

**THE AUDIENCE, PROFESSIONS AND PLACES OF CULTURE**

# ***Caravan Next*** **A Social Community Theatre Project**

**Methodology, Evaluation and Analysis**

**Prepared by**  
**Social Community Theatre Centre**  
**University of Turin**



**FrancoAngeli**

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## **The Audience, Professions and Places of Culture**

*Series curated by Francesco De Biase, Aldo Garbarini,  
Loredana Perissinotto, Orlando Saggion*

The interplay between professions, audience and places where cultural events and products take place and are ‘consumed’ appears to become more and more significant as we try and analyze the state and evolution of cultural supply/demand dynamics in depth. The aim is to define the forms and ways in which to plan and schedule initiatives and events, and, more generally, to develop public and private cultural policies.

Analyzing these relationships can surely help us understand the dynamics that exist today at the cultural production level (from live performance to cultural heritage, from television to the role of the web, from the structure of cultural funding to the reorganization of spaces), but also help us hypothesize the possible future development trends.

The places, audience and professions of culture are, in fact, constantly changing: political, social and economic phenomena and events sometimes affect all three spheres, sometimes only one of them.

Suffice it to think, for example, of the birth and development of certain professional figures, originating from ongoing transformations in certain socio-economic fields, who have developed new methodologies, spaces and work tools that are in turn creating, and responding to, new ways of enjoying and consuming culture.

Everything takes place in a context of interaction, where every single element can both give birth to new situations, and be the effect/result of the changes taking place.

In this sense, the series is intended as a tool for reflection on the processes and changes that are taking place in the cultural world. It is not a sector-specific, specialized series centered on individual features; it is rather based on themes and insights that can represent the connections and problems mentioned above.

In essence, these in-depth studies can foster the development of a multidisciplinary methodological vision and, once woven together by the ‘red thread’ that connects them within the series, provide an overall picture of the processes, methodologies and perspectives of the sector.



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***Caravan Next***  
**A Social Community**  
**Theatre Project**

**Methodology, Evaluation and Analysis**

Prepared by  
**Social Community Theatre Centre**  
**University of Turin**

Edited by  
**Alessandra Rossi Ghiglione,**  
**Rita Maria Fabris,**  
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**Translation:** Emmanuele Bernardini

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## Project Partners

The partnership responsible for the final implementation of project activities is made up of 13 organisations from 11 European countries.



## Lead Partner

Nordisk Teaterlaboratorium - Odin Teatret, Denmark

## Scientific and Methodological Supervision

Social Community Theatre Centre - University of Turin, Italy

## European Partners



Nordisk Teaterlaboratorium - Odin Teatret (DK)



Università degli Studi di Torino - Social Community Theatre Centre (IT)



Centro de Arte y Producciones Teatrales SL (ES)



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ZID Theater (NL)



Truc Spherique (SK)



Bürgerstiftung Rohrmeisterei Schwerte (DE)



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Farm in the Cave (CZ)



Omma Studio Private Non Profit Company (GR)



Association des Agences de la Democratie Locale (FR)



Kulturno Izobrazevalno Drustvo Kibla (SI)



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# Table of contents

## Introduction

***Caravan Next. Feed the Future – Art Moving Cities. An European Social Community Theatre Project, Giaime Alonge, Edoardo Giovanni Carlotti, Giulia Carluccio, Massimo Lenzi, Armando Petrini, Antonio Pizzo, Alessandro Pontremoli***

pag. 13

## Part One

### ***Caravan Next: a Project on Social Community Theatre for Audience Engagement***

#### **I. The *Caravan Next* Project: Engaging Communities and the European Challenges of the Third Millennium, *Alberto Pagliarino***

- » 21
- 1. Historical Context: the Origins of the Caravan Project » 21
- 2. European Challenges of the Third Millennium » 23
- 3. Macro and Micro Events » 26
- 4. New Technologies and Dissemination » 29

#### **II. Social Community Theatre Methodology, *Alessandra Rossi Ghiglione***

- » 31
- 1. Introduction » 31
- 2. Art for Change: Participatory Arts for Community Development » 32
- 3. Social Community Theatre Intervention: Strategy and Guidelines » 37
- 4. Social Theatre: Cultural Background of the Methodology of Social Community Theatre » 39



4.1. Origin, Theoretical Background and Structure of Intervention	pag.	40
4.2. Social Theatre: Core Concepts	»	44
4.2.1. The Body: Awareness, Organic Unity and Wellbeing	»	44
4.2.2. The Chorus: Diversity and Trust	»	46
4.2.3. Play and Rituals	»	47
4.2.4. Roles and Stories	»	49
5. Engaging Communities: Origins, Core Concepts and Contexts of Intervention of the Methodology of Social Community Theatre	»	51
5.1. Cultural Core Concepts of SCT: Community, Social Capital, Network and Wellbeing	»	52
5.1.1. Welfare and Inequality Contexts: Urban and Social Network Regeneration and Community Wellbeing	»	55
5.2. Artistic Core Concepts of SCT: Community Dramaturgy and Festive Rituals	»	58
5.2.1. Cultural Heritage and Intercultural Contexts: Rituals and Community Narrations	»	60
<b>III. The Body-Theatre and its Double, <i>Alessandro Pontremoli</i></b>	»	64
1. Introduction	»	64
2. Apparatuses and Counter-apparatuses	»	68
3. For a Theatre of Consignment	»	72
4. Brief Conclusion	»	74

## Part Two

### The Evaluative Approach in *Caravan Next*

<b>I. Evaluation and Supervision: an Organic Value Creation Process</b>	»	79
1. Introduction, <i>Alessandra Rossi Ghiglione</i>	»	79
2. Methodological Questions about Evaluation: a Literature Survey, <i>Rita Maria Fabris</i>	»	81
<b>II. Evaluating Socio-cultural Competences and the Wellbeing Perceived by the Participants, <i>Rita Maria Fabris</i></b>	»	100
1. Introduction	»	100
2. The Development of Tools	»	104

3. The Administration of the Questionnaires	pag.	111
4. Partial Results	»	113
5. The Re-definition of the Tools	»	116
<b>III. Capacity Building: the Evaluation of Professionals,</b>		
<i>Alessandra Rossi Ghiglione</i>	»	121
1. Evaluation and Self-evaluation: Processes that Generate Awareness and Ownership	»	121
2. Tools: The Questionnaire	»	123
3. Tools: The Interview	»	127

### **Part Three**

#### **The Results of the Evaluation**

<b>I. Overall Results: the Participants,</b> <i>Rita Maria Fabris</i>	»	131
<b>II. Data Analysis: the Participants,</b> <i>Rita Maria Fabris, Giuseppina Guagnano</i>	»	143
<b>III. Overall Results/Data Analysis: the Professionals,</b> <i>Alessandra Rossi Ghiglione, Giuseppina Guagnano</i>	»	158
1. The Respondents	»	158
2. Starting out: Professionals with Ample Experience in Audience Development and Good Competences, but without a Deliberate Method	»	161
3. <i>Caravan Next</i> : a Learning Experience that Integrates and Enhances Skills in Many Areas	»	162
4. In which Fields Have the Skills of the Partners Improved during the <i>Caravan Next</i> Experience?	»	164
5. Better Skills and a Method of Working with Communities	»	166
6. A Cross-cutting Growth of ‘Social’ Professional Skills Related to Audience Engagement and of Large-scale Planning Skills	»	167
7. Learning Experience by Geographical Area, Age and Prevailing Task in <i>Caravan Next</i>	»	169
8. The Impact on the Team: Collaborative Environment and New Skills, Professionals and Internal Organisation	»	174
9. A Method to Connect to Society, Promote Social Inclusion of Marginalised Groups and Deal with Cultural Diversity and Heritage	»	176

10. Approaching the Community, Planning New Projects and Developing International Networking	pag.	184
11. Artistic Exchanges and the Development of the Relationship between Technology and Art	»	191

**Part Four**  
**Innovation and Legacy in the Methodology**  
**of Social Community Theatre**

<b>I. Mobility, Cultural Exchange and Evaluation: Factors that Favour the Innovation of Artistic Practice in <i>Caravan Next</i>, Alessandra Rossi Ghiglione</b>	»	195
<b>II. The Formats of <i>Caravan Next</i>, Alberto Pagliarino, Alessandra Rossi Ghiglione</b>	»	200
<b>III. Migration, Social Inclusion and Intercultural Dialogue: Theatrical Challenges in Turin, Seville and Cagliari, Alberto Pagliarino</b>	»	209
1. ‘Saving the Beauty’ in Turin	»	210
2. ‘River Without Borders’ in Seville	»	213
3. ‘The Welcoming City’ in Sassari	»	215
<b>IV. The <i>Festuge</i>: a Historical Theatre, Art and Community Experience</b>	»	217
1. Introduction, <i>Alberto Pagliarino</i>	»	217
2. <i>Holstebro Festuge</i> : Re-thinking Theatre, <i>Julia Varley</i>	»	218
<b>V. Social Community Theatre and Social Innovation: a Social Marketing Perspective, Matteo Pessione</b>	»	225
1. Social Innovation and Rapidity of Change	»	225
2. Social Marketing and the Dissemination of Social Innovation	»	227
3. Social Community Theatre	»	229
4. A Social Marketing Perspective: Social Innovation and Social Community Theatre	»	230
<b>Bibliography</b>	»	233

<b>Annexes</b>	pag.	247
1. <i>Caravan Next Methodology. Toolkit</i> , November 2015	»	248
2. <i>Macro Event. Toolkit</i> , November 2015	»	253
3. <i>Micro Event. Toolkit</i> , November 2015	»	256
4. <i>Amsterdam Internal Inspirational Meeting. Report</i> , 18 December 2016	»	259
5. <i>Assessment Phase. Guide Lines</i> , January 2017	»	262
6. <i>Participants questionnaire A</i>	»	268
7. <i>Participants questionnaire B</i>	»	270
8. <i>Professionals questionnaire</i>	»	274
<b>The Authors</b>	»	281

# I. Overall Results: the Participants

*Rita Maria Fabris*

The final evaluation process, including the experimental phase, is based on a medium-large sample of European citizens (n=737), including seasonal migrants and asylum seekers, which is statistically relevant (35.51%) when compared to the universal sample of people who have actively followed the artistic work (n=2075).

The Macro and Micro Events subject to evaluation, after the experimental phase, took place from December 2016 to September 2018 and were carried out by 8 partners and 3 associated partners.

From 12 to 18 December 2016, in Amsterdam, ZID Theater staged the Macro Event *ExploreZ Festival*, in which 200 citizens and professionals from multicultural, intergenerational, socio-economically mixed groups, multicultural groups of amateur dancers, art students, members of existing choirs or bands representing different cultural traditions took an active part. Each capacity building workshop was characterised by a specific name and a different type of intervention: *Love now* and *We are the Future* were multidisciplinary, *Flamenco Kitchen* included dance and theatre, *Bread and Songs* music-singing. The evaluation process was conducted by Sandra Trienekens, a freelance community art expert, from the end of February to the beginning of May 2017 and involved 46 people (23%). The collaboration with an expert was made necessary by the political and cultural context of the Netherlands where ZID Theater operates, which is subjected to continuous evaluation by the national fund-providing bodies. In particular, it emerged that the multicultural approach of ZID Theater is a long-term one, and predates *Caravan Next*; therefore, the questionnaires administered seem to be characterised by excessive simplicity and literacy in this perspective. However, the ‘C’ questionnaires with open-ended answers allowed a number of citizens and professionals to express themselves in greater detail, even though the number of interviews conducted in this way was small.

Farm in the Cave, together with its associated partner DOX Centre for Contemporary Art, organised the Micro Event *Night in the City* in Prague from 20 to 23 March 2017. 69 people, including senior citizens, students of social sciences, social workers and professionals from various institutions such as Elpida Centre, Magický klub Praha, Život 90, Jan Kepler High School Parlářova - Prague 6 and Prague 7 Senior House, took part in the event. The interventions were of two kinds: presentation and sharing as well as theatrical. The evaluation process was coordinated by Barbara Tůmová, with the collaboration of Juraj Augustín, from 6 April to 22 May, and reached 41 people (59%).

The German Micro Event *Flowers from the Urban Jungle* was held in Schwerte from 4 to 8 May 2017 by Rohrmeisterei, and involved 127 active participants including disadvantaged people (senior citizens and refugee children), citizens and professionals from institutions such as Circus Re Fugi (refugee minors), Bündnis gegen Rechts (young actors), KUNST mal anders (student painters). The type of intervention is theatrical and the evaluation process, carried out from the end of May to the end of June by Ana Patricia Marioli, an actress of the company, reached 91 people (71.65%). However, this number also includes people who did not have a direct experience of SCT, but were still welcomed and integrated into the Micro Event with their performance proposals<sup>1</sup>.

*The Voice of the Audience* is the emblematic title of the Micro Event held from 1 to 4 June 2017 in Copenhagen by Forsøgsstationen, associated partner of Odin Teatret. The Music-Theatre intervention involved 40 people living in Copenhagen, Vesterbro District: families, children, young and old people, students, people with different cultural ethnicities and origins, homeless, unemployed, vulnerable people. The evaluation was coordinated by Øyvind Kirchhoff, artistic director of the company, who interviewed 21 participants (52.5%) from 25 June to 18 August, using only questionnaire A, despite the fact that the intervention period lasted three months. The evaluation process was mediated, as in the other cases, by

1. The two 'C' questionnaires were excluded from this calculation, as they represented too small of a sample with respect to the total collected by the partner and the overall total (6, corresponding to 0.29%). To give an idea of the type of feedback collected, we will provide an anecdotal commentary which leaves open reflections on the post-event. To the question: «*Have you more to say about your experience of Caravan Next?*» an elderly German lady answered: «*To accommodate the two actresses was a lovely experience for me, I did it with much joy. They were very alive, cheerful and considerate, we had nice conversations together. We talked with hands and feet but actually they talked pretty good English and I too so, everything went perfect. But there is another "but", because when they leaved we had a very touching goodbye very sincere, but from that moment I didn't hear anything more from them. They didn't tell if they arrived ok, they had my email address but they didn't send any message. I think that's a pity*» (sic).

the reference partner and therefore it was not possible to investigate the reasons for such a choice, which was perhaps underestimated with respect to the results and reflections that might have emerged otherwise.

Odin Teatret presented its Macro Event *The Wild West - Roots and Shoots* as part of the traditional Holstebro 'Festuge' (Holstebro Festive Week), from 10 to 18 June 2017. 240 citizens and professionals (ballet students, music students, art students, local seniors, children and youngsters) from the most diverse institutions were involved: Royal Ballet School, Danish Talent Academy, Senior Dance Group, Senior Theatre Group (Humørgruppen), Choir, Holstebro Primary School. The types of intervention were: performance, dance, music, theatre and gymnastics, variously combined. The evaluation process was managed between July and December by Luciana Bazzo, project coordinator of Odin Teatret, who commissioned the presenters and coordinators of the workshops to carry out interviews directly with the participants. The evaluators therefore included: Kent Sommer-Mortensen, Royal Ballet School director; Vilja Itkonen, director in residence at Odin Theater; Kai Bredholt, Odin Teatret actor/director, Ulla Jacobsen, Humørgruppen coordinator; Anna Stigsgaard, coordinator and director in residence at Odin Teatret; Donald Kitt, actor/director at Odin Teatret. 124 participants (51.67%) replied in person or by e-mail. Although many of the workshops were long-term ones, interviews were only conducted on the basis of questionnaire A, perhaps to facilitate the transmission of the evaluation process to artists and coordinators.

In Belgrade, Serbia, the Micro Event *The Future is here* was held by POD Theatre, associated partner of ZID Theater, from 25 September to 1 October 2017, as part of the international tour of ExploreZ Festival. This is where the proposed interventions, which share the title of *Love Now* and *Bread and Songs*, but have different active participants – 205 in all between citizens and professionals from different groups (multicultural, intergenerational, socio-economically mixed) – come from. The multi-disciplinary interventions were the subject of 20 interviews (9.76%), conducted from October to December by Malou Lintmeijer, cultural manager of ZID Theater, who managed both administrative and evaluation activities in *Caravan Next*<sup>2</sup>.

*River without Borders* is the title of the Atalaya - TNT Macro Event, which took place in Seville from 12 to 18 October 2017 with the active participation of 260 people from various backgrounds: teenagers, young people, refugees, homeless people, Peruvian immigrants, university

2. See Part Two, chapter III *Capacity Building: the Evaluation of Professionals* by Rossi Ghiglione.

students, women with breast cancer, girls with eating disorders, neighbours, gypsies, music and dance students, athletes, women, teachers, citizens and professionals. Just as numerous were the organisations to which they belonged: Asociación juvenil de San Jerónimo Doble Cara, Ecologistas en Acción, Accem NGO e CEAR (Comisión de Ayuda al Refugiado) NGO, Mujereando Theater Company, Asociación “Así es mi Peru”, Escuela de Arte Dramático de Sevilla, Theatre Association ‘Por ellas’, Centro ABB, Asociación La Bachillera, the nomad camp of El Vacie, Asociación Dum-Bata, Escuela de danza May Rabay, Coro Rociero, Centro Deportivo Guadalquivir, the José Galán dance group, Talleres teatro adultos Distrito Norte, Colegio CEIP Paz y Amistad, Teatro de la Inclusión, Coro Domingüero. The range of interventions was wide: theatre, dance, performance, music and music-singing. The evaluation was managed by Maria Paz López Millón from February to May 2018 and involved 118 people (45.38%).

In Skopje (Macedonia) ALDA, in collaboration with the Skopje agency, staged from 14th to 18th March 2018 the Micro Event *Voices from the Future*, in which 43 people, students, citizens and professionals took an active part. The interventions followed the methodology of the Forum Theatre of the Theatre of the Oppressed, and involved both Kino Kultura and the Faculty of Drama Arts of the University of Skopje. The evaluation process was entrusted to Galina Ivanovska, local project coordinator, who managed to collect interviews with 6 people (1.40%), who proved to be difficult to reach several months after the end of the project<sup>3</sup>.

*The Human Mosaic* was the title of the Polish Macro Event, a festival held in the town of Goleniów by Teatr Brama from 24 August to 2 September 2018. The active participants were 67 and included male and female prisoners, young people with addiction problems, members of folk dance groups, students, citizens and professionals from Zakład Karny Goleniów (prison of Goleniów), Association MONAR Babigoszcz, Zespół Pieśni i Tańca Ziemi Goleniowskiej ‘Ina’ (song and dance group) as well as public schools. The types of intervention vary from theatre to dance and music-singing. The evaluation was conducted in September by Lucio Pileggi, project coordinator, Jenny Crissey, project manager, Carolina Rivainera and Mariusz Nowicki, volunteers, Monika Blige from the Grotowski Institut, collaborator of Teatr Brama. The interviews carried out are 47 (70,15%).

3. The political and cultural situation, characterised by great divisions and little resources for social cohesion activities, makes the climate in Skopje particularly oppressive. From a conversation with the local coordinator, we discovered that experimental theatre companies have been suffocated, while traditional Russian theatre companies are still touring. The university also resists in the cultural search for theatrical forms that adhere to psycho-social needs, especially gender-based violence, which is also common in schools.

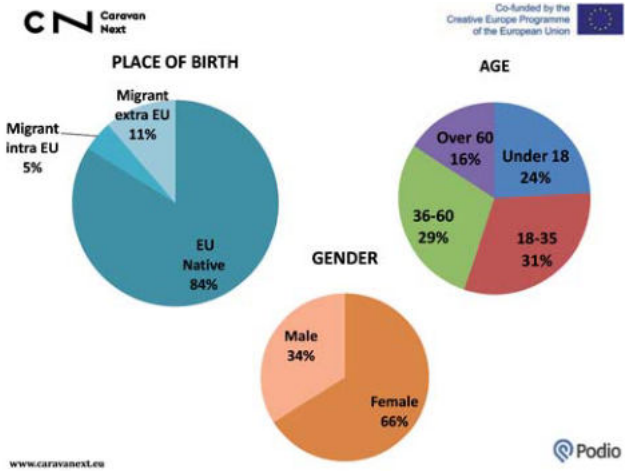


In Slovakia, from August 30 to September 2, 2018, Stanica organised its annual Micro Event *Kinobus (not just) film festival*, which involved several towns (Spišská Stará Ves, Jarabina, Vyšné Ružbachy) and 35 participants in theatre activities. The decision to evaluate this last event was due to the partner’s decision to adopt a methodology which is closer to that of SCT. The questionnaires were administered via e-mail by Martin Krištof, artistic director, and reached 19 people (54%).

Overall, the evaluation process lasted from May 2016 to September 2018 and encompassed 15 events (5 Macro and 10 Micro events). The general aggregated results are provided below, while the transversal analyses between data and partners are referred to in the next paragraph.

Socio-anagraphical data show that 55% of the participants in the *Caravan Next* experience are under 35 years of age, adding up the under-18 age group (24%) with the 18-35 age group (31%), while the 36-60 age group reaches 29% and the over-60 age group represents 16%. The project’s Audience Engagement was therefore particularly effective in the eyes of the new generations. The Holstebro event involved more underage people (84) and over 60s (32), while the Seville event saw the greatest participation of under 35s (77 young adults), and the Heraklion event was attended by the highest number of people in the 36-60 age group (30).

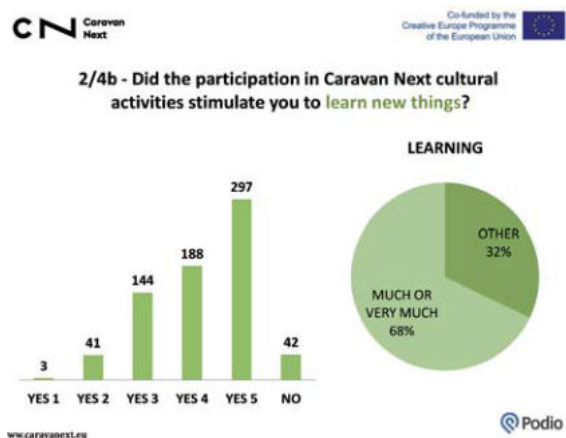
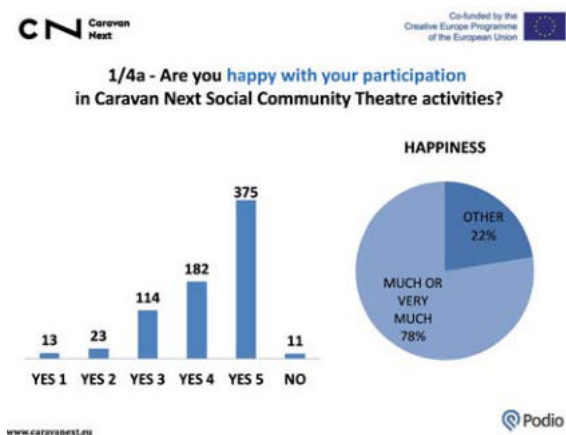
Female participation, at 66%, prevails over male participation, at 44%, in line with the well-known fact that women are more numerous than men throughout Europe. As far as the place of origin is concerned, 84 are native Europeans, 11% are non-European migrants (at the Sassari event this figure reached 64%) while 5% are intra-European migrants.



Audience Development is also a major result of the project: 21% of the participants had never participated in previous theatre experiences, not even as spectators, while the remaining 79% confirmed to have been spectators, actors or organizers. The event in Seville involved the largest number of new participants (33).

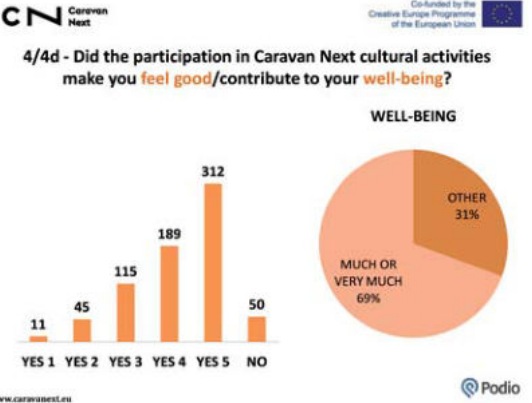
The degree of satisfaction with the project is very high, both in terms of the number of completely positive responses (375) and in terms of the percentage that sums up the most positive options (78%). In Seville, the number of completely positive responses was the highest overall (66).

A similar result was obtained with regard to the learning experience, which was stimulated by the project: the completely positive responses were 297, while the sum of the most positive options amounted to 68%. In Seville, the number of completely positive responses was, once again, the highest overall (79).



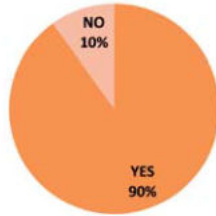
The description of the theatrical experience privileges certain key words: creativity, culture, communication, meeting with others. In contrast, at the Sassari event, the preferred words to describe the idea of theatre are: communication, reflection about life, culture and self-expression.

The wellbeing perceived during the participation in the project is also relevant, with 312 completely positive responses and 69% of the most positive options. In particular, the Seville event received 75 completely positive responses.



The intention expressed by the respondents to continue with theatrical (90%) or cultural (92%) activities after *Caravan Next* seems to indicate the power of attraction of the methodology of SCT towards the cultural experience in general.

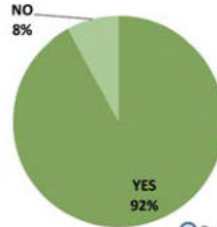
**CN** Caravan Next  
**5/4e - After the participation in Caravan Next cultural activities, would you like to go on with Social Community Theatre activities?**



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**6/4f - After the participation in Caravan Next cultural activities, would you like to take part in other social and cultural activities?**



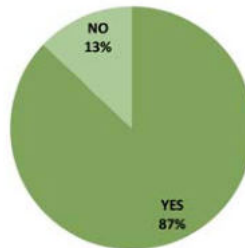
Podio

The in-depth questions addressed to the participants in long-term workshops reveal the strong impact of the cultural experience, in terms of learning new artistic forms or new cultural activities (87%) and of the socialisation experience with people that respondents wouldn't usually meet (98%). In particular, the social experience is described through the choice of the words empathy, respect, solidarity, understanding. In contrast, the preferred word in Turin was self-confidence (14), while in Seville the preferred words were confidence and respect (both with 24).

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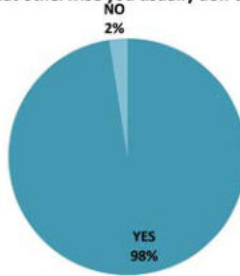
**1b - During Caravan Next activities you took part in, did you discover new form of art or new kind of cultural activities you didn't know before?**



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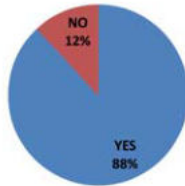
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2a - During Caravan Next activities you took part in, had you the opportunity to meet people that otherwise you usually don't?

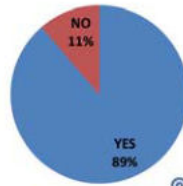


At a personal level, 88% of the participants claim to have had the opportunity to express their personal and cultural identity while 89% claim to have discovered something new about themselves or new skills. 79% also agree that they had the chance to change their perspective on their own life, while 85% agree to have changed their perspective on the life of others.

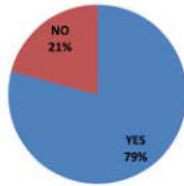
3a - During Caravan Next Social Community Theatre activities, could you express your personal and cultural identity?



3b - Due to the participation in Caravan Next Social Community Theatre activities, did you find out something new about yourself or about what you are able to do?

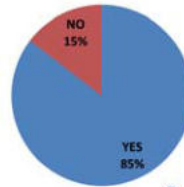


3c - Did the participation in Caravan Next Social Community Theatre activities give you the opportunity to look at your life in a new way?



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3d - And at the life of the others?

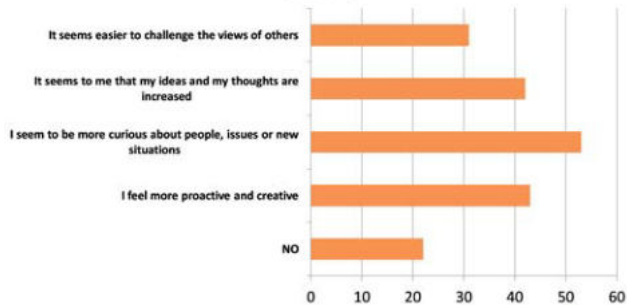


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The soft skills that were strengthened the most were creative thinking (which received 47 preferences in Kalisz Pomorski) and creativity (184 positive responses in total), in the specific meaning of the following sentence: *I seem to be more curious about people, issues or new situations* (53 preferences), closely followed by interpersonal relations (167 positive responses in total), with the sentence *It seems easier to understand other people's feelings – joy, sadness, waiting, fear, surprise, anger, trust, contempt* (52 preferences). The third place is occupied by communication and language (162 positive responses in total), with the sentence *It seems easier to talk/to have a conversation with people I've known for short time* (48 preferences) and finally the decision-making ability (154 positive responses in total), with the sentence *I feel stronger in the things I want to do* (46 preferences).

4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?

Creativity

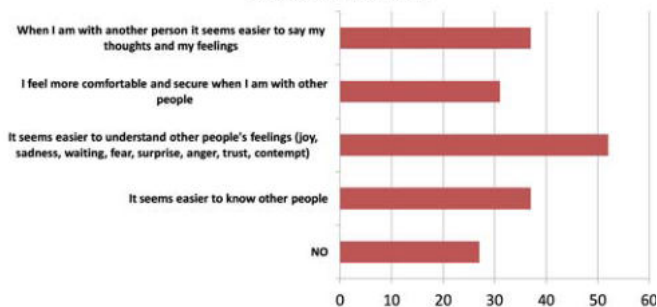


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

Interpersonal relationship

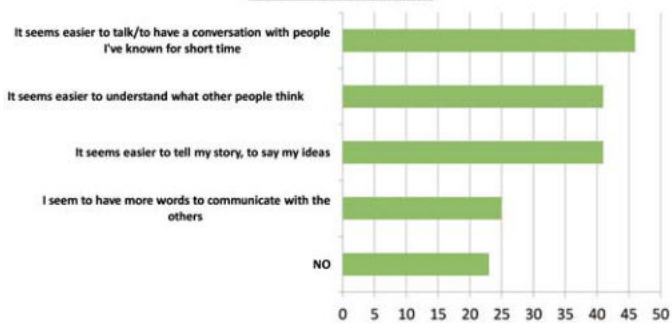


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

Communication/Language

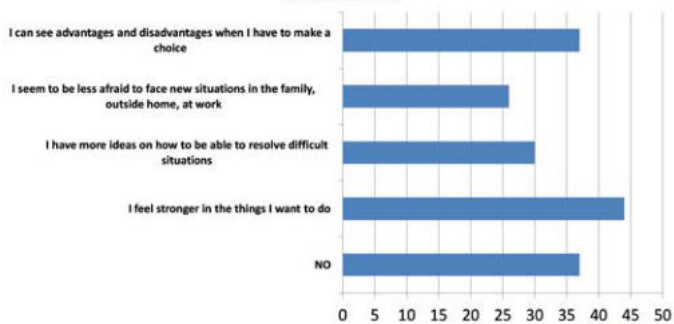


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

**Decision making**



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