participants reported a stronger perceived ability to cope with difficult feelings** (51% to a great extent and 38% to a moderate extent). These patterns are further supported **by high reported levels of improvement in understanding (84%) and expressing their emotions (90%).**

Finally, the initial mapping showed that **around 53% of respondents considered themselves socially active**, in the post-workshop questionnaire, **89% reported feeling part of the group as well as comfortable with peer feedback** (58% very much comfortable and 29% mostly comfortable) and creative expression (50% very much comfortable and 29% mostly comfortable). **Almost all participants of the workshop expressed interest in future iterations of the workshops, compared to 36% of the respondents of the initial mapping who generally expressed interest in art activities.**

CONCLUSIONS

Overall, the findings of this report indicate that the art-based interventions implemented within the “ARTicipation for Inclusion” project have been consistently perceived by participants as beneficial for both emotional well-being and social cohesion. Across all participating countries, young people reported positive experiences related to **relaxation, confidence, emotional expression and understanding**, as well as an increased **sense of belonging and comfort within the group**. While the intensity of these perceptions varied to some extent, **the general direction of the results remains positive**.

Importantly, the project demonstrates the potential of non-traditional art forms, such as EBRU painting, LARP, landscape art and street art installations, **to function as accessible and engaging tools to support emotional well-being**. These methods offered young people a creative space in which emotions could be explored, regulated and shared in a safe environment. This aspect is particularly relevant for young people from vulnerable backgrounds, **for which access to emotional support is limited**.

While the data does not allow for causal or longitudinal conclusions, **the comparison between the initial mapping report and the post-workshop perceptions suggests that art-based interventions can play a meaningful supportive role (Samuk 2025)**. The high levels of interest shared by participants in continuing or repeating such activities further underline the relevance and acceptability of these approaches.

In this sense, the project **contributes not only to the well-being of the participants involved**, but also to **the broader field of youth work** by providing practical evidence and documented experiences that can inform future initiatives. **The results support the continued integration of art methods into youth programs aiming to promote emotional well-being, resilience and community building**.

KEY FINDINGS - PERCEIVED OUTCOMES OF THE WORKSHOPS

OVERALL PROJECT RESULTS

Mental well-being

72% of the responding participants felt relaxed following their participation in the workshop.
44% felt slightly more confident, 29% much more confident, after creating art.
63% perceived an improvement in their emotional expression after the workshop.
59% considered that the workshop has helped them to better understand their emotions.
39% of the respondents felt happy during the workshop, 36% calm and 25% excited.
43% report that the workshop has helped to a moderate extent to cope with difficult feelings, and 33% to a great extent.
40% agreed that the art activity can be useful in managing anxiety and stress, and 29% strongly agreed.
45% perceived the workshop extremely successful for their emotional well-being, and 31% highly successful.

Group-cohesion

54% of the responding participants considered that the workshop made them feel, to some extent, more connected with others, while 33% just to a great extent.
72% felt part of the group during the workshop.
49% felt very much comfortable with peer feedback during the workshop, and 30% mostly comfortable.
56% felt very much comfortable expressing themselves creatively during the workshop, and 27% mostly comfortable.
54% of the respondents considered that the workshop contributed to a very great, and 31% to a great extent, to a positive group environment.
50% would be definitely interested in participating in future workshops for emotional well-being.



ROMANIA

Mental well-being

70% of the respondents feel relaxed mentally after the workshop.

34% feel much more confident after creating art in the activity,
and 30% slightly more confident.

55% perceived an improvement in expressing their emotions better.

48% consider that the workshops have helped them better understand their emotions.

68% of the responding participants felt calm during the workshop,
45% happy and 42% relaxed.

41% considered that the art workshop to which they have participated
has helped them to a moderate extent to cope with difficult feelings,
while 33% to a great extent.

35% agree that that the forms of art practiced during the workshops
can be useful in managing stress and anxiety, while 24% strongly agree.

47% of the respondents considered that the workshops
have been extremely successful for their emotional well-being,
and 27% highly successful.

Group-cohesion

46% of the responding participants considered to some extent
that the activity made them feel more connected with others,
while 42% to a great extent.

70% felt part of the group during the workshop.

55% felt very much comfortable with peer feedback in the activity.

57% felt very much comfortable with expressing themselves creatively,
25% mostly comfortable.

61% of the respondents considered that the workshop has contributed
to a very great extent in creating a positive group environment.

52% would definitely be interested in participating in future art workshops,
while 36% to some extent.



NORWAY

Mental well-being

49% of the respondents felt relaxed after the workshop.
53% feel slightly more confident after creating art in the workshop.
36% have perceived an improvement in their emotional expression after the activity.
31% considered that the activity has helped them better understand their emotions.
37% of the participants felt calm, 28% happy
and 12% enthusiastic during the workshop.
53% considered that the workshops have helped,
to a moderate extent, to cope with difficult feelings.
26% agreed that that the forms of art practiced during the workshops
can be useful in managing stress and anxiety.
35% of the respondents found the workshops extremely successful
for their emotional well-being, and 32% highly successful.

Group-cohesion

72% of the responding participants considered to some extent
that the activity made them feel more connected with others.
45% felt part of the group during the workshop.
38% felt mostly comfortable with peer feedback during the workshop,
while 29% very much comfortable.
55% felt very much comfortable with expressing themselves creatively,
and 29% mostly comfortable.
49% of the responding beneficiaries considered that the workshop
has contributed to a great extent, and 30% to a very great extent,
in creating a positive group environment.
37% would definitely be interested in participating
in future art workshops for emotional well-being.

PORTUGAL

Mental well-being

82% of the responding participants felt relaxed following their participation in the workshop.

48% felt slightly more confident, 32% much more confident, after creating art.

74% perceived an improvement in their emotional expression after the workshop.

72% considered that the workshop has helped them to better understand their emotions.

61% of the respondents felt happy during the workshop, 45% calm and 27% relaxed.

41% report that the workshop has helped to a great extent to cope with difficult feelings, and 39% to a moderate extent.

57% agreed that the art activity can be useful in managing anxiety and stress, and 19% strongly agreed.

52% perceived the workshop extremely successful for their emotional well-being, and 32% highly successful.

Group-cohesion

45% of the responding participants considered that the workshop made them feel to a great extent, more connected with others, while 45% to some extent.

84% felt part of the group during the workshop.

55% felt very much comfortable with peer feedback during the workshop.

60% felt very much comfortable expressing themselves creatively during the workshop, and 26% mostly comfortable.

67% of the respondents considered that the workshop contributed to a very great extent, and 22% to a great extent, to a positive group environment.

47% would be definitely interested in participating in future workshops for emotional well-being.

TÜRKIYE

Mental well-being

86% feel relaxed mentally after the workshop.

41% feel much more confident after creating art in the activity,
and 43% slightly more confident.

90% of the respondents perceived an improvement
in expressing their emotions better.

84% consider that the workshops have helped them better understand their emotions.

28% of the responding participants felt excited during the workshop,
23% happy and 21% enthusiastic.

51% considered that the art workshop to which they have
participated has helped them to a great extent to cope
with difficult feelings, while 38% to a moderate extent.

44% strongly agreed, and 42% agreed, that that the forms
of art practiced during the workshops can be useful in managing stress and anxiety.

45% of the respondents considered that the workshops
have been extremely successful for their emotional well-being,
and 31% highly successful.

Group-cohesion

55% of the responding participants considered to a moderate extent
that the activity made them feel more connected with others,
while 35% to a great extent.

89% felt part of the group during the workshop.

58% felt very much comfortable with peer feedback in the activity,
and 29% mostly comfortable.

50% felt very much comfortable with expressing themselves creatively,
29% mostly comfortable.

58% of the respondents considered that workshop contributed
to a very great extent in creating a positive group environment.

63% would be definitely interested in participating
in future workshops for emotional well-being.

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ANNEXES

Annex 1

WELLBEING OF THE YOUTH IN VULNERABLE CONDITIONS

This survey is a part of AFI project. The survey is prepared by Sahizer Samuk, Andreea-Loredana Tudorache, Victoria Carasava, and Tuba Ardic

1. What kind of art workshop have you attended? *Mark only one square.*

Landscape art
Ebru (marbling)
Live role action play
Urban street art installations
Other:

2. Do you feel a relaxation mentally and physically after participating in the workshop? *Mark only one square.*

Yes
No
Maybe
Other:

3. Did the workshop help you express your emotions better? *Mark only one square.*

Yes
No
Maybe
Other:



4. How did creating art in the workshop made you feel about yourself?

Mark only one square.

More confident
Confident
No change
Less confident
Other:



5. Did the workshop help you reflect on

or better understand your emotions? *Mark only one square.*

Yes
No
Maybe
Other:



6. How did you feel during the workshop? *Mark only one square.*

Calm
Happy
Anxious
Excited
Enthusiastic
Frustrated
Relaxed
Other:



7. Do you feel that engaging in art helped you cope

with any difficult feelings or experiences? *Mark only one square.*

Yes, definitely
Yes, somewhat
Not really
No
Other:





8. Did the workshop make you feel more connected to others or help you build relationships? Mark only one square.

Yes, a lot

Yes, somewhat

No

Other:

9. To what extent do you agree with this statement? I might use this kind of art to manage anxiety and stress. Mark only one square.

Strongly disagree

Disagree

Neutral

Agree

Strongly agree

Other:

10. To what extent do you agree with this statement? Being in the workshop with others, showing each other our work, I felt in ease to receive and give feedback. (1: the least, 5: the most)

1 ★ 2 ★ 3 ★ 4 ★ 5 ★

11. To what extent do you agree with this statement? The workshop contributed to maintain a positive attitude in general.

1 ★ 2 ★ 3 ★ 4 ★ 5 ★

Disagree

I totally agree

12. How comfortable were you expressing yourself creatively in this workshop?

1 ★ 2 ★ 3 ★ 4 ★ 5 ★

not comfortable

most comfortable

13. Did you feel like a part of a community in the workshop? In other words, did you feel more included/accepted in the group during the workshop? Mark only one square.

Yes
No
Maybe
Other:

14. How would you rate the overall success of these workshops on your emotional well-being? Mark only one square.

1 ★ 2 ★ 3 ★ 4 ★ 5 ★

No success

Very Successful

15. Would you like to participate in more art workshops to help with your emotional wellbeing? Mark only one square.

Yes, definitely
Yes, somewhat
No
Other:

16. Which other art forms would you like to engage in for future workshops? Please write shortly. Thanks. Mark only one square.

Landscape art
Ebru (marbling)
Live role action play
Urban street art installations
Other:



17. I declare that I have read the privacy policy and give my consequent consent to the processing of the answers without processing any personal data.

Consent (from <https://gdpr.eu/what-is-gdpr/>)

There are strict new rules about what constitutes consent from a data subject to process their information.

Consent must be “freely given, specific, informed and unambiguous.” Requests for consent must be “clearly distinguishable from the other matters” and presented in “clear and plain language.” Data subjects can withdraw previously given consent whenever they want, and you have to honor their decision. You can’t simply change the legal basis of the processing to one of the other justifications. Children under 13 can only give consent with permission from their parent. You need to keep documentary evidence of consent.

Yes
No
Other:

☐
☐
☐



Annex 2

ART WORKSHOP FACILITATOR REPORT

EVENT DETAILS	
Type of the Activity	
Date	
Location	
Activity Duration	
Facilitator(s)	
Local Stakeholder(s)	

WORKSHOP OBJECTIVES	
Goal and Objectives	
Expected Outcomes	



PARTICIPANT PROFILE	
Total Number of Participants	
Age Range	
Backgrounds <i>(e.g., vulnerable youth, young people in rural areas etc.)</i>	

ARTISTIC OUTPUTS	
Type of Artworks Created <i>(e.g., paintings, installations)</i>	
Number of pieces produced	

PARTICIPANTS' FEEDBACKS	
Overall Satisfaction <i>(Use a rating scale or qualitative comments)</i>	
Key Feedback Themes	
Positive Aspects	
Areas for Improvement	



FACILITATOR OBSERVATIONS	
Engagement Levels	
Interaction Among Participants	
Challenges Encountered	

CONCLUSION	
Summary of the Workshop	
Recommendations for Future Workshops	

APPENDICES	
Photos from the Event	
Attendance List	
Additional Comments or Notes	