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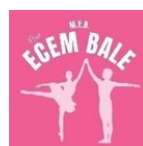
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Activity 3 (A3)

REPORT

INTRODUCTION





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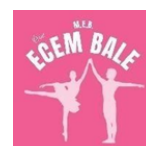
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This report focuses on the detailed documentation of the activities, tools, and results related to the **A3 phase** of the YOU DANCE project. The main objective of this document is to provide a comprehensive and structured overview of the work carried out specifically in this phase (Activity 3 of the YOU DANCE project) by all project partners, illustrating the data collection methods, the participants involved in every country, the classes/ training and intervention methodologies applied, and the analysis of the quantitative data that emerged.

The structure of this report is designed to guide the reader through the different elements that make up the A3 phase:

Data Collection Tools and Guidelines: The report begins by introducing the assessment tools used in this phase, namely **Questionnaire 2 and Questionnaire 3 (Q2-Q3)** (Section 2). These were accompanied by the **Vademecum A3** (Section 3), a document that provided the operational and methodological guidelines for the implementation of the activities planned for this phase for all partners. Specifically, the **Warwick-Edinburgh Mental Well-Being Scale (Tennant et al., 2007)** and the **Depression, Anxiety, and Stress Scale (Henry & Crawford, 2005)** were used.

- The Warwick-Edinburgh Mental Well-Being Scale, commonly known as **WEMWBS** and developed by Tennant et al. in 2007, is an instrument designed to capture a positive view of mental health. Instead of focusing on the absence of pathology, the WEMWBS aims to measure an individual's perceived mental well-being, encompassing both the dimension of 'feeling good' (such as experiencing optimism and cheerfulness) and 'functioning well' (such as feeling useful, energetic, able to think clearly, and having good relationships). The scale consists of 14 statements, all positively worded. Respondents are





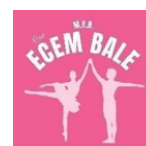
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asked to reflect on their experiences over the past two weeks and indicate, using a five-point scale, how often they have experienced the situations or feelings described. The final score, obtained by summing the responses, provides an overall measure of mental well-being: the higher the score, the greater the level of positive mental well-being perceived. There is also a shorter version, the SWEMWBS, consisting of 7 items. Due to its focus on positive aspects, the WEMWBS is frequently used for monitoring the state of well-being in populations and for evaluating the effectiveness of interventions aimed at promoting it.

- The “Depression, Anxiety, and Stress Scale”, or **DASS**, is a self-report instrument used to measure the severity of three negative emotional states: Depression, Anxiety, and Stress. Originally developed by Lovibond and Lovibond in 1995, and later also widespread in its short version DASS-21 (often associated with validation studies such as those by Henry and Crawford, 2005), this scale is distinguished by its attempt to differentiate these three conditions, which, although often correlated, have specific characteristics. The Depression subscale investigates symptoms such as low mood, loss of interest, and pessimism; the Anxiety subscale focuses on physiological arousal, muscle tension, and subjective fear; finally, the Stress subscale measures a specific syndrome characterized by persistent tension, difficulty relaxing, irritability, and hyper-reactivity. The instrument, in its most common form DASS-21, contains 21 items (7 for each dimension). Participants are asked to indicate how much each statement applied to them during the last week, using a four-point scale that reflects the severity or frequency of the symptom. The outcome is not a single score, but three distinct scores, one for Depression, one for Anxiety, and one for Stress. High scores on a





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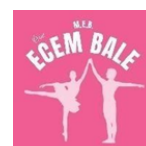


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particular subscale suggest a greater presence of symptoms related to that specific emotional state. Precisely because of its ability to provide distinct profiles, the DASS is widely used as a screening tool in clinical settings and in research to identify and differentiate these common forms of psychological distress.

It is clarified that these two questionnaires were used at **baseline (T0**, at the beginning of “in-presence” classes), **mid-term (T1**, at the half of the lessons), and at the **conclusion of the implemented dance-based intervention (T2)** with selected youngsters. This can also be inferred from the participant lists, which show the identification and anonymity-guaranteeing codes repeated three times, once for each phase (beginning, half, end of the “in-class” activities). Furthermore, it is clarified that these two tests were used because they were the most similar to those cited in the project application phase and validated in the literature. Above all, the decision was made to replace those presented in the application form with the aforementioned ones because, during the evaluation months of the submitted project, the scientific validity of those original tests was questioned.

A3 Participants: The detailed lists of participants who actually took part in the A3 phase activities are then presented, divided by partner country: **Italy (107 participants)**, **Romania (30 participants)**, and **Turkey (30 participants)**. It is clarified, also in this report, that the lead partner (BorderlineDanza) was able to work in Italy with almost the entire sample recruited in A2 thanks to meticulous organizational work and coordination with its local partners (in Campania region), and especially thanks to extra-project financial support. The sample of participants for the dance-based activities, in any case, was chosen following interviews and probing for availability/unavailability. The





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dialogue with them and discussions among the partners also guided the sharing of the educational framework as presented in the “Training Tools”.

A3 Methodology and Training Tools: The subsequent sections delve into the heart of the A3 intervention. The aforementioned **A3 Training Tools** are described, i.e., the specific training instruments employed during the activities, as already reported in A2. The teaching methodology (**Dance-based Methodology A3**) is presented, the specific movement approach that characterized the interventions of this phase.

A3 Quantitative Data Analysis: The concluding part of the report is dedicated to the presentation and analysis of the quantitative data collected via questionnaires Q2-Q3 during the A3 phase. The results are presented in a disaggregated manner for each partner country:

- **Quantitative Data Italy (ITA)**, relating to the **8** activated working groups.
- **Quantitative Data Romania (ROM)**, relating to **2** activated working groups (we had 2 classes of 15, for a total of 30).
- **Quantitative Data Turkey (TUR)**, relating to the **2** activated working groups. This breakdown allows for a specific reading of the results obtained in each national context and working group.

The activities for this A3 were carried out within the project's planned timeframe (respecting the project GANTT) and always in line with the guidelines shared among the partners and discussed at every monthly regular meeting. For each "in-class" meeting with the selected youngsters, an attendance list with participation signatures was created in each partner country for all the 2 months of the training classes. Furthermore, pics, videos and reels in A4 format are available as documentation of the A3 activities.





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This document therefore intends to offer a clear, focused, and detailed view of the path undertaken in the A3 phase, the tools adopted, and the main quantitative results obtained, providing the reader with the necessary elements to understand the specifics of the work carried out in this important project phase (Activity 3). It is clarified that the quantitative data for A3, as in A2, are presented in their **raw state** as an instant snapshot of the activities carried out. As a project follow-up, studies will be carried out for publication in **indexed scientific journals**, which will allow for the reading and discussion of the data, including through intra-group and inter-group comparisons, especially with the objective of discussing the strengths and weaknesses of the dance-based educational framework in view of possible new opportunities for experimentation and intervention.

