



Co-funded by the
Erasmus+ Programme
of the European Union

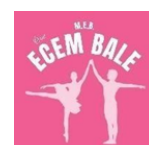


Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)



Qualitative Data Discussion and categories

*(in this order: emotional discomfort,
causes, consequences, strategies)*





Co-funded by the
Erasmus+ Programme
of the European Union



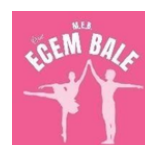
Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)



Theoretical Framework

Structured dance-based movement activities typically utilize three primary frameworks: choreography, sport dance, and social dance. Choreography, in its broadest definition, is understood as a system of signs and codes acquiring meaning relative to the historical and social context of their creation (Pontremoli, 2018). This concept extends to sport dance and social dance, which often incorporate recurring musical themes and gestures reflecting the trends of their specific historical periods. A common characteristic across these three forms is the limited scope for free, creative, or interpretive agency on the part of the practitioner. These activities center on the transmission of predefined movement routines that individuals must learn, aiming for optimal executive efficacy. Research suggests that learning dance choreography via various pedagogical movement approaches enhances memory and overall psychomotor competence in children and adolescents (Oppici et al., 2020), while also positively impacting neural plasticity in adult and elderly populations (Mitterovà et al., 2021).

Conversely, semi-structured dance-based movement activities employ three distinct frameworks: floorwork, guided composition, and contact improvisation. Floorwork, a technique built on actions performed on the ground (such as rolling, sliding, and crawling), is utilized across diverse





Co-funded by the
Erasmus+ Programme
of the European Union

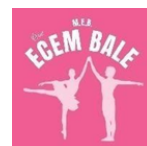


Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

dance styles like contemporary, break dance, and house dance. Originating as a complementary practice in classical ballet to explore the relationship with gravity for body softening and relaxation, floorwork continues to influence movement evolution in disciplines like Pilates and Yoga. Contact improvisation uses physical and sensory contact as a medium for psychomotor exploration, founded on the concepts of "possibility" and "intention." "Possibility" suggests a multifaceted resonance with potential occurrences, whereas "intention" relates to the inherent motivation within the movement being performed. Guided composition is a movement composition technique involving choreographic development tasks based on previously acquired or explored movement structures. The unifying feature of these semi-structured activities is their reliance on "open" movements, whose definitive structure emerges through the practitioner's hands-on experimentation. Individuals engage with "semi-finished movement materials," which are finalized through a synthesis of contingent motor elements and personal subjective tensions (Biffi, 2006), occurring within a focused compositional space where body and consciousness interact simultaneously (Bortolotti & Delprete, 2019).

Finally, unstructured dance-based movement activities primarily fall under the choreutic dimension of Instant Composition. This technique presents the greatest complexity in practice, as participants do not execute pre-taught sequences but must operate in the 'here and now' based on external cues from a choreographer or facilitator. In Instant Composition, the emphasis lies entirely on the creative process, which appears to stimulate cognitive areas associated with collaboration and idea sharing (Giguere, 2011). It is noteworthy that expertise in dance is not a prerequisite across these described techniques to reap benefits related to creative thinking development and overall cognitive enhancement (Keun & Hunt, 2006; Rahmah et al., 2023).

Studies indicate that dance practice stimulates various neural and biobehavioral functions (Christensen et al., 2017), including: attention and





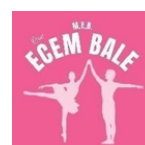
Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

flow, emotion, imagination, communication, self-intimation, and social cohesion. "Flow" describes a unique state of mental and physical focus and concentration. Anthropological research shows this state is particularly prominent in tribal or underground dances like hip hop and house dance (Hefferon & Ollis, 2006). Achieving flow can be beneficial for individuals facing sensory hyperstimulation, cognitive overload, or stress, providing an immediate sense of pleasure. Attention, in this context, acts as a strategy for marshalling the resources required for flow (Csikszentmihalyi, 2008). Emotion is activated by all dance styles; the human emotional system's complexity manifests through neural and hormonal signals that adapt to contextual demands, shaping behavioral responses. Dance participation facilitates neurophysiological processes underlying emotional response (Goleman, 1995; Le Doux, 1996; Berthoz, 2003). Music further amplifies this activation via "emotional contagion," stimulating cognitive representations (Juslin & Vastfjall 2008; Daptrati et al., 2009). Imagination, definable as a visual form of emotion-mediated cognitive representation (Cela-Conde & Ayala, 2018), reflects personal lived experiences. Dance practice can thus generate images expressing personal narratives embodied physically (Gallese, 2011). Communication through dance is predominantly non-verbal (Kaeppeler, 1981) and is supported by neural mechanisms for understanding emotions and intentions, specifically emotional and bodily resonance (Gallese et al., 2009). Consequently, dancing enhances awareness of one's body, emotional states, motivations, and intentions. This positions dance as a means to foster improved self-intimation (the capacity to be comfortable with oneself) and social cohesion. Historically, musical dance forms have been integral to forming social groups and communities rich in interpersonal bonds (Gomez & Danuser, 2007). Biochemically, shared dance practice promotes the release of oxytocin and prolactin – endocrine markers associated with social bonding resulting from activities involving direct physical contact (Rilling et al., 2012).

In conclusion, the literature highlights that these neural and biobehavioral functions stimulated by dance practice yield indirect benefits for





Co-funded by the
Erasmus+ Programme
of the European Union



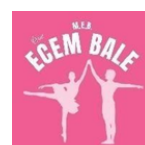
Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)
individuals, including enhanced psycho-corporeal well-being and a more
positive outlook on life (Hui et al., 2009).

The Research

Building upon the reference literature, this report aims to present the findings of exploratory research conducted during the 2024-2025 period within the framework of the Erasmus+ project titled "Youth social inclusion and refugees integration through dance-based interventions - YOU DANCE". A key objective of this project was to gather information regarding the self-perceived ability of young people to recognize and manage their emotions, targeting at least 90 individuals aged 16-20 from each participating country: Italy, Romania, and Turkey.

To achieve this, a questionnaire was administered, consisting of nine closed-ended questions, where participants could express their opinions using a five-point Likert scale, and two open-ended questions. In total, 311 young people between the ages of 16 and 20 completed the questionnaire: 99 from Turkey, 109 from Italy, and 103 from Romania. The research utilized a convenience sample and adopted a mixed-methods approach, specifically employing a simultaneous triangulation design (Trinchero & Robasto, 2019).

This qualitative-quantitative approach allows for the investigation of complex issues such as those outlined previously. It ensures consideration of both the overall scope of the problem, focusing on the generalizability of findings, and the specific nuances, which demand a deep understanding and careful examination of the emotional difficulties, their perceived causes, consequences, and the coping strategies reported by the youth, all of which could influence their well-being.





Co-funded by the
Erasmus+ Programme
of the European Union



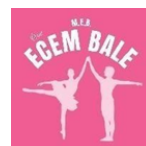
Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

From a quantitative perspective, SPSS software was used to perform statistical analysis on the data collected through the closed-ended responses. MAXQDA software was employed for the qualitative analysis, facilitating the identification of macro-categories and sub-categories that emerged from the participants' written responses to the open-ended questions.

This report chooses to focus specifically on the qualitative findings, describing the young participants' responses regarding negative emotions and emotional difficulties, their perceived causes, consequences, and the strategies they implement to address them. Therefore, the following section will discuss the research results, detailing the emerged categories and the corresponding frequencies of the coded segments (indicated by absolute values in parentheses). This data collection phase was fundamental for carrying out the activities planned under task A3 of the project.

The Results

Analysis of the data reveals that the majority of young people reported experiencing negative emotions and emotional difficulties during their lives. The most frequently cited were anxiety and worry (85), stress (69), anger (65), loneliness (60), fear (59), and sadness or unhappiness (57). Other emotional difficulties mentioned included: frustration (49), lack of self-esteem (31), insecurity (30), difficulty expressing emotions, feelings, and opinions (29), feelings of inadequacy and discomfort (27), difficulty controlling one's emotions and feelings (18), irritation (17), feeling overwhelmed (17), guilt (16), depression (15), helplessness and feelings of uselessness (15), disappointment and sense of failure (14), jealousy and envy (13), and boredom (13).



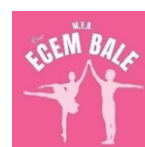


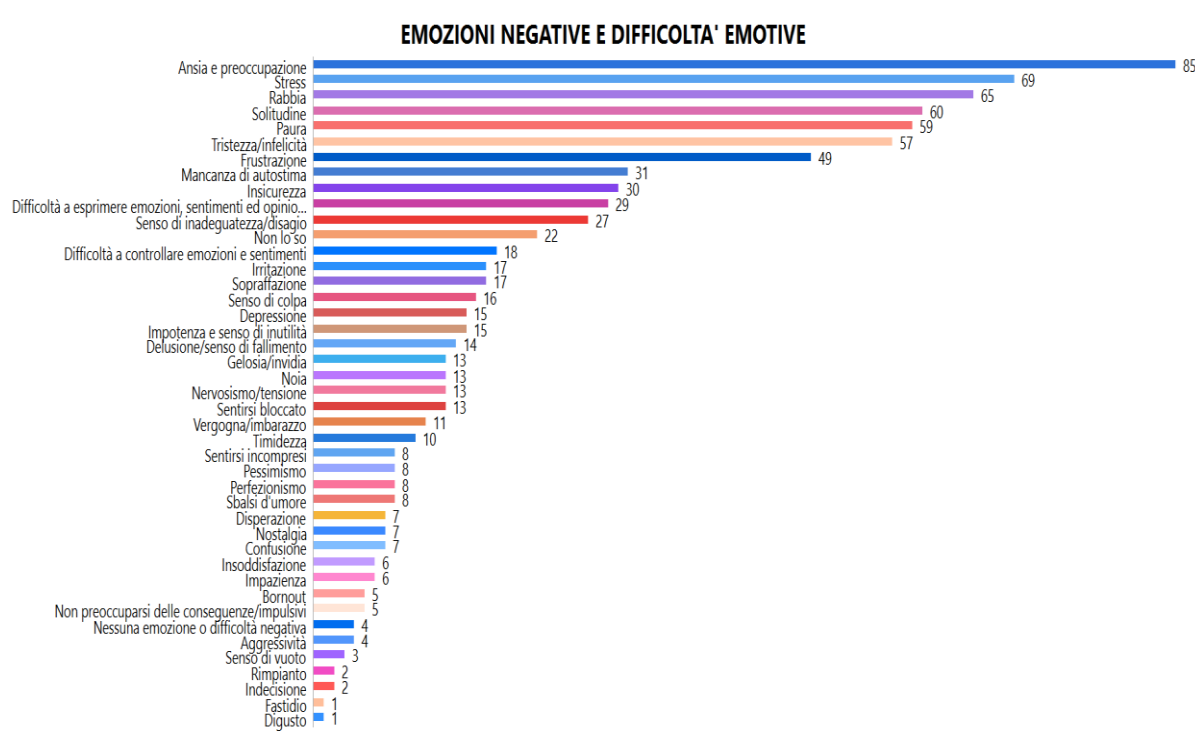
Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

Furthermore, some participants identified difficulties such as: nervousness and tension (13), feeling stuck (13), shame and embarrassment (11), shyness (10), feeling misunderstood (8), pessimism (8), perfectionism (8), mood swings (8), despair (7), nostalgia (7), confusion (7), dissatisfaction (6), impatience (6), burnout (5), impulsiveness/not worrying about consequences (5), aggressiveness (4), feeling of emptiness (3), regret (2), indecision (2), annoyance (1), and disgust (related to others' lack of personal care) (1). Finally, 22 participants stated they could not answer the question, while only 4 youths reported not encountering emotional difficulties daily or frequently. The emotional difficulties and negative emotions identified in the participants' own words are depicted in the image below (Fig. 1). Notably, the data indicate that Turkish youths reported experiencing anger more often, Romanian youths perceived anxiety and worry more frequently, and Italian participants cited fear more commonly.



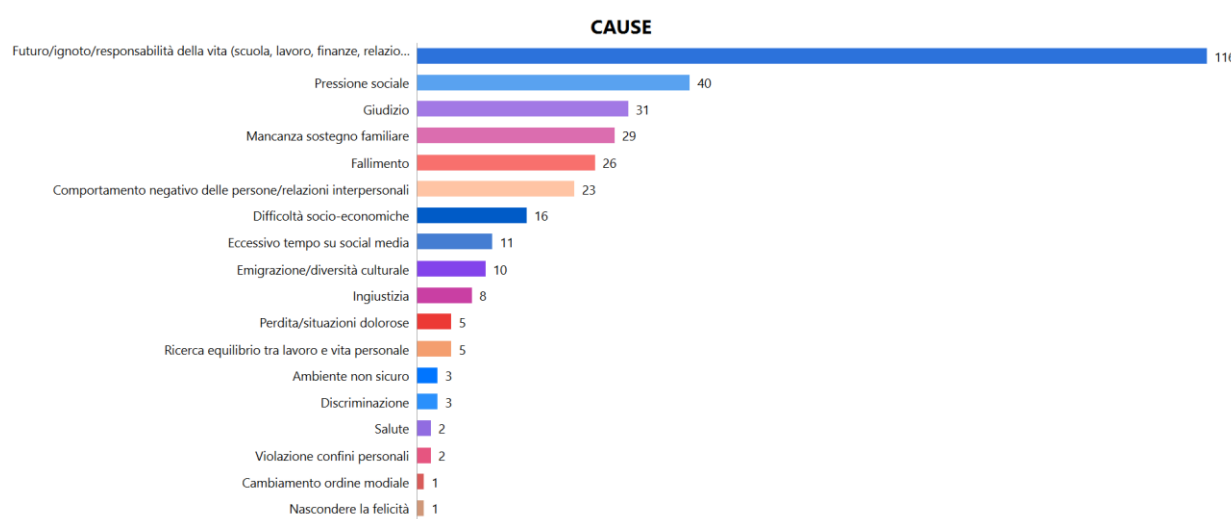


(Fig. 1 Caption: Emotions and emotional difficulties emerging from the youths' words)

Participants stated that these emotional difficulties stem primarily from concerns about the future and life responsibilities (in areas such as school, work, finances, relationships, etc.) (116), as well as social pressure (40), judgment from others (31), lack of family support (related to distance or conflictual relationships) (29), failure (26), negative behavior from people/negative interpersonal relationships (such as dishonesty) (23), socio-economic difficulties (16), and excessive time spent on social media (11). Other causes identified by the young people include: emigration to a new country and related cultural diversity (10), feelings of injustice (8), loss or painful situations (5), the search for work-life balance (5), an environment perceived as unsafe (e.g., due to street violence or earthquakes) (3), experiences of discrimination (3), health problems (2), violation of personal boundaries (2), changes in the world order (1), and having to hide one's



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE) happiness (1). It is worth noting that negative emotions like fear and anxiety were often associated by the youths with uncertainty about the future and life responsibilities, as well as failure. This finding was prevalent, without significant distinctions, in the responses from young people in Italy, Romania, and Turkey. The causes perceived by the youths as generating their emotional difficulties and negative emotions are summarized below (Fig. 2).



(Fig. 2 Caption: Causes of emotions and emotional difficulties emerging from the youths' words)

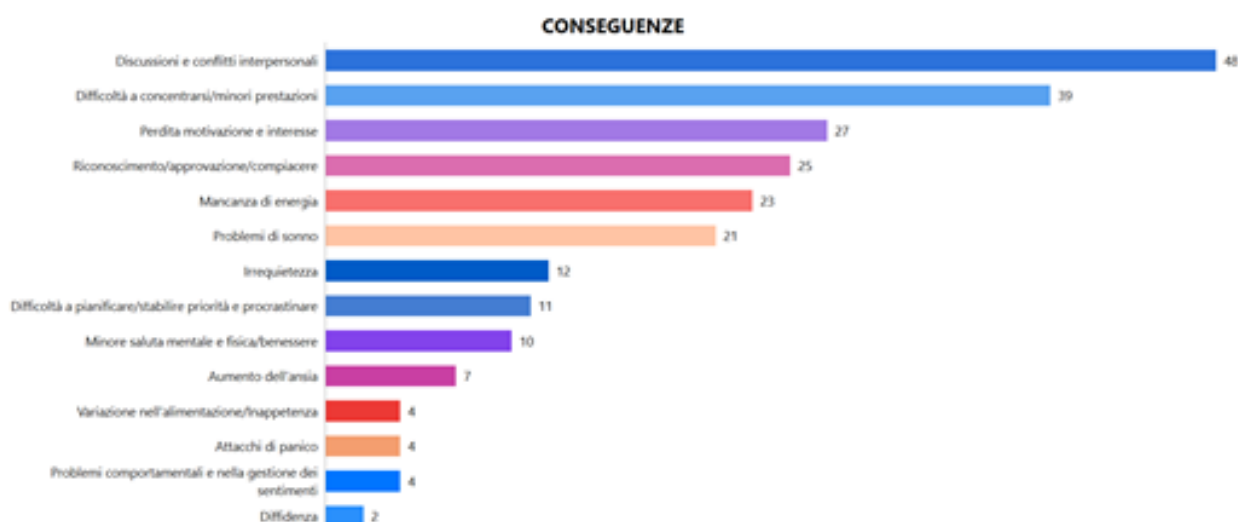
Regarding the consequences of these emotional difficulties and their impact on young people's lives, participants believe they primarily affect interpersonal relationships, leading to arguments and conflicts with others (48), or cause problems with concentration, resulting in decreased performance (39). Youths also identified consequences such as loss of motivation and interest (27), seeking recognition and approval from others, sometimes leading to people-pleasing behaviors (25), lack of energy (23), sleep problems (21), restlessness (12), difficulty planning and setting



Co-funded by the
Erasmus+ Programme
of the European Union

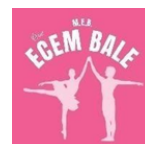


Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE) priorities, leading to procrastination (11), decreased mental and physical health and well-being (10), increased anxiety (7), changes in eating habits and loss of appetite (4), panic attacks (4), emergence of behavioral problems and difficulties managing feelings (4), and finally, distrust towards people (2). Concerning this aspect, responses from Italian youths predominantly highlighted the desire for recognition and approval from others. For Turkish participants, emotional difficulties most impacted interpersonal relationships, while for Romanian participants, difficulty concentrating was the main perceived consequence. The figure below encapsulates the consequences that emerged from the participants' words (Fig. 3).



(Fig. 3 Caption: Consequences of emotions and emotional difficulties emerging from the youths' words)

Finally, participants were asked about the strategies they use to manage the emotional difficulties to which they feel most vulnerable. In this regard, respondents indicated the main strategies as: processing emotions alone through withdrawal and self-isolation (63), talking or spending time with friends and loved ones (61), and engaging in physical exercise, sports, or





Co-funded by the
Erasmus+ Programme
of the European Union

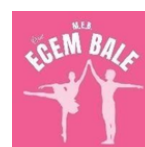


Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

hobbies (53). Other participants reported coping with their emotional difficulties by: employing meditation and relaxation techniques like breathing and counting (32), listening to music or playing musical instruments (22), engaging in outdoor activities (19), distracting themselves through various activities (18), reading books (16), avoiding new activities (14), talking and discussing with people (12), crying (11), planning and establishing routines (10), seeking solutions to problems/facing situations (10), using positive thinking and attitude/positive self-talk (10), proceeding in small steps and setting realistic goals (9), accepting the situation or problem (9), meeting new people or attending social events (9), doing yoga (8), seeking professional support (7), and accepting and learning from mistakes to improve oneself (5).

Lastly, participants mentioned using strategies such as: resting (5), writing to analyze situations and steps taken towards goals (4), breaking things (3), ignoring the situation/indifference (3), dedicating themselves to or engaging in work (3), practicing gratitude (3), showing empathy towards others (2), paying attention to diet (2), working on expressing feelings (1), and working on emotional control (1). It was noted that Turkish and Italian youths predominantly tend to process emotions alone by withdrawing and isolating themselves, whereas Romanian youths prefer talking and spending time with friends and loved ones.

In conclusion, it is evident that the majority of respondents are divided between those who try to process emotional difficulties and negative emotions alone, withdrawing and isolating themselves, and those who react by talking or being with friends and loved ones. Figure 4 below summarizes the strategies identified from the participants' responses. (Note: The original text repeated the Fig. 3 caption here; it has been assumed Fig. 4 refers to Strategies).

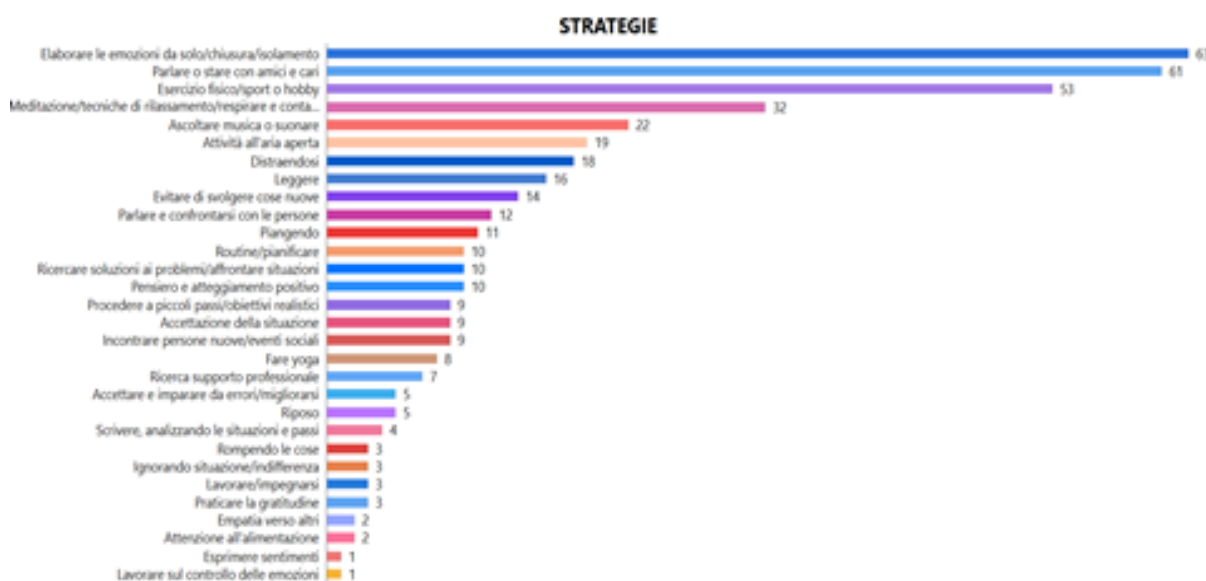




Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)



(Fig. 4 Caption: Strategies for managing emotions and emotional difficulties emerging from the youths' words - Assumed caption)

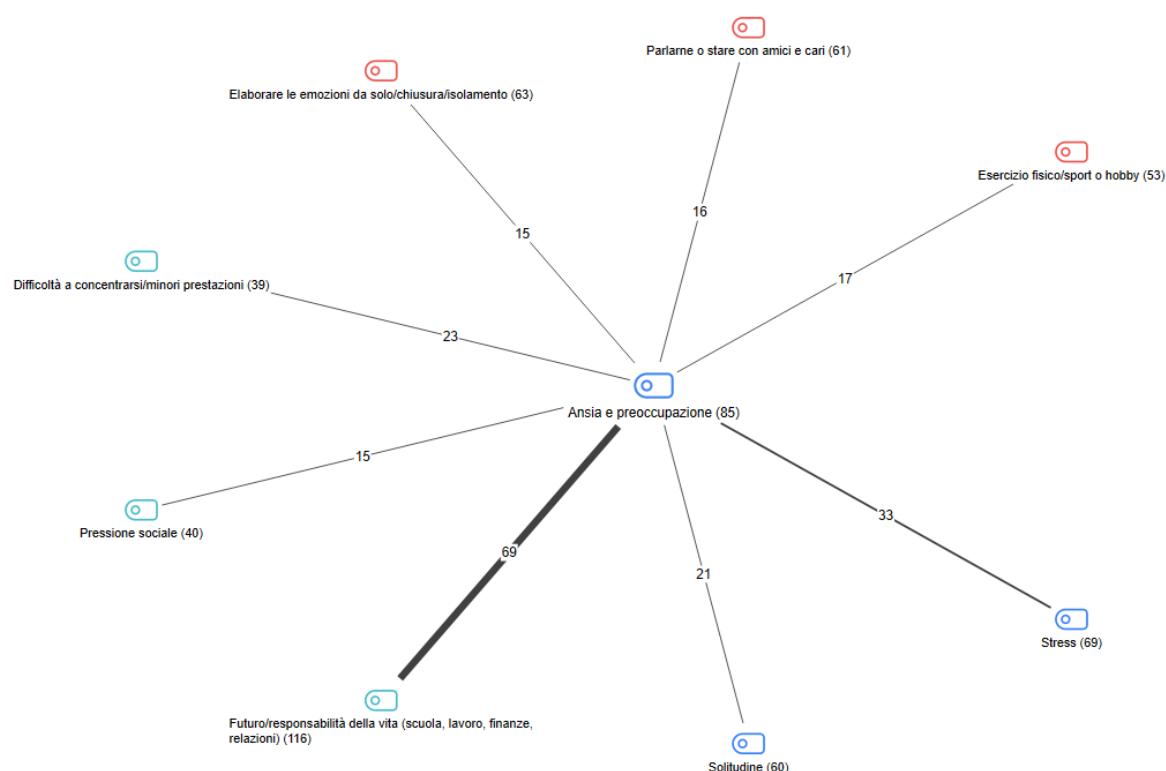
Finally, analyzing the co-occurrences of codes (using a 'code overlap' model designed to show how many documents contain two or more codes), it is noticeable that anxiety and worry appear to overlap and be most strongly associated with stress (as another difficulty), the future and life responsibilities (as a primary cause), and difficulty concentrating/lower performance (as a consequence). Furthermore, anxiety and worry co-occurred with physical exercise, sport, or hobby (as a strategy implemented by participants to cope with emotional difficulties).



Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)



(Fig. 5 Caption: Co-occurrences of the most frequent codes related to emotional difficulties, causes, consequences, and strategies employed by participants)



Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

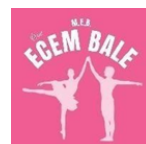
Discussion

Consistent with the reference literature discussed earlier, dance-based movement activities emerge within this context as potentially effective tools for fostering emotional expression, self-awareness, and social inclusion. The current investigation highlights that young people frequently experience emotional difficulties, particularly fear and worries concerning the future and life responsibilities. These difficulties were reported to impact their interpersonal relationships, concentration, and consequently, their performance levels. Coping strategies adopted by participants varied, ranging from isolation to sharing experiences and spending time with friends or family members. Notably, a significant portion of participants addresses these challenges by engaging in physical activity, sports, and hobbies.

Specifically, dance itself was cited by some participants as an effective strategy for managing negative feelings. For instance, one youth stated, *"Music is one of the things that relaxes me, as does dance."* Another affirmed, *"I want to express my feelings in a relaxed way... I think this is very easy with dance and music."* A third participant declared, *"Pursuing my artistic interests (theatre, music, painting, dance) can become... a safe haven where I can explore and understand my feelings."*

The collected data provide valuable insights. For a majority of the sample, key identified difficulties like anxiety and worry are strongly linked to uncertainty about the future and life responsibilities. Participants often cope with these feelings by engaging in physical activity, sports, or hobbies, or by talking with friends and loved ones, aligning with the most frequent strategies identified.

In conclusion, the findings suggest a need among young people for targeted interventions that facilitate emotional expression through activities integrating mind and body. Such interventions could potentially assist them





Co-funded by the
Erasmus+ Programme
of the European Union

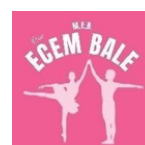


Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)
in finding balance, building self-confidence, and acquiring concrete tools to
consciously navigate the emotional challenges of both the present and the
future.

Based explicitly on these results, individuals identified as expressing greater
fragility were contacted personally. The project team – comprising volunteer
psychologists, psychiatrists, researchers, and dance educators –
collaborated ("in concert") to establish priorities and suitable pedagogical
practices. This collaborative effort aimed to construct a dance-based
intervention focused on fostering individual and collective well-being
specifically for the groups selected to participate in the A3 project activities.

References

- Aruta, L. (2024). Coreografie sperimentali di educazione dance-based. Rinnovare la didattica delle attività corporeo-motorie. PensaMultimedia srl.
- Berthoz, A. (2003). La Décision. Paris: Odile Jacob. Trad. it. (2004). La scienza della decisione. Codice.
- Biffi, E. (2006). Possibilità. In Bertolini, P. (a cura di), Per un lessico di pedagogia fenomeno logica. Erickson. PP?
- Bortolotti A. & Delprete M. (2019). Fare esperienza delle possibilità del corpo mediante la Contact Improvisation dance. Revista tempos e espacios em educacao. <https://doi.org/10.20952/revtee.v12i28.10165>.
- Cela-Conde C. J. & Ayala F. J. (2018). Art and brain coevolution. Progress in brain research, 237, 41-60. <https://doi.org/10.1016/bs.pbr.2018.03.013>.
- Charmaz, K. (1996). The search for meanings-Grounded Theory. In J. A. Smith, R. Harré, L. Van Langenhove (Eds.), Rethinking Methods in Psychology (pp. 27-49). Sage Publications.





Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

Charmaz, K. (2017). The Power of Constructivist Grounded Theory for Critical Inquiry. *Qualitative Inquiry*, 23(1), 34-45. <https://doi.org/10.1177/1077800416657105>.

Christensen J.F., Cela-Conde C.J. & Gomila A. (2017). Not all about sex: neural and biobehavioral functions of human dance. *Annals of the New York Academy of Science*, 1400(1), 8-32. <https://doi.org/10.1111/nyas.13420>.

Cohen, L., Manion, L., & Morrison, K. (2011). *Research Methods in Education*. Routledge.

Csikszentmihalyi, M. (2008). *Flow: The Psychology of Optimal Experience*. Harper Perennial Modern Classics.

Daprati, E., M. Iosa & Haggard, P. (2009). A dance to the music of time: aesthetically-relevant changes in body posture in performing art. *PLoS One*, 4. <https://doi.org/10.1371/journal.pone.0005023>.

Gallese, V. (2011). Embodied simulation theory: imagination and narrative. *Neuropsychoanalysis*, 13, 196-200. <https://doi.org/10.1080/15294145.2011.10773675>.

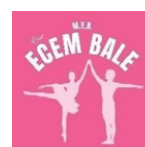
Gallese, V., Rochat M., Cossu G., et al. (2009). Motor cognition and its role in the phylogeny and ontogeny of action understanding. *Developmental Psychology*, 45, 103-113. <https://doi.org/10.1037/a0014436>.

Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. Basic Books.

Giguere, M. (2011). Dancing thoughts: an examination of children's cognition and creative process in dance. *Research in Dance Education*, 12(1), 5-28. <https://doi.org/10.1080/14647893.2011.554975>.

Goleman, D. (1995). *Emotional Intelligence: Why It Can Matter More Than IQ*. Bantam Books.

Gomez Paloma (2004). *Corporeità ed emozioni. Una didattica psicomotoria per la costruzione del sapere essere*. Guida Editori.





Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE)

Gomez, P., & Danuser, B. (2007). Relationships between musical structure and psychophysiological measures of emotion. *Emotion*, 7(2), 377-387. <https://doi.org/10.1037/1528-3542.7.2.377>.

Hefferon, K. & Ollis, S. (2006). 'Just clicks': an interpretive phenomenological analysis of professional dancers' experience of flow. *Research in Dance Education*, 7, 141 - 159. <https://psycnet.apa.org/doi/10.1080/14647890601029527>.

Hui, E., Chui B.T. & Woo J. (2009). Effects of dance on physical and psychological well-being in older persons. *Archives of Gerontology and Geriatrics*, 49, e45–e50. <https://doi.org/10.1016/j.archger.2008.08.006>.

Juslin, P.N. & Vastfjall, D. (2008). Emotional responses to music: the need to consider the underlying mechanisms. *Behavioral and Brain Sciences*, 31, 559-575. <https://doi.org/10.1017/s0140525x08005293>.

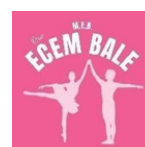
Kaeppeler, A.L. (1981). To dance is human: A theory of nonverbal communication. *American Ethnologist*, 8, 218-219. <https://doi.org/10.1525/ae.1981.8.1.02a00430>.

Keun, L., & Hunt, P. (2006). Creative dance: Singapore children's creative thinking and problem solving responses. *Research in Dance Education*, 7, 35-65. <http://dx.doi.org/10.1080/14617890600610661>.

Le Doux, J. (1996). *The Emotional Brain*. Simon & Schuster, Touchstone.

Mitterová, K., Klobušáková, P., Minsterova, A., Kropacova, S., Ba lážová, Z., To ík, J., Vaculíková, P., Skotáková, A., Grmela, R., & Rektorová, I. (2021). Impact of cognitive reserve on dance in tervention-induced changes in brain plasticity. *Scientific Reports*, 11. <https://doi.org/10.1038/s41598-021-97323-2>.

Oppici, L., Rudd, J., Buszard, T., & Spittle, S. (2020). Efficacy of a 7-week dance (RCT) PE curriculum with different teaching pedagogies and levels of cognitive challenge to improve working memory capacity and motor





Co-funded by the
Erasmus+ Programme
of the European Union



Project Agreement numbers – 2023-3-IT03-KA210-YOU-000182993 (KA210 YOU-DANCE) competence in 8–10 years old children. *Psychology of Sport and Exercise*, 50, 101675. <https://doi.org/10.1016/j.psychsport.2020.101675>.

Pontremoli A. (2018). *La danza 2.0: paesaggi coreografici del nuovo millennio*. Laterza.

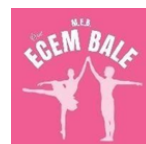
Rahmah, S.N., Saragih, A.H., & Napitupulu, E.E. (2023). Impact of dance education learning model development (icosrie) to improve college students' cognitive skills. *Russian law journal*, 11(3).

Rilling, J.K., A.C. DeMarco, P.D. Hackett, et al. (2012). Effects of intranasal oxytocin and vasopressin on cooperative behavior and associated brain activity in men. *Psychoneuroendocrinology*, 37, 447-461. <https://doi.org/10.1016/j.psyneuen.2011.07.013>.

Tarozzi, M. (2008). *Che cos'è la Grounded Theory*. Carocci.

Thistoll, T., Hooper, V., & Pauleen, D. J. (2016). Acquiring and developing theoretical sensitivity through undertaking a grounded preliminary literature review. *Quality & Quantity: International Journal of Methodology*, 50(2), 619-636. <https://doi.org/10.1007/s11135-015-0167-3>.

Trinchero, R. & Robasto, D. (2019). *I mixed-methods nella ricerca educativa*. Mondadori.



	Segments	Percentage
Anxiety and worry	85	9,88
Stress	69	8,02
Anger	65	7,56
Loneliness	60	6,98
Fear	59	6,86
Sadness/unhappiness/grief (or sorrow)	57	6,63
Frustration	49	5,70
Lack of self-esteem	31	3,60
Insecurity	30	3,49
Difficulty expressing emotions, feelings, and opinions/misinterp	29	3,37
Feeling of inadequacy/discomfort	27	3,14
Invalid response/I wouldn't know how to answer	22	2,56
Difficulty controlling emotions and feelings	18	2,09
Irritation	17	1,98
Overwhelm / Feeling overwhelmed	17	1,98
Guilt / Feeling of guilt	16	1,86
Depression	15	1,74
Helplessness and feeling of uselessness	15	1,74
Disappointment/sense of failure	14	1,63
Jealousy/envy	13	1,51
Boredom	13	1,51
Nervousness/tension	13	1,51
Feeling stuck	13	1,51
Shame/embarrassment	11	1,28
Shyness	10	1,16
Feeling misunderstood	8	0,93
Pessimism	8	0,93
Perfectionism	8	0,93
Mood swings	8	0,93
Despair / Desperation	7	0,81
Nostalgia / Longing	7	0,81
Confusion	7	0,81

Dissatisfaction	6	0,70
Impatience	6	0,70
Burnout	5	0,58
Not worrying about consequences/impulsiveness	5	0,58
No negative emotions or difficulties	4	0,47
Aggressiveness	4	0,47
Feeling of emptiness	3	0,35
Regret	2	0,23
Indecision	2	0,23
Annoyance / Bother	1	0,12
Disgust (due to lack of self-care)	1	0,12
TOTAL	860	100,00

	Segments	Percentage
Future/unknown/life responsibilities (school, work, finances, rel:	116	34,94
Social pressure	40	12,05
Judgment	31	9,34
Lack of family support	29	8,73
Failure	26	7,83
Socio-economic difficulties	16	4,82
Negative behavior of people/interpersonal relationships	16	4,82
Excessive time on social media	11	3,31
Emigration/cultural diversity	10	3,01
Injustice	8	2,41
Lies / Lying	7	2,11
Loss/painful situations	5	1,51
Search for work-life balance	5	1,51
Unsafe environment	3	0,90
Discrimination	3	0,90
Health (concerns)	2	0,60
Violation of personal boundaries	2	0,60
Change in world order / Global changes	1	0,30
Hiding happiness	1	0,30
TOTAL	332	100,00

	Segments	Percentage
Arguments and interpersonal conflicts	48	20,25
Difficulty concentrating/lower performance	39	16,46
Loss of motivation and interest	27	11,39
Seeking recognition/approval/people-pleasing	25	10,55
Lack of energy	23	9,70
Sleep problems / Sleeping issues	21	8,86
Restlessness	12	5,06
Difficulty planning/setting priorities and procrastinating	11	4,64
Poorer mental and physical health/well-being	10	4,22
Increased anxiety	7	2,95
Changes in eating habits/Loss of appetite	4	1,69
Panic attacks	4	1,69
Behavioral problems and difficulty managing feelings	4	1,69
Distrust / Mistrust	2	0,84
TOTAL	237	100,00

	Segments	Percentage
Processing emotions alone/withdrawal/social isolation	63	14,82
Talking about it or being with friends and loved ones	61	14,35
Physical exercise/sports or hobbies	53	12,47
Meditation/relaxation techniques/breathing and counting	32	7,53
Listening to music or playing an instrument	22	5,18
Outdoor activities	19	4,47
Distracting oneself	18	4,24
Reading	16	3,76
Avoiding doing new things	14	3,29
Talking and discussing with people	12	2,82
Crying	11	2,59
Routine/planning	10	2,35
Seeking solutions to problems/facing situations	10	2,35
Positive thinking and attitude/positive self-talk	10	2,35
Proceeding in small steps/realistic goals	9	2,12
Acceptance of the situation	9	2,12
Meeting new people/social events	9	2,12
Doing yoga	8	1,88
Seeking professional support	7	1,65
Accepting and learning from mistakes/self-improvement	5	1,18
Rest	5	1,18
Writing, analyzing situations and steps	4	0,94
Breaking things	3	0,71
Ignoring the situation/indifference	3	0,71
Working/keeping busy	3	0,71
Practicing gratitude	3	0,71
Empathy towards others	2	0,47
Paying attention to diet/nutrition	2	0,47
Expressing feelings	1	0,24
Working on emotional control	1	0,24
TOTAL	425	100,00