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SELF-EDUCATION OF ADULT DRAMA THEATRE SPECTATORS' CULTURAL AWARENESS

Doctoral dissertation
Social Sciences, Education Science (07S)

Kaunas, 2016

The doctoral dissertation was prepared at Vytautas Magnus University in 2013-2016.

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VYTAUTO DIDŽIOJO UNIVERSITETAS

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SUAUGUSIŲJŲ DRAMOS TEATRO ŽIŪROVŲ KULTŪRINIO SĄMONINGUMO SAVIUGDA

Daktaro disertacija

Socialiniai mokslai, edukologija (07 S)

Kaunas, 2016

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LIST OF CONCEPTS AND ABBREVIATIONS

Adult education – an organized effort to assist learners who are old enough to be held responsible for their acts to acquire or enhance their understandings, skills, and dispositions, helping them critically reflect on, appropriately validate, and effectively act on their beliefs, interpretations, values, feelings and ways of thinking. (Mezirow, 2000, p. 26)

Artistic education – education which seeks to reawaken, revive, enrich the learner senses, disclose learner internal powers, develop personality in an efficient and harmonious way presenting the wealth of art.

Culture – a dynamic process which includes change of norms, values and style of life; however, as different cultures are globally intertwined, a number of difficulties and tasks arise for culture dialog (significant issues regarding perception of symbols, language and other, important for life and world meaning) (Kim, 2005).

Cultural awareness – ability to acknowledge, respect, preserve cultural diversity and participate in socially valuable cultural expression activity (Byram, Gribkova, & Starkey, 2002).

Cultural awareness competence – person's ability to perceive and assess cultural reality, participate in cultural life, nurture and develop cultural heritage, ability to perceive and assess various forms and phenomena of culture (internet access: http://www.smm. lt/teisine_baze/docs/isakymai/2008-01-09-ISAK-43(2).doc [Retrieved on 21 August 2014].

Cultural identity – a certain way of individual and collective identification interaction (Jatkauskienė & Tolutienė, 2012).

Career competences – planning of a person's work and learning experience sequence, coherence with other life areas, knowledge, abilities, skills, dispositions necessary for its implementation and monitoring (Amundson, 2005).

Competence – person's ability to acknowledge, respect, preserve cultural diversity and participate in socially valuable cultural expression activity (Laužackas, 2005).

Critical awareness – adult's exceptional ability which can be realized through perspective transformation, which is the main means and aim of contemporary adult education and self-education (Bulajeva, 2007).

Drama theatre arts – acting performed by professional actors which becomes a live communication between reality, stage and spectator and is closely related to various areas of social life and reflects them on the stage (Staniškytė, 2012).

Experiential learning – a process in which knowledge is created and constructed during transformation of experience (Kolb, 1984).

Perspective transformation – an emancipatory process during which we critically "assess or reassess the basic premises we have taken for granted and find them unjustified" which can lead to "major life changes" (Mezirow, 1991, p. 192)

Person's cultural competence – the ability to express respect, empathy, flexibility, patience, interest, curiosity, openness, motivation, sense of humor, ambiguity tolerance, willingness to suspend personal opinion (Chodzkienė, 2012).

Reflection – the process of critically assessing the content, process, or premis(s) of our efforts to interpret and give meaning to an experience (Mezirow, 1991, p. 104).

Reflective learning – planning, monitoring and reflecting upon our experience, i.e. the highest form of learning (Jarvis, 2001).

Self-awareness – the foundation of mindful transformation, the process of becoming conscious of how we function in the world (Mezirow & Associates, 2000, p. 188).

Self-education – harmony of self-training and self-enlightening, purposeful development during which a person determines the direction for development, sets aims, chooses acceptable ways of self-education and education and develops his/her personality by actively seeking the set goal (Baublienė, 2003).

Spirituality – a personal belief and experience of a divine spirit or higher purpose, about how we construct meaning, and what we individually and communally experience and attend to and honor as the sacred in our lives (Tisdell, 2003).

ABBREVIATIONS

GC – generic competences
CA – cultural awareness
EU – European Union
LR – Lithuanian Republic

INTRODUCTION

Relevance of research. Culture and education are undoubtedly some of the major factors which determine both the societal development level and human's full-fledged social life in the contemporary society.Even the level of societal development is often measured taking into account the results of these areas. Culture and education serve for reproduction of various forms of activities, they accumulate and transform diverse culture forms and create an essentially new potential of the subject whose aim is transition to a higher level of societal culture and social life. The growth of society also depends on the quality of culture and education, whereas the perspective of individual's life is at large determined by opportunities created for a person to participate in cultural life and the system of education.

Culture in Lithuania has aimed at strengthening its position recently not only as a specific area of public politics, but also as a strategic direction of state development, which cooperates together with other sectors of public politics on behalf of social and economic advancement of the country. The model of Lithuanian culture politics aims at "helping to reveal, preserve and develop cultural identity and creative potential of the society" (Report on research into participation of inhabitants in culture and satisfaction with culture services, 2014).

Culture (in its broadest sense) is of utmost importance in the context of lifelong learning where adult education receives a priority attention. It is continuous adult learning, development of personal and professional knowledge and competences that provides exceptional importance to culture in person's and societal life. It is evident that not all education and training processes are obvious and visible; some personality development processes can be hidden or tacit, i.e. taste, behavior, speaking style and manners, etc. can be formed and shaped by incidental factors, experienced impressions, cultural events, aroused emotions, which do not belong to direct functions of adult education but perform the function of "life school". This idea is particularly relevant to an adult person who has considerable amount of life experience, knowledge and is able to choose ways and methods of self-education. Such a way of self-education for each person is an individual process which manifests itself, first, by self-integration or reintegration (socialization) into the society and expansion of his/her opportunities in personal life and professional activity. For a society to survive and prosper, it has to possess guarantees or a mechanism of culture transmission from generation to generation at the same time fostering learning autonomy of each member of the society (Jatkauskienė & Jatkauskas, 2010; Andriekienė & Anužienė, 2006).

Scientific exploration of the topic. Adult person's participation in the process of education and cultural life, which undoubtedly develops his/ her awareness, general erudition

and competences, according to P. Freire (1994), can be attributed to participation in the process of autodidactics, as no one can teach an adult person, he/she learns independently. On the other hand, P. Freire admits that personal development is an interactive activity as it happens while interacting with other people and helping others. It is certainly a logical statement, as an adult person lives in the society, acquires societal rules, norms, values, traditions and other cultural aspects. The role of culture in the development of overall personality has been broadly discussed in a number of works of classical philosophers and pedagogues: B. Clayton, T. Fisher, R. Harris, A. Bateman, & M. Brown (2008), M. Byram (2004), J. F. Forest (2003), P. Taylot (2003), M. Henry (2000), R. Seel (2000).

It has been broadly acknowledged in the research on adult learner's life processes that adult's intention to learn and participate in cultural activity comes from the necessity to be active; adult's experience is the foundation of his/ her learning, and it is driven by person's inner motivation. Adults themselves choose methods and situations of learning and learn what is useful and interesting to them; their learning experience is often oriented to problems and possible solutions of these problems (Trakšelys, 2013; 2012; 2011; 2010; Teresevičienė, Kaminskienė, Žydžiūnaitė, & Gedvilienė, 2012; 2012; Adomaitienė & Zubrickienė, 2012; Andriekienė, 2011; Teresevičienė & Zuzevičiūtė, 2009; Andriekienė & Anužienė, 2006; Teresevičiene, Oldroyd, & Gedvilienė, 2004; Mačianskienė, Gedvilienė, Linkaitytė & Teresevičienė, 2004; Anužienė, 2003; Teresevičienė et al., 2003; Gedvilienė, 2002).

In the dissertation, the adult person is analyzed as a spectator, exploring his/her self-education of cultural awareness through drama theatre arts. Artistic activity has always aimed at satisfying person's social, entertainment and leisure needs. Art as part of culture has always been an important aspect of societal life. During various historical periods art has been the means of conveying and disseminating ideology; it helped to educate and develop a spectator, his/her awareness, patriotism, loyalty and other important features. An ideal world of art is a certain ground of trials for human's pursuits, passions and etc., where various "experiments" are possible. Moral norms forbid experiments with alive people, but it is possible to experiment with artistic images, symbols many times. Artistic means create a possibility to play any life situation without doing harm to a person. Here a conflict can be sharpened, events accelerated, various problems important to the society can be solved, and etc. The invented artistic world can warn the humanity about the looming social and other hazards. It means art is an instrument for the society to know itself under various even extreme conditions. It is worth mentioning the term "Aesopian language" which best reflects the impact of art upon society and person. "*Aesopian language* is the stylistics of figurative meanings which encodes ideas contrary to the present regime with the help of metaphors, allusions, paraphrases, constructing an ambivalent

plan of the work of art which is clear to the society and inconceivable to the censorship. It is characteristic to literatures of totalitarian countries" (Encyclopedia of Lithuanian Literature, 2001, p. 136). It is in this sense that the *Aesopian language* as a variety of allegory is used in a number of texts in the branches of the soviet period art (literature, drama theatre, and etc.). In the period of transitions, allegorical language used to encode political meanings gradually disappears from literature, and a number of texts written on the basis of such a manner become difficult to understand. Examples of such allegoric texts written in the *Aesopian language* can be the texts which were based on while staging the following drama theatre performances: "Prometheus" by V. Mykolaitis-Putinas or drama "Mažvydas" by Just. Marcinkevičius, which raise our national self-consciousness; or draw an absurd situation ("a herd of rams" deep in tar) which points to the critically oriented theatre audience to the fooled "soviet people" (the play "Hunting mammoths" by Kazys Saja).

Since the appearance of human culture, theatre as a part of art has been an essential element of intellectual, emotional and spiritual life in person's cultural life (Rittenberg, 1994, p. 7). Throughout the centuries theatre has been used to educate, inform and "investigate the human state" (George, Schwager, & Canavan, 2001, p. 16).

Researchers maintain that theatrical education the same as education through theatre has been a significant means of societal development since Antique times (Kazragytė, 2008; Melnikova, 2007; O'Toole, 2007; Landy, 2007; Nicholson, 2005; Taylor, 1988). Drama stories not only used to acquaint Greeks with their history, deities, but also enhanced their moral well-being. In the Middle Ages, theatre acquired a shade of religious teaching; however, liturgical dramas, mysteries, morality, miracles still performed the role of societal education. According to the world known theatre director, critic and pedagogue P. Brook (1992), the main relation in the performance is the relation between the actor, play and the audience. Thus, the national dramaturgy is the perfect guidelines in the formation of values and dispositions, consequently, in the civic self-education.

Philosophers, for instance, Plato, foster learning through improvisation and dance. Hrosvitha, a 10th century nun, wrote plays on the issues of morality, whereas Comedia Dell'arte actors pursued to reflect issues relevant to Italy of the late Middle Ages (George et al., 2001).

W. Shakespeare wrote plays in the Elizabethan era due to many reasons. L. E. Rittenberg (2007, p.7) names such aims as making masses interested and enlightened on various moral and ethical issues, such as adultery and competition. Today the Aspen Institute is using Bard's plays as a way of developing leadership; Cranfield School of Management, a world leader in management, applies the wise Shakespeare's practice of managing Globe theatre (Nissley, Taylor, & Hounden, 2004, p. 818). At the beginning of the 1900s, J. L. Moreno (1987), a

psychologist and psychodramaturgist, revealed that a dramatic play can arouse constructive behavior changes in adults.

Thus, it can be assumed that art and, more precisely, theatre can be an instrument of spectator's self-awareness development. It is confirmed by researchers that many parallels can be found between theatre creativity, person's education and personal life skills creatively (Chodzkienė, 2012; Melnikova, 2007; O'Toole, 2007; Ozmon & Craver, 1996). Theatre is created by live person's voice and movements; to perform, the same as to live, means to act, carry out actions lively, in a solid and motivated way, react to stimuli, remember, imagine, think, behave naturally, consistently and logically (according to artistic logics). Education and theatre are closely related by common goals. For both of them it is important to nurture a spectator and creator of performances, a human being who is well-educated, thinks critically and.

Classical authors, for instance, L. Vygotsky (1978), state that external information is very important for the construction of personal knowledge, as it is processed and transferred into knowledge, i.e. a person learns and acquires everything that is in his/her social space; it is usually the experience acquired in the person's living surroundings, his/her constant activity. Therefore, it can be assumed that while participating in cultural life, watching performances, the person will acquire these values which are shown and conveyed professionally.

J. Bruner's (1996) insights were particularly interesting and valuable for the dissertation research, where he states that culture traditions and social practice change the person's psychic. In this context, social interaction becomes the centre of meaning construction. Thus, culture, according to Bruner, integrates into the process of human cognition, as at the same time it is the way and expression of this cognition. Here we should emphasize the maturity of the adult person as spectator, his/her motivation to participate in the cultural event. It determines how much the person-spectator will be interested and how much his/her self-awareness will be developed.

If participation at the theatre performance is considered to be education of adult-spectator's awareness, it is worth remembering G. Foley's (2007) approach to adult education where he discusses learning from four different perspectives. First, *learning as acquisition*, where competence, understanding, awareness, wisdom, and etc. are acquired by a person through his/her learning experience. Second, *learning as reflection*, where learners actively construct their knowledge which creates new meanings and realities. Third, *learning as participation*, where attention is devoted to human's ability to meaningfully participate in everyday work of a concrete community. Fourth, *learning which emerges during common physical process*, which challenges the current person's understanding and is expressed as a

change process, emerging from relations between people and everything that participates in a concrete situation: people, special layout, movement, tools and things (Foley, 2007, p. 69). These four perspectives are merged into one universal definition of learning which speaks about learning as a change process that brings adult person's attitudes into question, develops his/her professional competences, and allows acquisition of new knowledge.

Analyzing adult learning, foreign and Lithuanian scientists emphasize that it happens in various situations and spaces, including the theatre while watching a performance (Zubrickienė & Adomaitienė, 2011; Cranton, 2009; Bulajeva, 2007; Foley, 2007; Teresevičienė et al., 2006; Jucevičienė, 2006; McGonigal, 2005; Mačianskienė, 2004; Cranton, 2003; Mickūnaitė et al., 2002; Jarvis, 2001; Mecajeva et al., 2001; Ramsden, 2000; Juozaitis, 2000; Brookfield, 1990; Freire, 1970). However, it is necessary to note that often this rich experience possessed by the adult makes his/her learning more difficult (M. Teresevičienė et al., 2006). It is particularly characteristic of senior age people. While accumulating experience, they develop certain mental habits, dispositions, form values which can be the reason of withdrawal and create barriers to the acquisition of new ideas, different attitudes and alternative ways of thinking. Throughout life we gradually develop our responses to repeated mutual interaction situations. A continuous monotonous activity performed by the adult can lead to sensual benumbedness and habitual everyday monotony, and, finally, foster stereotypical acting and thinking in various situations.

Reflecting on their experience, invoking their "skeptical questioning" and "imaginary contemplations", adult learners develop, deepen and correct their knowledge structures (Foley, 2007). Following J. Mezirow (2000), perspective transformations help adults to achieve changes in their learning process, feel their empowered sense of self, acquire more critical understanding of how a person's culture and social relationships impact their beliefs and feelings and acquire different functional strategies necessary in order to take action, which is a very important aspect of transformative learning. In such cases, certain kinds of arts, such as the theatre, can be of great help in identifying such habits, values and creating possibilities for the emergence of alternative attitudes, unclosing thinking to accept new ideas, as it liberates a person from stereotypical thinking, develops person's creative powers, critical thinking and self-awareness (Mezirow, 2000, 1997, 1978; Teresevičienė et al., 2006; Mickūnaitė, 2002; Macajeva, 2001; Jarvis, 2001; Ramsden, 2000; Freire, 1970).

It is necessary to admit that there exists a confusion of terms when speaking about independent acquisition of knowledge, i.e. the terms *self-enlightening, self-teaching, self-education, self-training, self-managed learning* are often used as synonyms. Self-enlightening and self-training mean different phenomena of independent learning. Their comparison is not within the focus of our attention, therefore, we will attempt at explaining only the term self-

education, which is understood here as purposeful, systematic and autonomous subject's learning activity to acquire new knowledge, develop his/her imagination, perceive categories and concepts, form abilities, skills and behavior (Andriekienė & Anužienė, 2006). In Lithuania, the conceptual background of self-education was analyzed by R. M. Andriekienė and B. Anužienė (2006); some conceptions of self-education (independent learning, self-managed learning) were revealed in the research by M. Teresevičienė, D. Oldroyd, & G. Gedvilienė (2004), M. Teresevičienė (2005), A. Juozaitis (2008) and other scholars. L. Buraitienė (2008) investigated aspects of self-managed learning; in her monograph, P. Jucevičienė (2007) also analyzed the aspects of self-managed learning within the change of education paradigm. Some aspects of independent learning - self-education were broadly discussed by foreign authors (Carre, 2000; Dumazedier, 2002, 1995; Carrisson, 1998; Courtais, 1996, 1995) who emphasized self-education in various life environments, lifelong learning context in particular.

It is worth noting that opportunities as well as trends of adult learning and teaching have been sufficiently analyzed by foreign and Lithuanian researchers; however, it should be admitted that in the scientific context there is a lack of research oriented to self-education of adult drama theatre spectators' cultural awareness.

Research problem. In 2010, the Seimas of the Lithuanian Republic confirmed the *Guidelines of change in Lithuanian political culture*, which emphasize the development of person's cultural competences and creativity throughout person's whole life (Art. 5). The guidelines testify the change in the approach to cultural events which are no longer considered only a form of spending leisure time but are perceived as continuous self-education of a person. This document also highlights that cultural events develop various competences of a person; creative skills and abilities are particularly emphasized. It is also stressed that accessibility to culture has to be increased throughout Lithuania (Art 8). It is also recognized that culture fosters public spirit, tolerance, good social relations, economic and social cohesion. Therefore, it is necessary to meet societal needs by offering various cultural events and develop person's abilities to participate in cultural life from the early age of a person, "culture and education, supplementing each other, create favorable conditions to develop a well-rounded, creative personality which is able to efficiently adapt to continuous changes and educate himself-herself all lifelong" (*Guidelines of change in Lithuanian political culture*, 2010).

In 2014, under the contract with LR Ministry of Culture, the Research into participation of inhabitants in culture and their satisfaction with cultural services was performed, and relationships of participation in cultural activities and consuming culture with expected factors of impact of culture (public spirit, pride in one's identity (citizenship), happiness, physical and spiritual health and trust in other people) were analyzed leading to the emergence of two

aspects. First, consistent patterns observed in other societies were observed in Lithuania as well; thus, inhabitants who participate in cultural activities and those who consume culture are obviously more society oriented, happy, feel healthier, more self-confident, and etc. Second, among those who participate in cultural activities this relationship is stronger than among consumers of culture. Discussing the factors of culture impact, not only the relationship between participation / consuming and inhabitant sociability is important but also causality, i.e. if participation in culture and its consumption determine higher sociality and stronger identity or on the contrary. Almost one third of the research respondents think that participating in cultural activities they become more creative and patriotic themselves. On the other hand, absolute majority of those who do not participate in such activities consider that participating can strengthen their identity and creativity. Thus the question remains unanswered, and intermediate preliminary conclusions can be that participation in culture and its consumption is a necessary but insufficient condition of sociality and civic development.

The following research questions were raised in the dissertation:

1. What is the possible content of cultural awareness competence?

2. What is the adult spectators' attitude to cultural self-awareness and its self-education through theatre arts?

3. How is self-education through theatre arts related to adults' attitude to theatre arts taking into account demographic and cultural factors of awareness?

Research object is adults' self-education of cultural awareness through drama theatre arts.

Research aim is to reveal the relations between adult spectators' cultural awareness self-education and theatre art.

Research objectives:

1. To identify the relationship between cultural awareness and cultural competence.
2. To analyze transformative learning as a component of cultural awareness self-education.
3. To highlight the importance of cultural awareness competence within the context of generic competences.
4. To reveal adults' attitude to cultural awareness and its self-education through theatre arts.

Concepts of theoretical framework

Social constructivism (Piaget, 1972, 1990; Vygotsky, 1978) *theory* is important for the dissertation research as it mantains that understanding and knowledge about the world is constructed through interaction with others, engaging and challenging the learner. It is

particularly important speaking about self-education through drama theatre. If the actor is able to convey feelings, emotions, situations he/she lived through in a professional way, the adult spectator believes in him/her and this leads to self-education of cultural awareness during a performance.

Interactional constructivist learning conception (Bruner, 1998), the premises of this theory suggest that social and cultural practice creates pre-conditions to change a human psychic. Bruner's works presuppose that adult learner, living in a certain cultural medium, acquires certain cultural elements and traditions. According to him, culture is both, the process of cognition and its expression. Thus it can be assumed that self-development through drama theatre presupposes the spectator's self-awareness and self-development which is a necessary pre-condition for personal and professional development.

The discussed theories are important as they allow revealing the versatility and multi-faceted nature of adult learning; the foundations of these adult learning theories were laid by philosophical and psychological theories; therefore, in this context, adult learning and self-education of adult spectators' cultural awareness through drama theatre arts can be understood as a coherent and scientifically grounded statement.

Methodological framework

Quantitative research paradigm was chosen, based on J. Mezirow's *transformative learning theory* which substantiates and conceptualizes adult learning by embracing experience, critical reflection, reflective discourse and change implementation, focusing on making making in adult's self-education process.

To highlight adult's cultural awareness self-education through theatre arts, the research was also based on *experiential learning theory,* as experience has a fundamental value for adult learners who construct their knowledge on the basis of their experience. The holistic perception of learning, focus on the learning process rather than outcomes, involvement of interaction between the learner and the environment, reflection and action, feeling and thinking are the premises that the dissertation research is constructed on (Dewy, 1958; Kolb, 1984; Merriam, Caffarella, & Baumgartner, 2007; Fenwick, 2007; Hopkins & Putnam,1993).

Research methods

Theoretical analysis methods: scientific literature and document analysis, applying a comparative analysis method, systemic analysis and synthesis. This analysis is of interdisciplinary nature as it explores scientific articles, research studies, monographs, research reports from the fields of education science, professional, work and education sociology,

psychology, human resource development and education, economics, political economics and other sciences.

Empirical quantitative research was performed implementing the project grant by Lithuanian Research Council "Platform of adult's generic competence training and development" No. VP1-3.1-ŠMM-07-K-03-073. *Questionnaire survey method* was applied using three semi-structured questionnaires (generic competences, cultural awareness competence for the pilot research and cultural awareness competences for national research). The research was conducted with three groups of respondents (employed, job-seekers and seniors) in Lithuanian municipalities.

Statistical data analysis methods were used to process the obtained *empirical research data*. Questionnaire data were processed using specialized statistical software packages: IBM SPSS Statistics, version 22, and Mplus, version 7. Usual descriptive statistics methods were applied: frequency tables and crosstabs for nominal and ordinal variables, means and standard deviations for quantitative variables, bar charts, histograms, boxplots, etc. Inferential statistics methods were used, mostly chi square test, independent samples t test, analysis of variance, Mann-Whitney test and Wilcoxon signed rank test. Bivariate correlations were measured using Kendall's tau and Spearman rho coefficients, Pearson coefficients in some cases. Multivariate statistic methods were extensively applied, especially linear, logistic and ordinal regression analyses. Principal factor analysis was used in order to explain correlations between large number of related variables and to extract underlying factors. Finally, structural equation modelling was used to test previously obtained factors and to use them as latent variables in structural regression models.

Novelty of research manifests itself by the fact that self-education of adult spectator's awareness through drama theatre arts is analyzed in Lithuania for the first time. In the dissertation research the adult drama performance spectator is treated as an adult learner peculiar of all characteristics that pertain to him/her. The analysis of participation in cultural activity and culture consumption and their relationship to factors of expected culture impact, i.e. public spirit, pride in one's identity, happiness, physical and spiritual health, is also performed for the first time in Lithuania. Having performed the first representative empirical research of this kind in Lithuania, interrelations were found between cultural awareness competences and cultural literacy, cultural awareness and creativity, and etc., which were little researched hitherto. The work provides a theoretical and empirical analysis of methods of generic competence self-education, its factors and barriers, importance of factors enhancing generic competence development, and adults' attitude to cultural awareness self-education.

Implications of findings. This dissertation will allow using adult education and self-education ways and methods in drama theatre activity more often and efficiently. Drama theatre contributes to adult spectator's cultural awareness self-education and develops generic competences. Dissertation research findings, conclusions and recommendations can help LR Culture Ministry and drama theatre administrations in choosing the repertoire, organizing cultural events, staging drama theatre performances to orient themselves to those aspects which are of particular importance, relevance and interest to adult spectator.

Structure of the dissertation. The work consists of three parts. *In Part One,* theoretical aspects of theatre art as a stimulus to adult spectator's cultural awareness self-education are analyzed, philosophical theories of adult learning are discussed and transformative learning as well as the main principles of adult education and cultural awareness self-education are explored. Having performed a theoretical analysis, value dispositions of theatre art manifestation in adult's cultural awareness self-education are presented. *In Part Two,* the research into self-education of adult drama theatre spectator's cultural awareness through drama theatre art methodology is presented describing its design, methodological research dispositions, principles of research ethics**,** research methods and research organization, selection of respondents and statistical data analysis. *In Part Three,* empirical research into self-education of adult drama theatre spectator's cultural awareness through drama theatre arts is presented, describing its findings and performing their analysis. At the end of the work conclusions, discussion and recommendations are presented.

The scope of the dissertation: 165 pages, 30 tables, 24 figures, 230 references.

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7. Tūtlys, V., Gedvilienė, G, Vaičiūnienė, V.,Bortkevičienė, V., Stancikas, E., Staniulevičienė, D., Krivickienė, V. (2015). *Ko ir kaip mokytis, siekiant įsidarbinti, sėkmingai dirbti ir prasmingai gyventi*?: mokomoji knyga / Kaunas: Vytauto Didžiojo universitetas; Vilnius: Versus aureus, 2015. 176 p.

I. THEORETICAL FRAMEWORK OF APPLYING THEATRE ARTS IN SELF-EDUCATION OF ADULT SPECTATOR'S CULTURAL AWARENESS

1.1. Theatre arts and adult self-education

In this sub-chapter, the main philosophical theories of adult education are analyzed: empiricism, existentialism, social constructivism, experiential learning, revealing the key philosophical aspects of these theories. The analyzed theories lead to the interpretation of the adult spectator as an adult learner; thus, providing justification of adult spectator's cultural awareness self-education through theatre arts.

Analyzing theoretical assumptions of adult learning, the researchers distinguish the following theories which are important for the analysis of cultural awareness self-education: empiricism, existentialism, social constructivism, and experiential learning (Trakšelys, 2013; 2010; Jatkauskienė & Tolutienė, 2012; Zubrickienė & Adomaitienė, 2011; Kuncaitis, 2009; Gedvilienė, 2008; Andriekienė & Anužienė, 2006; Beresnevičienė, 2000; Longworth, 2000).

The representatives of *empiricism* (Locke (1632-1704); Berkeley (1685-1753); Hume (1711-1776); Comte (1798-1857)) raise an issue of knowledge and conception formation and relationships which exist between experience and thought structure. P. Lipton (2001) states that "empiricism is a hardy perennial in the history of philosophy. It was extensively discussed in antiquity, often with considerable hostility. <…> Empiricism also had its advocates in the medieval period" (p. 4481). R. Kuncaitis (2009) states that the traits of empiricism can be found as far back as the philosophy of Aristotle, and later - the philosophy of T. Aquinas. One of the most influential empiricists, J. Locke (1992), defined this philosophy by discerning its most characteristic traits: the basis of cognition is sensory experience rather than innate ideas; true are only things and phenomena (the mind is used only for combining and abstracting); knowledge is acquired, only our natural abilities or inclinations are innate. J. Locke (1992) is more known as a political theoretician who created the theory of liberalism, which is also rather vivid in his experiential cognition system, assuring that a baby is born with a potential cognition mechanism. Thus, it is possible to state that empiricists were among the first who spoke about the relationship between potency and act, possibility and reality, which is an assumption of continuous human activity and desire for new experiences. These relationships can be traced in adult education, form its foundation and have been particularly highlighted in education policy recently with regard to lifelong learning and its importance.

The philosophy of empiricism is based on the following postulates: epistemological, methodological, and anthropological. The advocates of empiricism are convinced that sensory

experience is the only source of foundation of knowledge. Empiricists claim that at birth the human mind is blank, "tabula rasa"; they discard the idea of a stable subject who structures cognition: knowledge is gained through direct experience which is generalized inductively. Proponents of the opposing theory, i.e. rationalism, give preference to mental powers as sensory experience often deceives us and is, therefore, unreliable. Following the theory of empiricism and its postulate that cognition is based on our experience and observation, therefore, knowledge is acquired rather than innate, it is possible to assume that while watching a performance the spectator is led by his/her senses (hearing, seeking), assesses the observed events on the basis of his/her experience, reacts by expressing emotions, and etc. Thus it can be stated that drama theatre arts can convey various images to spectators, develop their imagination, expand their knowledge and world outlook; the spectators are also created conditions to self-develop their internal cultural awareness (Jatkauskienė & Tolutienė, 2012).

Empiricism influenced the emergence of positivism. The representatives of empiricism proposed the *associative learning theory*, which is important for the object of the dissertation, as this theory was applied in analyzing relations between things and ideas as well as exploring interrelations of ideas. It is also worth noting that representatives of empiricism also based their theory on reflection, as our memory stores the abundance of ideas which can be retrieved and compared; we can draw conclusions and find associations with other ideas. Therefore, reflection is the only mechanism which influences the activity of thinking, particularly, if the senses are active (Jatkauskienė & Tolutienė, 2012).

The philosophical theory of existentialism. Existentialism emerged as a reaction to rationalism of the epoch of enlightenment and classical German philosophy and also to the positivist philosophy of I. Kant, which spread out at the end of the 19th and beginning of the 20th centuries. The classical rationalistic philosophy started by R. Descartes and completed by G. Hegel reflected a deep belief in absolute mind which pursues knowledge about the world objectively, in an autonomous way. This *Mind* was oriented not only to science based cognition but to the practical restructurization of the world. It is this materialization that existential thinking rebelled against (Tatarkiewicz, 2001; Anzenbacher, 1995; Anzenbacher, 1992).

The rudiments of existentialism can be found as back as "The Pensées" by B. Paskal (1997), where he states that without God human life would be meaningless and woeful. People would only raise problems and solve them to avoid boredom. Our successes are undoubtedly worthless as we will die nonetheless. This is a sufficient condition not to become godless. These ideas were reflected in the theories by J. P. Sartre and A. Camus. However, it is S. Kierkegaard and F. Nietzsche who are considered to be the first existentialist philosophers. They also analyzed the issues of evading meaninglessness of life and boredom. The basis of S.

Kirkkegor's "The Present Age" (1846) is *irony*, which serves as an ontological opposition to the world. It is an inevitable necessity and a human has no free choice – to use irony or not (as he/she cannot choose to be or not to be).

The roots of existentialism lie in the phenomenology of E. Husserl which limits itself to rather abstract and impersonal issues of cognition theory, aiming at identifying the so called universal truth (Moran, 2005). M. Heidegger (1954, 1975) applied the method of phenomenology to discussing the issue of Being, the human being which was referred to by the notion of 'Dasein' or 'being-there, in the world'. This way M. Heidegger speaks that we are immersed in the world, "thrown" into the world: it is most important for the person to understand what to do with himself/herself, what is important in general, what is relevant at a particular moment of life. J. P. Sartre, following M. Heidegger, stresses that every person has to provide importance to himself/herself – you can be born black or Jewish, French or lame but what really matters is what the person creates out of himself or herself (Charmé, 1984). It all can be considered to be a certain philosophical premise of a continuous, uninterrupted personal self-development aiming at cultural self-education.

One of the weakest aspects of existentialism philosophy is its radical nature, in certain cases – opposing everything, even itself, disregarding the social character of education and significance of collectivism in general: it is what presupposed only discrete disseminationers of the ideas of existentialism rather than significance and relevance of the entire theory; however, it underlies the fact that adult education has to be oriented to a concrete individual and his/her needs (Kuncaitis, 2009).

Existential nature of self-directed learning means knowledge acquisition based on life experience of those who surround you. G. Pineau (1995) indicates that existential self-directed learning is important for a person as it allows searching for his/her own form of activity. Self-directed learning is similar to a twofold reflective process or a double life curve which is explained by P. Galvani (Andriekienė & Anužienė, 2006) as a self-perception through teaching provided by others and impact by the surrounding environment; obtaining a learning opportunity and appying this opportunity to oneself. Thus self-directed learning means the action during which the subject becomes aware of the importance of the learning process and actively engages in it (Pineau, 1995). Therefore, self-directed learning can be understood as acquisition of a twofold possibility: first, you have to become a teaching subject rather than an object and, second, apply this possibility to yourself and become your own learning object.

Analyzing the most important aspects of self-directed or independent learning process, B. Jatkauskienė and G. Tolutienė (2012) discern interaction and reciprocal relationships. Thus it can be assumed that at the theatre the relationship between the actor and spectator is of utmost

importance as it creates a new existential unit. While a professional actor renders his/her thoughts and ideas, he/she starts a reciprocal relationship with the spectator, and it is this relationship which enables the spectator to participate in the performance, intercept the feelings being expressed, perceive the content, thus, self-develop himself/herself as a conscious spectator, who is not a passive viewer of the event, but a participant who observes, interprets, expresses emotions and feelings, acquires experience, knowledge, and etc.

Social constructivism theoreticians (Piaget, 1972, 1990; Vygotsky, 1978) state that we construct our understanding and knowledge about the world on the basis of the acquired experience, reflecting about it. We actively create our knowledge by asking questions, exploring and evaluating what we already know.

Discussing social constructivism several authors state that it is closely related to social psychology and culture sociology. According to constructivists, in social movement processes, the role of values, norms, culture is important; discourses, collective subconsciousness, rituals, symbols and ideas are used. They are concerned with construction of understanding of various situations and actions. A certain social fact is real to the extent how much the individual who interprets it considers it to be real. One of the most important concepts in this sense is individual, collective and public identity and its dissemination in social movements (Paulauskas, 2004). Next to learner active participation, peculiar to all trends of constructivism, social constructivism emphasizes the role of social processes (Martišauskienė, 2008, p. 15). P. L. Berger and T. Luckman (1999) claim that to live means to belong to a certain society, whereas to be in the society is to be at the crossroads of certain social powers. An individual is directly dependent on the society, its norms, customs and accepted legal basis; however, it does not necessarily mean that this will form the basis of his/her life.

The assumptions based on this theory allow asyming that participating in an art event, drama theatre performance, the adult is often impacted and affected by certain thoughts, norms, hidden ideas and interpretations. On the other hand, the spectator himself/herself interprets the content of the performance on the basis of his/her values, knowledge, life style and current experience. This enables mutual cooperation (between the actor and spectator) and also learning process to happen, trying to understand the content, interpret it and often, after the event has ended, to evaluate it, reflect, generalize, and etc. All these elements are characteristic of a learning process. Therefore, this theory presupposes a conclusion that theatre by all means contributes to the self-education of the adult drama theatre spectator's cultural awareness.

Experiential learning as a philosophy and issue of education practice asserts that without experience there is neither life nor learning. It means that we have to ask ourselves: how is it possible to differentiate between experiential learning from any other learning? Experiential

learning theory is grounded in the situational cognition and enactivism, stresses the role of cultural action and its analysis and criticizes those who attempt to dissociate the concept of experience from its social historical roots.

Experiential learning philosophy has adult learners at its focus, learners who have acquired various formal and non-formal education and personal (cultural) context and are adults with long life experience. This theory grounds experience-based, professional and democratic education. Such education is focused on learner needs and interests, gives priority to problem solving methods, importance of experience, pragmatic and utilitarian goals and the idea of social responsibility (Merriam, Caffarella, & Baumgartner, 2007; Fenwick, 2001; Hopkins & Putnam, 1993).

D. Kolb (1984) states that *experiential learning* is a cyclical process of tension and conflicts; he is the founder of the "*experiential learning cycle*" model which consists of four stages explaining the learning process. In active experimentation, new knowledge and skills emerge contradicting concrete experience, reflective observation and abstract conceptualization. He also showed how four different learning styles are related with these stages. Experiential learning cycle stages or steps are as follows:

- *The first*: learner goes through a concrete experience which can be either a modeled learning situation or a real life experience.
- *The second:* time is necessary to observe this experience reflectively, asking such questions as: "What has happened?" and "What did I know?", "What is the meaning of this?" and etc.
- *The third*: learner generalizes knowledge or insights gained from reflection by asking "What does the experience and (or) different situation tell about me?", "How could it be different?"
- *The fourth*: learner adapts new knowledge or insights by experimenting actively in similar or different situations, reviews newly learnt things on the basis of his/her own world image. D. Kolb notes that mere experience cannot teach everything, for experience to become meaningful and educational it has to be reflected upon and mentally processed. According to D. Kolb (1984), experiential learning cycle is most probably the most widely used experiential learning model, particularly in those cases when we try to work systematically and apply the acquired experience and learn from its lessons.

The main goal of artistic education is to develop every person's intellectual, creative, emotional and physical powers in an efficient and balanced way, to train his/her verbal and non-verbal expression skills and the system of value dispositions. *The Provisions of artistic*

education development (2002) set a relevant aim – to pursue balanced artistic education. It is stated that "orientation only to knowledge or, on the opposite, to the practical expression and skills is harmful and downgrades the final results of education" (p. 4). Therefore, all applied methods of adult education are directed to efficient development of theatrical and aesthetic skills, knowledge, interests and formation of value dispositions which is particularly important in the modern life. During theatrical expression, the main value dispositions which correspond to the specificity of artistic education are developed: aesthetical attitude to art works, nature, created environment and arrangement of living and work place, human interaction and communication; respect of one's own' artistic creativity and its results, individuality of expression, peculiarity, originality; need to experience artistic and aesthetic trials, survive and perceive the art of work as an aesthetical value; disposition to overtake national, traditional ethical and aesthetical ideals and those of the present day Europe and world culture, be open to the undergoing changes, critical and resistant to destructive mass culture events, intention to view art as a testimony of general human values and source of person's overall self-education; disposition to choose meaningful works of art which enrich spiritual human life, develop authentic and non-conformist aesthetical taste, form grounded criteria to evaluate artistic and aesthetic culture; creativity and renewal should be the basic dispositions of a person who lives in today's multicultural information society (Kazragytė, 2008). Responsibility, honesty, attention to another person, respect, love, tolerance, understanding, rightness, pursuit of development – all these are humanistic values, which are fostered during the whole process of self-education. They form the basics of becoming a mature personality. At the top of the pyramid of these values there is spirituality, which can be understood as a set of personal beliefs and experience of a higher purpose, what we cherish as sacred in our lives. Tisdell (2003) presents seven assumptions on the nature of spirituality: "spirituality and religion are not the same"; "spirituality is about an awareness and honoring of wholeness and interconnectedness of all things"; it is about meaning making; it is "always present in the learning environment"; it constitutes moving towards a more authentic self; it is "about how people construct knowledge through largely unconscious and symbolic processes, often made more concrete in art forms such as music, art, image, symbol, and ritual which are manifested culturally"; "spiritual experiences most happen by surprise" (p. 28-29).

It is possible to state that the main purpose of theatrical art is to stipulate overall personal and sociocultural growth of the adult person, i.e. his/her spiritual growth. K. S. Stanislavski, a Russian theatre director and thinker, said as follows: "the longest and most interesting journey is the journey to the 33rd inner world of a person". Theatre encourages setting philosophical questions about the human being: What is a human being? How and what do you live for? What

do the human life value, meaning and beauty consist of? Theatrical creativity, without doubt, can help finding responses to these existential questions. R. Melnikova (2007, p. 12) considers the achieved "accomplishments of personality development" to be the most important results of education through theatre next to the accumulated cultural experience, when people perceive philosophical essence of a number of things, create their value dispositions, learn to enjoy life, choose their civic position. P. Bielskis (1997, p. 36) is deeply convinced that "at the theatre, a person, a prospective citizen, develops his/her will, enhances imagination and thinking, acquires self-observation and communication skills. It has been proved that the children who play theatre can control their temper more easily at school, can look at their behavior with a personal irony, can adapt to a group of friends, understand humor and lower their tension". Theatre inspires moral relationships with another person on various topics, investigation of moral decisions made by the individual, their dependence on human will. Creative openness on the stage strengthens person's self-confidence, skills of meaningful behavior. Acting realizes one of the most wonderful human needs and abilities – to become another: another person or animal, plant, thing, fantastic creature, generalized concept. A child, a young man adapting this "other" with his/her own entity, personifies, humanizes and spiritualizes external reality, creates new forms of being, the system of new aesthetic values" (Kazragytė, 2008, p. 5).

From the point of view of cognitive psychology, art teachers create possibilities for children to interact with the environment (people, places, things, ideas), the children themselves become aware of new models of relations, i.e. children learn by themselves through discovery (Butkienė & Kepalaitė, 1999). This is particularly relevant in cases when the maturing personality who is in search for his/her identity has a possibility to experience both reality and the world due to stage reincarnation. Young actor's work preparing his/her role is considered to be a particularly efficient value formation means in the theatrical activity/expression. While preparing the role, all intellectual functions are invoked – perception, memory, differentiation, analysis, decision making. B. Zachava (1973), one of the most famous followers of K. S. Stanislavski's system, distinguishes the following stages of preparing for a role: studying reality; fantasizing about the role, clarification and perception of overtones and implications; external character of the role, sketches on the basis of the role material. Broad educational opportunities open from the very first step preparing for the role – from the identification of the actor's objective, i.e. answering the question "Why am I going to play this role in a concrete performance? What value does my role carry for me?" It is not possible to create any forcible role which would convince the spectator if the reality where the personage lives and events he/she participates in are alien and incomprehensible to the actor. Each personage reflects the spirit of certain times (epoch, decade), world outlook of a particular social layer people, their

customs, political and economic atmosphere. Theatre does not only bring the spectator closer to the living environment of the personage, but also broadens his/her world outlook. This settles layer by layer in the human memory and becomes acquired experience, attitudes which underlie the person's behavior and motives. B. Zachava (1973) claims that a spectator, the same as each artist, must have the following skills: first – to observe life; second – to generalize the observed life phenomena (be able to draw conclusions). This way our fantasy grows.

While interpreting the performance, the spectator checks his/her own truths and values, as art, according to A.W. Levi (Smith, 2000, p. 43), "not only reflects the concrete world, stimulates imagination and unites different cultural elements of the society and the epoch, but also presents models of imitation or rejection, visions or aspirations which have an insensible impact upon our critical reaction". L. Jovaiša (2002) asserted that values, discovered or chosen by the person himself/herself, become a system which helps a person to make decisions while choosing and discussing various possibilities, allow seeking for complete identity and internal harmony. It is possible to related this to 11 "active discovery" and personal integration or integrity criteria discerned by M. C. Beardsley (2000, p. 48-49) in his aesthetic experience theory. The "formative power of art" is considered by the scholar to be the basis of the integrity. M. Green, speaking about moral education and value creation, also stresses the importance of aesthetic relationship, which emerges when artistic creativity, imagination training, story-telling, interpretation of creative works are used in educational practice. Comparing their experience with that of the personages, the spectators will inevitably encounter the necessity to contemplate about the values and question their personal hierarchy in any case. They will find themselves trying to grasp the essence of the issues and reaching the roots which are invisible at the first sight. This will be the basis for their moral decision-making.

It is necessary to stress that a number of theatrical expression forms and methods create favorable conditions for moral spectator's self-determination and internationalization of spiritual values. As stated by A. Owens and K. Barber (2006), "Improvisation, dramatization, forum theatre, psychodrama, process drama – these are the major theatre methods, which reveal the internal and external human conflict with the world, satisfy the need to communication, intention to act creatively, enhance spontaneous expression of one's feelings". The authors single out the following main values of theatrical education: practical reasons (they enhance learning motivation); accumulated experience (it helps to reach higher awareness, develop interpersonal and social relationships); drama process can empower a person (fosters person-oriented learning culture). Qualitative theatrical education should convey complicated ideas, foster activity, critical thinking and discussions. E. Martišauskienė (2007) claims that participating in a theatrical activity people develop their spirituality, learn to evaluate certain

situations from a moral point of view, learn to distinguish priorities and see their inner world. Value-based theatrical activity aspect is also emphasized by A. Damašauskienė (2008, p. 81): having tried various forms of creative activity, through creative self-expression the spectators acquire self-reflection skills and clarify their value systems, this can help them overcome their own problems and adapt in the social environment more easily.

In various life situations an adult learner continues to study, constructs knowledge and interprets phenomena on the basis of this knowledge. An adult, participating (actively or passively) in a cultural event or watching a performance at the theatre educates himself/herself culturally, and the main goal of this continuous learning process is the development of awareness which occurs with the help of reflection. It is possible to state that during theatrical activity/expression, acquiring their aesthetic experience adult spectators have a real opportunity to discover and choose their moral values, thus contributing to one of the most important goals – spiritual development of a personality, increase of cultural literacy, and cultural self-education.

1.2. Cultural awareness concept and content

The concept and content of cultural awareness are analyzed. A historic context of awareness education is presented. The main factors of awareness education are explored: proper environment and situation, need to acquire and proliferate knowledge and experience. Also the main aspects of cultural awareness education, creative thinking, education by art culture values are described.

Philosopher R. Descartes (1596-1650) "defined a person as a thinking being who doubts, understands, states, contradicts, feels. While speaking about cognition and perception of external world, the philosopher contemplated that it is not the world that is being known but our own psychic states and intellectual acts" (Sikora, Beaty, & Forward, 2004). R. Descartes became famous for his mottos "I think, therefore, I am", "Doubt is the origin of wisdom", which illustrate human thinking and critical consciousness as the foundations of human existence.

In scholarly literature several concepts are used to refer to person's knowing, understanding, perceiving something, *self-awareness* (understanding, realization, being informed) is used to reflect knowledge about environment, interest in something. We are aware of our reality as we have knowledge about it, we perceive it as we have cognitive abilities to do that. The concept of consciousness is more often expressed by the term *self-consciousness* (conscience, being conscious, understanding, perception, sensation) which is more related to your inner being and giving sense to himself/herself and environment. Consciousness is closely related with self-awareness and perception of person's existence, i.e., meaning of life. H. A.

Ozmon and S. M. Craver (1996) assert that consciousness is inevitably related with pursuing of well-perceived and purposeful goals in all life areas and efficient self-realization of a person.

In the dissertation research the concept of self-awareness was chosen, following J. Mezirow and Associates (2000) definition of self-awareness meaning the "foundation of mindful transformation, the process of becoming conscious of how we function in the world" (Mezirow & Associates, 2000, p. 188).

The facts of self-awareness, according to A. Newen and Eike von Savigny (1999), researchers in analytic philosophy, are related to person's behavior, i.e., human senses, feelings, dispositions, approaches, hobbies, desires, beliefs, memories, motives, intentions, solutions, thoughts, perceptions, images, dreams and etc.

Self-awareness is related to all human life areas (starting with self-education, self-realization in professional activity to relations within the family and friends, and, finally, with the society). Besides it is evident that awareness is related to enhancement of personality efficiency (in other words, self-education) and managing himself /herself (in other words – self-management, self-monitoring), i.e., ability to adapt in the society and behave in a responsible way (pursue one's goals without trespassing other persons' rights) (Kolbergytė & Indrašienė, 2012).

Scholars discern social awareness, which is peculiar of ability to look at the situation from another person's point of view and emphasize with other person's feelings; ability to perceive and evaluate individual and group similarities and differences; ability to properly use family, school, community resources (Longworth, 2000). This self-awareness level is characteristic only of a mature personality.

It is worth noting that formation of self-awareness is a consequence of mind and experience. R. Descartes considered world knowledge and formation of self-awareness to be related to thinking (i.e., mind) rather than senses. However, pragmatic cognition conceptions treat people as creative and inventive interpretators of the world – the world which is being created by ourselves (Hollis, 2000). It means that certain concepts and life meanings are being formed only having taken the existing experience into account, that is, we form such meanings which we are able to perceive and become aware of during our experiences. Consequently, all our concepts and beliefs can be corrected later on the basis of thinking and experience.

It follows that awareness should be strengthened by values such as responsibility, commitment, in other words, a person himself or herself assumes individual responsibility to consider, analyze, evaluate, accept or reject the essence of certain phenomena and on this basis they form their approaches and actions in the future (Kolbergytė & Indrašienė, 2012).

The importance of awareness education was also emphasized by T. Bulajeva (2007), as the outcome of education, according to the researcher, is to learn to think critically and critically question assumptions which learners beliefs are based on. When the origin and consequences of beliefs are clarified, opportunities are created for meaningful transformation. In other words, changes happen only while questions are asked for himself or herself and environment and discovering a new perception of the world independently. While making decisions the self-educating person should be free from epistemic, sociocultural and psychic deteriorations of his/her meaning perspectives, overcoming of which is very important for personal development, human transforming learning and self-education to happen.

It is possible to state that critical self-awareness formation begins from preparation to dissociate oneself from the present knowing, not tying oneself to previously created meanings of the world perception, moving towards open and free exchange, preparation for personality transformation.

Analysis of scientific literature allows discerning several main factors of self-awareness education: proper environment and situation, need to acquire and augment knowledge, creation of opportunities to verbalize experience and sensations (Kolbergytė & Indrašienė, 2012; Bulajeva, 2007). Thus self-awareness formation process depends on person's experience and thinking processes which are enhanced by person's motivation to be interested in everything that happens in the world; it is also affected by societal structures and education system.

Cultural awareness can be defined as perception of the importance of expression of various creative ideas, experience and emotions in various modes, including music, stage art, literature, visual art (European Commission, 2007).

The importance of cultural awareness was highlighted by A. Maceina (2002). The philosopher stated that each person is responsible for culture and even for the existence of the whole world: a person is not a blind tool of cultural progress but rather its conscious implementer. "Human contribution is necessary where the origin is disrupted, where its laws operate inexactly, where its natural process was distorted by external factors. Here conscious cultural activity should be double: it should repair what has been distorted and at the same time push that 'wounded creature' forward" (p. 574).

Cultural awareness is person's competence which is expressed by ability to acknowledge, respect, preserve cultural diversity and participate in socially valuable cultural expression activity. Dewey asserted that the peculiarity of art is its stimulating and emphasizing effect, "the quality to be ubiquitous and belong to a larger society which embraces everything and is our living world (Eco, 2004). Cultural awareness is being aware of verbal and nonverbal behavior in habitual everyday situations (Byram, Gribkova, & Starkey, 2002).

I. Krasner (1999) distinguishes three main levels of cultural awareness: *cultural conventions*, *social amenities* and *connotations*. The first group includes greetings, farewell, addresses, gratitude, paying and receiving compliments and similar, which are always accompanied by means of nonverbal communication such as gestures, mimics, touch, eye-contact and etc. Social amenities such as praise, refusal, command, complaint are always dependent on etiquette norms. Connotations – positive or negative – that we attribute to the word reveal the area where language and culture merge and which help to highlight cultural differences; they are different depending on the context. It is necessary to emphasize that all these three areas can be encountered in drama theatre performances, which, undoubtedly contributes to their even deeper understanding and ongoing nurturing.

Cultural awareness development program aims at helping learners to acquire cultural knowledge, develop skills, dispositions necessary to understand, accept, respect and participate in transmitting cultural values created by various people, groups, nations, races, developing one's cultural expression capacities. Cultural awareness formation (including overall perception of one's culture and attitude to other cultures) is one of three aspects which define intercultural competence as ability to communicate with people from other cultures. The other two aspects are perception of cultural knowledge and development of intercultural communication skills as well as the ability to use them efficiently in intercultural situations.

It is evident that cultural awareness is equaled to the foundational level of intercultural competence. In the scientific literature this component is considered to be one of the main (Byram, 2004). Other authors (Risager, 1994; Mažeikienė & Loher, 2008) also equal cultural competence to the highest level of intercultural competence which consists of knowledge, dispositions and behavior. According to N. Mažeikienė and D. Loher (2008), only having achieved a high level of intercultural competence (knowledge, dispositions, skills) it is purposeful to speak about the development of cultural awareness. Cultural awareness is nurtured in lifelong learning. The same as intercultural competence, it is the outcome of (self-) education and develops throughout our life. Theatre is characteristic of exceptional powers to create and develop social ties; therefore, it allows to efficiently reveal our cultural awareness. Theatre provides a favorable space for the development of human creativity and critical thinking; it fosters emphasizing with other person's life. Aesthetic approach embraces all communication and creative phenomena and aims at revealing what is artistic and aesthetic in them.

Analyzing the concept of cultural awareness we inevitably think of person's education in culture. U. Eco (Mažeikienė & Loher, 2008) affirms that the pedagogical purpose of art is to enhance the activity of conscience, thus leading to practical actions. Art allows to view things anew and relate them to new connections, accept the idea as a conditioned reflex and create

working models with a number of supplementary solutions. Eco maintains that such models allow to perceive reality formed by culture. In this respect art processes can provide image references which ensure movement in this world. Chances in culture perception raise new requirements for education, for creativity formation which is an internal function of cognition, revealed through social and cultural phenomena. Creativity can be understood as human quality which is affected by competence, creative thinking skills and motivation.

Cultural awareness education equals to creativity which is an omnipresent and all-embracing peculiarity of a human, an unusual talent, attributed to concrete groups, individuals or concrete activity areas, especially artistic area. It is impossible to develop one's cultural awareness without developing one's creativity. As evident from a number of creativity definitions, it is possible to state that creativity is designing new ideas, finding solutions or essential reformulation of problems (Vilkelienė, 2005).

Creative thinking is horizontal, diverging from norms, based on imagination; it presents a lot of answers and raises new ideas. The purpose of creative thinking is to think beyond the existing norms, arouse curiosity, disengage oneself from rationality, usual ideas and formalized procedures, rely on one's imagination, diversity, coincidence and consider a number of emerging solutions and alternatives (Seferatzi, 2000).

Creative thinking and artistic training are very important for person's cultural maturity. "Art, as one of the indicators of the nations spiritual culture is not only the manifestation of imagination but is the source of cognition of physical and spiritual reality" (Jovaiša, 2002, p. 137). Therefore, it is necessary to teach and learn not only to become professional performers, creators but, most importantly – to release one's aesthetic taste, to be able to evaluate beauty, to be able to refine it and give it a sense in one's inner life and, consequently, to be able to create beauty.

Culture self-education is the development of a person by art culture values – in other words, it is not only acquisition of cultural knowledge, its formation of person's attitudes and dispositions about art. Culture self-education process emphasizes the importance of cultural traditions, fostering individual's creative self-expression, revealing hidden feelings, world outlook, enhancing understanding and respect for different people and cultures. "Art as a system of symbols reflects reality and person's relation with it" (Vilkelienė, 2005, p. 159). It is through perception of art and artistic experience in general that individual can in depth absorb societal and human ideals nurtured in the nation (Matonis, 2000, p. 9)

In the light of the 21st century, arts and art-based teaching have been emphasized as an alternative to the reality (Adler, 2006). Researchers assert that art-based teaching is used in two ways in leadership development context:

- art and artists as metaphors for organizational life;
- art as a means in developing the main aesthetic competence through perception of art (Nissley, 2002).

Famous philosophers and theoreticians H. Read (1893-1968) and V. Lowenfeld (1903-1960), under the influence of psychoanalytic theory of Z. Froid, K. Jung, viewed art as a means of particular power capable of cohering human instincts and conscience, mind and feelings, individual and society (Sullivan, 2005). Art has long been related to creativity, imagination, innovation, discovery and unconformity. Artistic expression forms have been widely used in a number of activity areas and disciplines which value new ideas and new perspective.

The essence of drama theatre expression requires to base one's actions, understanding and perception on one's experience – personal experiences and senses. The goal of the theatre is to reveal and develop creative skills, nurture theatrical interests and inclinations, spiritual, artistic and aesthetic culture. Scholars discussed the importance of education through theatre for the maturity of the person, development and discovery of his/her skills and abilities (Kazragytė, 2008; Melnikova, 2007; Tupikienė, 1998). "Theatre can be compared to human life, when you live through it, what stays in is the memory, but it is impossible to repeat it" (Savickaitė, 1990, p. 5). Theatre creates opportunities to distance oneself from the surrounding reality, to understand oneself, to hear desires and expected goals, as theatre is able to refer to immense multitude of opinions, enhances exercising of person's imagination, develops a person, conveys wisdom and understanding (Melnikova, 2007, p. 1).

Educational activities based on the idea of theatre arts develop a well-rounded, well educated and creative personality in the mutual culture space (drama theatre), where creative process, learning, feelings are more important than the result of the activity. Means of theatre arts are used to reveal the harmony of the world that surrounds us, to perceive environment using all senses, to become a sensitive, considerate, attentive, curious, merciful, balanced and creating person.

Key Competences for Lifelong Learning recommended by the European Commission define cultural awareness and expression as "appreciation of the importance of creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts". Apart from knowledge and skills that pertain to this competence, the formation of attitude is defined as follows: "a solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life" (European Commission, 2007, p. 12).

1.2.1. Elements of adults' cultural awareness self-education

This subchapter focuses on the main adult education principles formulated by E.C. Lindeman and M. S. Knowles and specific adult learner features. The importance of self-education and learning environment for adult learner is also presented. Furthermore, the aspects of adult cultural awareness self-education are discussed, which are directly based on the main adult learning and education principles and methodologies. Moreover, didactical methods and means of theatrical education of adults are explored.

From the point of view of adult learning, society is not indiscrete, some social groups learn more, others less, yet others do not learn at all. Relatively it is possible to discern three groups of purposes why adults learn: development of professional competences, social and civic competences, personal self-education and self-realization (Stanišauskienė, 2007).

M. Teresevičienė, N. Burkštaitė, G. Gedvilienė et al. (2003) state that very often adults understand learning as a process during which a learner personalizes or discovers knowledge; it is either transmitted or experienced in interaction with others. Learning cannot be reduced to passive accumulation of certain discrete pieces of knowledge. The idea of personalization and internalization is very clearly differentiated in "inside" and "outside". Learning is everything that happens during the individual's thinking process; therefore, it is necessary to analyze the individual, whereas learning should be divided into the processes of absorbion, transmission and reception.

Researchers analyze the main principles of adult education in the research context: lifelong learning; meaning of learning, motivation, responsibility; experience; problem solving (Trakšelys, 2013; Andriekienė, 2011; Teresevičienė & Zuzevičiūtė, 2009; Juozaitienė, Juozaitis, & Lukošūnienė, 2008; Andriekienė & Anužienė, 2006; Arends, 2006; Zuzevičiūtė & Teresevičienė, 2005; Teresevičiene, Oldroyd, & Gedvilienė, 2004; Teresevičienė, 2004; Gedvilienė, 2002). Some authors supplement the listed above adult learning principles by introducing the concept of joy of learning, i.e. joy experienced while learning, which helps to overcome difficulties and perceive that you can do and manage a number of things and implement your learning project. Joy always accompanies the learner when she or he achieves the set goals; sometimes it is expressed by amazement having understood that the you have found something that was not known at the beginning of learning (Jatkauskienė & Tolutienė, 2012). For adult learner, the freedom of learning is also important. Freedom to choose the learning goals, the path of learning, its methods, rhythm, resources to be analyzed.

Discussing the principles of adult education it is necessary to note that four cardinal adult education principles, which still predominate in today's adult education, were formulated already in 1926 by E. C. Lindeman, who expressed his view as follows:

- adult education is a lifelong activity;
- it is a non-vocational activity;
- it concerns itself with situations not subjects in teaching;
- it places primary emphasis on the learner's experience (cited in Brookfield, 1984, p. 187).
- Brookfield considers Lindeman's view on relationship between vocational and adult education ("adult education more accurately defined begins where vocational education leaves off" (Lindeman, 1926a, p. 5) to be the most "radical of Lindeman's characterizations of adult education". Later Lindeman reassured his assumption that adult education should not be "coercive or compulsive" but should be "the action of free will" (Lindeman, 1953, p. 18 in Brookfield, 1984, p. 49). Further on Brookfield listed the following features that Lindeman "ascribed to adult education:
- the necessity of furthering the discovery of the meaning of experience,
- assisting in the critical evaluation of such experience, and
- attempting to understand the preconceptions underlying such conduct" (*ibid.,* p. 188).

E. C. Lindeman considered that adults have a motive learn when they feel an interest and need which can be satisfied by learning. Adult's disposition towards learning is oriented to life and they have a need to be in dependent, although when life goes on, a number of other individual differences emerge such as learning style, acceptable conditions for learning, such as time, place, and speed (in D. Beresnevičienė, 2000).

Aiming at discerning the adult learner features, the researchers group them differently. In most cases the adult's life experience and learning motivation as well as independence are highlighted. The authors also mention adult learning in different spaces, including drama theater or similar events. As adult learner is the person who continuously participates in the learning process, which embraces the person's education and culture in its broadest sense and the totality of human reproduction activities. For an adult learner this process usually proceeds through self-education where adult learner becomes the manager of his/her on own learning and self-education process (Juozaitis, 2008; Anužienė & Liniauskaitė, 2004; Burkšaitienė, 2004; Mickūnaitė, 2002). It is natural that the extent to which an adult succeeds in self-realization through the learning and self-education process at large depends on the factors which are described by B. Jatkauskienė and G. Tolutienė (2012) as specific adult learner features:

- *Social, physical and psychological maturity* which makes the adult adapt to the learning environment, course, content, the people round about.

- *Quest for knowledge* as the adult is interested in everything that can be used in his social, family or professional life. It is important for them that theoretical knowledge yielded practical application in their everyday life. To a certain extent the adult learner expects continuous and almost immediate return on investment.

- *Experience skills* – the adult learner employs certain experience gained in prior learning and personal life. Thus new knowledge is often constructed on the basis of the existing knowledge: connecting a point with another point, insistently stressing the set cardinal and practical aims.

- *Achievements* – they exert impact upon the flow of new powers, willingness to achieve something new. Such achievements strengthen the adult learner's self esteem and enhance his/her motivation.

- *Self-trial* – the adult tries to get to know himself or herself better and succeed in this endeavor, constantly evaluating himself or herself in competition with oneself, where a powerful need to develop and do everything better everytime manifests itself.

It is necessary to stress that all these listed above features indicate that the adult is able to perform in group activity, cohere his/her efficiency with that of the group but at the same time he/ she stays autonomous with regard to the group and is able to act freely and independently.

Adult's self-education is related to the context, i.e. it proceeds in the social material environment (E. Wenger (2007). The researchers who investigated the issue of learning environment development (Tolutienė, 2013; Jonassen et al., 2009; Jucevičienė, 2007, 2008; Longworth, 2007; Juozaitis, 2008) discuss various aspects of building learning favorable environment for adults as it is an acute issue in education. In most cases the researchers emphasize the importance of creating a cozy physical, social, psychological, etc. learning environment which meets learner needs. Learning environment is of particular importance in self-education through theatre arts both for knowledge acquisition and changes in person's feelings and emotions which are usually invoked during artistic events (e.g., during the theatre performance).

D. H. Jonassen et al. (2009) assert that learning environment can be explained from the psychological, andragogical, technological, cultural and pragmatic points of view. Psychological approach to learning environment emphasizes how individuals think and learn. Looking at this issue from the andragogical point of view, which is concurrent with the psychological position, support and impact of external environment are emphasized as peculiarities of positive learning environment. Analyzing the learning environment from the technological approach it is necessary to see how various means of technology can limit, support or develop the learning

conducive environment. The cultural approach to learning environment highlights values predominant in the learner group. Finally, the pragmatic approach reveals the importance of accessible learning resources and is related to the development of concrete learning environment.

Despite different approaches to learning environment it can be understood as adult education institutional environment which complies with all the above discussed points of view to the learning environment or as the environment of the andragogical system which is often related to the educational system and/ or learner group. According to P. Jucevičienė (2007; 2000), learning environment encompasses all activity areas which have educational value and enable personal development realized through learning efforts. Although the diversity of approaches to learning environment is evident, it is still possible to distinguish its four common characteristics: 1) learning environment includes data, information, knowledge, potential of presentation methods and subjects acting in them; 2) it can be natural or specially organized; 3) learning environment possibilities are of a selective nature: the learner reacts to the learning environment as to the space he or she recognizes and can act within rather than to the kind of space that is actually created; 4) learning environment changes continuously, therefore it is possible to speak about a concrete learning environment for a concrete learner at a concrete moment of time, as in another case it can be replaced by another new learning environment, characterized by new parameters of content subjects and their interaction (Longworth (2007; 2000). As learning environment is different for every person and each person takes from the environment as much as he/she needs and what he/she needs, then it is possible to state that only those learning environments have educational value which are suitable for a higher number of learners and which are designed for active learning (Tolutienė, 2013).

It is important to properly design the learning environment for a number of reasons: aiming to enhance a positive learner attitude to the studied subject, stimulate their thinking, inventiveness, curiosity, raise self-esteem, self-confidence, awake them to experience their self-worth, strengthen responsibility for learning and motivation. In order to create the learning oriented environment it is necessary to guarantee safe conditions and cooperation. If we aim at creating the learning environment which helps the adult learner to reveal his/her internal potential and intellect, the learning environment should be activating, motivating, enhancing to assume responsibility, ensuring decision making and purposeful learning. Favorable learning environment encompasses the following features (Fig. 1):

• *Orientation to the learner*. Such learning environment creates opportunities for the adult learner to choose and pursue individual goals. Although the learner can be provided with already set goals, such learning environment still fosters the adult learner to actively construct new

knowledge, choosing opportunities how to act on the basis of his/her individual needs; it also fosters reflection and monitoring the learning activity (decision making, planning of learning, setting one's goals, self-regulation), consequently, it allows the learner to experience higher responsibility for his/her learning.

• *Importance of authentic contexts existing under certain conditions.* Knowledge, thinking and the learning context are inseparable. It is evident that learning does not happen in a vacuum, it proceeds in the environment, but each learning environment enhances acquisition of knowledge in a different way. Some environments presuppose inert acquisition of knowledge which is useless in practice; others create conditions for conscientious and meaningful learning, - knowledge and skills acquired in such an environment can successfully be applied in practical activity. It can be presumed then that authentic contexts determined by certain conditions allow learners to feel and recognize the practical value of the acquired knowledge and also the need to use it by interpreting, analyzing and solving real life problems.
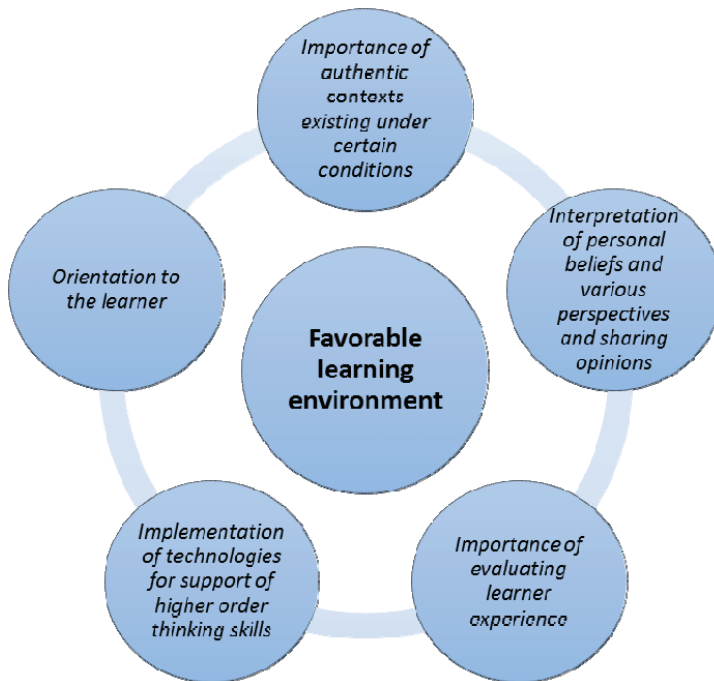
Fig. 1 Elements which comprise favorable learning environment

• *Interpretation of personal beliefs and various perspectives and sharing opinions.* In order to form the basis for new knowledge the learners have to evaluate different understandings and approaches expressed by their teachers - andragogues, experts or colleagues. It means that the learners do not receive unambiguous responses to the set questions or problems. Aiming at finding the answers they have to interpret and explain the problem on the basis of their

experience, until they highlight it and form their own opinion about it. Then each expresses his/her opinion and listens to the opinions and approaches of others, compares them and evaluates if these approaches support their opinion or contradict it. When adult learners listen and consider all opinions, align all differences that emerged, then they develop and enrich their understanding. Thus, this environment enhances deeper, more exceptional and flexible thinking processes.

• *Importance of evaluating learner experience.* Integration of new knowledge with the present experience allows to guarantee more meaningful learning. Although the present knowledge is very often hidden, latent, intangible, still it is the foundation on the basis of which the learner interprets and explains both everyday and formal scientific events and phenomena. In the constructive learning environment latent knowledge is "discovered", manifests itself and is formalized so that it can be tested.

• *Implementation of technologies for support of higher order thinking skills.* To deepen our understanding we employ thinking and action. When it is difficult to rely only on our own means, we apply technologies which allow to construct various objects or models in microspace or virtual environments, test their parameters and manage them. Technologies allow learners to represent their thinking by concrete methods and see as well as test the consequences of thinking. Technologies, means and resources are used seeking to expand and increase thinking skills rather than change integral cognitive processes and operations (Jonassen, 2012).

Thus learning environment can be defined as conditions which determine the efficiency of the learning process, its participants and learning outcomes and it can be analyzed in various respects: physical, social, psychological, intellectual, administrational (Jonassen, 2012). Therefore, it is important to emphasize that physical learning environment is the whole environment of the classroom (its walls, the form of the classroom, its size, furniture, material, equipment, means and etc.), where learners and andragogue have to feel safe and equipped with everything they needs for the learning process. Social learning environment fosters mutual relations between the learner and andragogue and their cooperation. Psychological learning environment reveals the relation between the andragogue and learner. Intellectual learning environment is necessary for the performance of intellectual tasks, when the andragogue is concerned with the ways of information presentation to suit learner needs, being concrete and revealing the essence. Administrational learning environment is oriented to time and knowledge, to what it is necessary to learn, how to present the results, what form or method of evaluation will be used. It is possible to state that the learning quality at large depends on the education institution's environment and on how it affects learners.

Researchers stress that while creating the learning environment for adults it is important to take into account their learning needs, interests, experience, personal features, value orientations, the present knowledge and skills. Learning environment has to receive adequate attention as it has to help the adult to learn, enhance positive feelings and self-confidence, cooperation rather than competition or fear (Longworth, 2007; Jensen, 2001; Johnson & Johnson, 1999).

Furthermore, competences acquired in the learning environment most frequently result from participation in various so called community activities. It is this community which is particularly important for the dissertation research object, as adult as spectator's participation in the drama theatre performance allows identifying him or her as a learning person. As in principle the adult spectator bases his/her activity on the main principles, which are peculiar to adult learner: motivation, freedom, interest, cultural maturity, quest for knowledge, autonomy. All these principles enumerated here and earlier lead to conclusion that drama theatre contributes to the self-education of adult's cultural awareness. All adults have common features: adult personality and knowledge development proceed from dependence to autonomy; adults are more motivated, life reality forces them to educate themselves and develop, and the process of improvement or self-development is mandatory for them; they base their development and understanding of the reality, on the elements of their experience; adults are pragmatic; they hope that the spent time during the learning process or cultural event will be useful to them and that they will be able to apply the acquired knowledge and competences instantaneously (Knowles, 1884).

If we intend to achieve good results while teaching and training the adult it is necessary to follow the major andragogical principles which are also very much favored at the drama theatre and are often used to suit the mission of the drama theatre: to provide the spectator with pleasant moments, to convey the idea, satisfying his/her cultural taste, curiosity and convey certain knowledge or facts of historical events. M. S. Knowles (1984) discerns the following main adult education principles:

- adult learner environment should be favorably emotional and aesthetic;
- content should be relevant to adult needs and acceptable to the learner;
- learning and self-education should be based on self-education and self-training;
- adult learner should be aware of learning and educational goals (intermediate and final);
- adult learner should be able to evaluate the obtained result, its purposefulness and usefulness.

A number of authors consider the development of creative thinking in the theatrical activity to be a continuous process, similarly as adult education and learning, This process is

oriented to the purpose which is either significant to the individual or important to the society. Creative thinking should foster the creation of something new and unique. The concept of "intellect" is much broader; it encompasses other mental qualities and skills rather than thinking. Creative skills at large depend on the current scope and quality of knowledge (such knowledge which allows the individual to operate freely rather than memorized one) (Gervais, 2006; Lewis, 2006; Hofstede, 2005; Lens, 2005; Wesley, 2005).

The theatrical environment which surrounds the person exerts the greatest impact on the development of creativity the same as in adult education. Although the innate potential of the individual is also important, however, it is possible to state that it is the physical and social environment which determines if they will be revealed or not.

The same as in adult education and self-education process, while creating new models we inevitably use the current knowledge, but it is composed and related anew: either prior experience is transferred to the new situation or new variables are included into the current information. In any case we aim at a new and original result. Creative activity should be purposeful or purpose oriented rather than vain fruitless fantasy (Lewis, 2006).

Researchers (Hofstede, 2005; Sullivan, 2005; Seel, 2000) affirm that each artistic phenomenon should be perceived together with the historical and cultural situation it originated from. *The Provisions of artistic education development* (2002) have been developed to improve the common understanding of all stakeholder groups about the importance of artistic education and its crucial impact upon the quality of education. The best practice in the area of artistic education is taking a practical approach, which could become basic and continuously developed. It would reflect concrete changes and steps necessary to be taken in seeking to strategically implement plans of artistic education in the educational system (formal and non-formal). It would be possible to create a solid basis on which decisions could be made and actions performed in the area in the future. The goals of artistic education guidelines are as follows: to convey the vision of artistic education and aim at universal recognition of importance of artistic educations, enhance cooperation in the areas of discussion and activity, allocate necessary financial and human resources which could ensure more versatile integration of artistic education into the system of education and schools.

The attempts to identify possible goals of artistic education encounter a number of scientific discussions. Having summarized the insights of researchers, the following didactical features of theatrical education can be discerned:

- orientation to actor's mastership (psycho physiological theatrical exercises, theatrical skits) or development of role-play skills;

- orientation to "the development of person's social skills, moral dispositions and moral values by theatrical means. Didactical features of educational theatre consist of the following social drama methods: process drama, forum theatre, role plays, live pictures, psychodrama, "hot chairs";

- other methods, often known in the world by the general name of educational drama or drama method. Social drama methods, when spectators are not only involved in the performance but they become the main drama developers and actors, also called interactive methods.

Techniques used in the theatrical improvisation methods such as improvisation, role plays, storytelling, moving, pantomime, breathing, voice vibration and meditation allow for more expression in human voice and body communicating with others.

According to A. Oleka – Žilinskas (1995), theatre has to "speak to human hearts: this way we will awake and consol, strengthen others and help them to live" (p. 15). Theater provides us with a possibility to change roles, to be other people, to view our problem through other lenses. Theatre art connects the manifestation of a number of art kinds and culture areas, opens possibilities to perceive a unanimous and syncretic nature of art and culture. Plato was one the first to raise the idea that art is a particular means of human education.

Artistic creativity is a natural need of every civilized person; it fosters personal creative powers to expand. Theatre, art, music, dance expression can provide opportunities to acquire communication, image, sound, movement and other important and necessary skills and abilities. It is the only way of learning about certain aspects of the world and being in it, which cannot be replaced by any other way. Art provides a possibility to express one's inner world in a particular way and react to the environment, teaches to act and think creatively. Artistic education seeks to reawaken, revive, enrich the learner senses, disclose learner internal powers, develop personality in an efficient and harmonious way rather than only present the wealth of art. The purpose of art in this world is to nurture the learner artistic sensitivity, help him/her to reveal and feel the joy of communication and personal creativity.

In a number of countries theatrical education is used as a tool which aims at achieving deeper learner cognition and realization. Such learning appeared in Great Britain, where in the middle of the 20th century a desire emerged to start thinking anew and develop drama teaching at schools. Started as a project in Conventry Belgrad theatre in 1965, theatrical education spread fast as a unique method which extends the role of theatre companies and aims at developing relations with broader society. Since its foundation, theatrical education activities were mainly supported financially by two major sources: Art Council and local administrative institutions (usually educational institutions). In the eighth decade this movement became more integral; its

followers joined regional theatre financed by art council and local administrative institutions which allowed to appear alternative models. Theatrical education embraced the whole range of teaching from primary schools to post-secondary education, from youth clubs to special education schools, from summer game schemes to exam preparation activities (Byram, 2004, 1997; Clayton, 2008; Rasmussen, 2000; Lusting, 1999).

Another important step was made in 1975, when the representative youth theatre conference was formed and education theatre and youth theatre interests were presented, searching for funding sources, enhancing discussions, change of ideas, sharing experiences which led to common goal movement.

The history of pedagogy supports the idea that since early times cultural and artistic education has been perceived first as a guarantee of preservation of community and nation's cultural identity. In great number of societies cultural and artistic education is understood as an important area necessary for the development of personal culture, creativity, and full-fledged personality. As stated by U. Eco (2004), a work of art embraces everything, it reflects the whole cosmos, as in it the element struggles by its whole life, and there is everything in a separate element's life. Each real piece of art expresses itself and the world as an individual form, and expresses an individual form as the world. Each work of art contains human fate in its imagination, all his or her hopes, illusions, pain and joy, human dignity and littleness, the whole drama of reality which is inconstant growth and emerges through torment and joy (Eco, 2004).

The main aims of culture pedagogy are to instill values in people, teach them to perceive their needs, responsibilities and everything that is related to mankind. S. Hessen, W. Dilthey (Matonis, 2000) claimed that a human can be recognized and understood through history and culture which activates his/her spiritual needs. Art and its understanding are historical in their nature. Whatever art researchers and historians as well as aestheticians say about the independence of artistic culture world, art has always existed in a concrete society and has been closely related to the spirit of the epoch. It expresses its time, atmosphere of rationality and emotionality which predominate around as well as ideals and landmarks peculiar to people. All this is presented by art in its specific form which does not double mutually existing social relations, however, the imprint of time is clearly visible not only in literature, but also in the works of theatre, music, art, sculpture.

Considering theatre education roots it is necessary to remember that theatre and drama has been related to human behavior and education since ancient times. Aristotle, the ancient Greek philosopher (384-322 BC) used theatre to achieve a catharsis effect or "purification" of the soul by relaxation, "releasing" his emotions; the clergy of the Middle Ages used theatre as a means for entrenching Christian values in masses; primitive societies used dance and

pantomime in their rituals which aimed at driving demons out. However, the beginning of creative drama is considered to be only at the beginning of the 20th century. In 1920 progressive education (training) movement started which emphasized action rather than reading and rote learning. Progressive educators, teachers viewed art as educational means, therefore, drama was discovered and legitimated as a means of education (Kazragytė, 2008).

T. Jackon (1993) states that quests of D. Heathcote and G. Balton were greatly impacted by the pedagogical game theory. D. Heathcote's perception was affected by J. Bruner's ideas, whereas G. Balton based his drama theory mainly on L. Vygotsky's play theory which highlights role playing while creating various meanings. Theatre aims at helping to better understand the world and "experience" real life. According to G. Balton, the difference between role play and drama play is that in role play the interpretation of one's role and events is free; whereas in drama play each participant becomes a part of the common artifice.

Acting is the main theatre creativity method. It is based on human's life expression, it acquires artisticity while developing and nurturing verbal, visual, oral, kinesthetic expression of other kinds of art and aesthetical elements. By its creativity process the theatre develops personality, breeds and nurtures the person for culture (Lewis, 2006).

Contemporary art no longer follows well-established, traditional models and acquired language. In non-formal painting, poetry, cinema and theatre we see how open creative works with multi-faceted structures, suggesting a number of solutions attempt to find their place. Modern art refuses to speak about a person and plunges into abstract, formal considerations. Destroying old models of order by its structures art speaks about a contemporary human being (Forest, 2003; Henry, 2000; Lusting, 1999). By this statement we also express an aesthetic principle which cannot be discarded if we are to follow reality: any art discourse passes through the way of form creation, any statement about a person and the work – if it is true and meaningful – emerges by combining forms in a certain way without trying to express any judgment on any topic.

The whole range of theatrical elements can be applied in the education process: application of psychodrama elements connecting them with theatre art, creating of dramaturgy and puppet theatre (Čeredaitė, 2006). J. L. Moren's invented psychodrama elements such as exchanging roles, rehearsing a role, mirror, dubbing help to go deep into human thoughts, perceive present problems and search for ways to solve them (Zujytė, 2005). The role method is defined as a free spontaneous creative social learner play on plots chosen by learners themselves, choosing roles, developing content, actions with things and people independently.

Interactive drama methods, widely applied in Europe, particularly in England and Scandinavian countries, are also becoming popular in Lithuania. As the process of terminology

creation is still dynamic, various terms are used to name these methods: process drama, applied theatre, social drama, forum theatre. According to A. Owens (2006), process drama is one of theatre genres to evolve spectators where the main role is played by participants. The aim of process drama is to increase empathy (ability to understand another person's feelings and attitude, causes of behavior), to change one's irrational beliefs, dispositions and inefficient behavior strategies. This method is successfully applied in the areas of social competence development, conflict solving, team work improvement, correction of problematic persons' behavior and many other social communication areas. The goal of participants is by playing to find the relation between a certain phenomenon and an important event in their life. Process drama method fosters learning motivation, increases self-confidence, helps to develop interpersonal and social relations, wakens imagination and feelings, provides a possibility to learn various subjects in an attractive form.

Drama as a method follows the instrumental approach to acting art; it is understood as a subject teaching and learning method and as an individual acting training field. Drama method was particularly valued by the founder of pragmatism (progressivism) J. Dewey (1859-1952). Drama, understood as a particular field of acting training, is also called creative drama (McCaslin, 1996), educational drama (Way, 1967), non-formal drama (Wagner, 1998), process drama (O'Neill, 1995), applied drama, applied theatre (Schonmann, 2005). D. Heathcote and G. Bolton are considered to be the leading figures and drama theoreticians (Jackon, 1993). They explain drama as a universal method which can be applied analyzing any separately taken topic or problem. It is thought that participation in a drama activity can arouse long-term changes, and consequently, positive changes in personality and society (Henry, 2000; Roper & Davis, 2000; Winston, 2002).

Art based drama teaching method is important in as much as it requires from the adult learner to base his/her playing on his/her experience, personal trials and senses. Using various means of expression which they have seen on the stage, the participants perceive if they will be alien to them or come out of their individuality, therefore, suggestive or not. These are so called clichés, stereotypes. Therefore, the attempt is made that participants understand the most common theatre expression rules, but create means and presentation themselves (O'Toole, 2007; Eliot, 2003).

R. Seel (2000) describes an interactive theatre exercise in a similar way. The actors assume the same approaches, verbal manners, personalities as participants and demonstrate typical employees who want to attract attention and show how a certain behavior harms the team relation in the work process. At the end of the exercise the participants occupy themselves with "self-observation", i.e., in the dialogue the actors depict the employees by showing what

emerged during their dramatization. Observation has an "independent" impact upon the discussion of the observed performance which helps to achieve new insights and find solutions to work challenges.

The Provisions of Lithuanian culture policy (2002) state that activity of a contemporary theatre is related to education implementation of educational programs. A more rapid realization of these provisions is determined by the changing society which continuously sets higher and higher requirements for the theatre. Theatres are expected to create up-to-date contextual learning environment, be active in implementation of educational programs and other communication policy.

Theatre as one of the areas of art leads to the discovery and use of each person's spontaneity and creativity, helps people to discover their own capacity. Theatre as an education method is based on permission to act, on the content of inner world. It is a social change method, fostering active learner involvement through theoretical improvisations and drama process activities. The use of various techniques allows to release the repetitive emotions, solve problems and crises, search for and discover alternative means for one's own. Application of such active methods leads to personal (self-awareness and harmonization of internal and external needs) and professional growth aiming at acquiring better competences in professional and personal relations (Kazragytė, 2008; Wesley, 2005; Henry, 2000; Ohana, 1998; Tupikienė, 1998).

1.2.2. Concept of self-education and its relationship with adult education

Here, a form of independent learning – self-education – is analyzed. Various independent learning forms and ways are discussed. Insights of various authors who seek to define the concept of self-education are introduced. The main characteristics, principles and trends of self-education are presented.

In the knowledge economy and lifelong learning society a variety of adult learning forms flourish. Self-education (Engl. *self-instruction, self-culture, self (directed) learning, self-development*, Fr. *autodidaxie, autoformation*) was undoubtedly one of the first non-formal knowledge acquisition forms in human history.

The term "self-education" appeared in the Western Europe during the Renaissance epoch. The initial meaning of this term was new knowledge acquisition without a teacher and beyond the teaching or educational institution borders (Le Meur, 1998). Self-educated people have existed in all epochs and in all society strands. It is possible to meet them now as well, in various cultural associations, clubs, reading rooms, libraries, enterprises and organizations; they

may be theatre spectators or other active learners. Self-educated people apply different knowledge acquisition methods than those learning at formal education institutions.

Today self-education is the basis of adult education which expanded due to the development of continuous learning. Contemporary self-education is totally or partly autonomous and independent learning, which is completely opposite to the process of socialization (didactics), realized by another person – hetero (Pineau, 2005). Thus, such concept of self-education is contrary to the classical transmission-didactical (e.g., a lesson) model. The basis of self-education consists of existential and cognitive knowledge acquisition where the social subject assumes total responsibility for the learning process. Self-education is the harmony of self-training and self-enlightening, a purposeful development during which a person himself / herself sets the direction of development, goals, chooses acceptable self-education and education methods and actively pursuing his/her goals develops his/her personality (Baublienė, 2003).

It can be noticed that self-education as a phenomenon has interested researchers in three aspects:

- learner himself/ herself (*auto*) (Carré, 2000, Tremblay, 1986, Pileckaitė, 2002, Rajeckas, 2005; Spurga, 2009; Šiaučiukėnienė & Stankevičienė, 2002; Šiaučiukėnienė, Visockienė & Talijūnienė, 2006; Butkienė & Kepalaitė, 2006);
- other (*hetero*) (Courtois, 1995, 1996, Dumazedier, 1995, Garrisson, 1989, Kustler, 1988, Portelli, 1996, Prévost, 1994; Bitinas, 2011; Juozaitytė, 2004; Savickienė & Pukelis, 2004);
- environment (*eco*) (Le Meur, 1998; Pineau, 2005; Jucevičienė, 2007, 2008; Seilius, 1998; Šimanskienė, 2002; Targamadzė, 1996; Bernotas, 1996).

It is thought that self-education manifests itself by two major characteristics: a) autonomy and b) independence (Andriekienė & Anužienė, 2006):

a) *autonomy of self-education* is the ability to foresee and select learning aims, principles, content, methods, means and apply them without any external support or coercion (non-formal self-teaching aspect);

b) *independence of self-education* manifests itself as a quality of a person, his/her activeness, ability to mobilize and concentrate all life powers aiming at achieving the set goal. Independence of self-education is also reflected by ability to realize learning goals, principles, content, methods, which are foreseen by the system of education, without any external coercion (formal self-education aspect).

The holistic nature of self-education is expressed in relation to the totality of individual's existence; it is universal as actively manifests itself in any country and any continent (Moisan,

2005). It can very well suit formal youth or adult education, as education institutions have well understood the needs and importance of learner independent learning, the significance of the agent of active learning. Both in education and science institutions and beyond their boundaries it is possible to learn only when a person decides to learn, when the obvious benefits and necessity of learning are obvious (Meirieu, 1999).

Principles play an important role both in teaching and in self-education. Self-education principles are almost the same as those of didactics, only their importance in the hierarchy of principles changes. For instance, motivation principle is the main in self-education, whereas in didactics motivation is more or less external. Actualization of interest is one of the main self-education principles. It is the actualization of a concrete and very important interest at the moment rather than that of a general and abstract interest in any phenomenon. Therefore, first of all, self-education makes learner change his/her thinking in such a way that the pursuit of knowledge becomes an autonomous and independent process. Teaching becomes self-education only if the characteristics listed above exist. If independence dominates but there is no autonomy, we can speak about problem-based learning rather than self-education. It leads to assumption that the most important distinctive feature of self-education is autonomy, which can be analyzed as a further development of problem-based learning method, increasing learning and thinking independence. Self-education opens a possibility to realize the content of world cognition in a better and more interesting way. Knowledge which has been acquired on their own has a positive impact upon person's inner world, strengthens person's trust in his/her powers, awakes intention to express his/her opinion, fosters the enlargement of his/her world-outlook (Hopkins, Ainscow & West, 2008).

As it has been mentioned, contemporary self-education has developed and distanced itself from its initial meaning (process of independent, autonomous, non-formal knowledge acquisition beyond the boundaries of the institution). Today the term of self-education is also used to describe learning which happens in education institutions where a tutor or mentor supports learner in completing some program or in gaining a diploma (Trembley, 1986). This contributes to a greater confusion in terminology. Thus, it is necessary to differentiate between classical and contemporary concepts of self-education.

Classical self-education is the opposite of classical didactics and is defined as a situation managed by a subject who sets and realizes learning goals, content and means himself or herself (Pineau, 2005). The auto factor dominates in the knowledge acquisition process. Another extreme – didactics – can be defined as a situation which is managed by the teacher (here a heterofactor predominates), who sets teaching goals, content, means. Under conditions of

classical didactics a learner performs only the role of knowledge assimilator. Only a mature personality, not a child, can completely manage his/her learning process.

The absolute majority of today's people have studied or completed studies in a formal education institution, therefore, it is impossible to speak about classical self-education as a completely independent acquisition of knowledge beyond the boundaries of education institutions. In our opinion, each person experiences such a situation in today's society when aiming at adapting to new professional or social activity conditions we use either didactics or self-teaching in turn. Independent acquisition of knowledge in formal and informal learning is determined by various (social, political, economic) external factors which are often unfavorable to a person or even drastic.

Having analyzed the wealth of scientific literature on the concept of self-education, B. Anužienė (2003) asserts that all these conceptions differ in terms of the nature, forms, principles and etc. of formal or non-formal knowledge acquisition. All the contemporary self-education conceptions and trends are united by the idea that all of them change and overturn the flow of the learning process. Ph. Carré (2000) indicates that in didactics knowledge flows from the teacher to the learner (child, youth or adult). In the case of self-education the process changes: the outset of self-education is the learner himself/ herself, whereas the flow of self-education is directed to knowledge (sources).

All those conceptions and trends can be grouped as follows:

Cognitive self-education. The main feature of cognitive self-education is learning to learn and management of independent learning (Jatkauskienė, 2013; Anužienė, 2004). Cognitive self-education includes various conceptions of a psychological independent learning mechanism. Such terms as an *independent learning project, learning agreement, metacognitive strategy* allow analyzing self-education with regard to individual learning dynamics and possessed competences.

Integral self-education. This dimension proposes that a self-educated person acquires knowledge without addressing any formal educational institution and without any official teacher; it is one of the oldest forms of independent learning.

Existential self-education. Learner's ability to acquire knowledge in the existential sense (learning to live) (Pineau, 2005).

Social self-education. It is learning in a social group and through a social group; it is particularly important for the adult who constantly participates in active activity and is a member of various groups.

Educational self-education. It is actions of cultural and educational institutions, events that help to acquire knowledge, skills, abilities. i.e. competences (see more in Subchapter 1.3, Fig. 4):

As stated above, speaking about independent acquisition of knowledge, some scholars use the term of self-education, others - self-teaching, yet others – independent learning; however, it is worth noting that while using these terms they speak about self-managed learning process, managed by the person himself/herself partly or totally. C. Landry's research identified (cited in Anužienė, 2004) that during the self-managed learning process the person manages at least 51 percent of the process planning, realization and result evaluation. Self-managed learning is the ability of a subject to manage the process and application of this ability to himself or herself.

The importance of independent, active knowledge acquisition was comprehensively substantiated already by ancient Greek scholars and philosophers Socrates, Plato, Aristotle (Aramavičiūtė, 2000). Later the idea was developed by F. Rabelais, M. de Montaigne, T. Moor, T. Campanella. Having analyzed teaching and educating in a gloomy epoch of the Middle ages they required to teach a child or adult how to be independent, to develop a critically thinking person (Bernotas, 1996). The same ideas were developed by J. A. Comensky, K. Ushinsky and other classics of education science. A. Diesterweg emphasized that only this knowledge and those skills are useful which are acquired by learners independently. According to him, any method is bad if it teaches the learner to become a passive recipient, and each method is good if it enhances learner's independence. A. Diesterweg considered that teaching learners to work independently should start already in the primary forms (Spurga, 2009). A number of psychologists (Gailienė, Bulotaitė, & Sturlienė, 2004; Butkienė & Kepalaitė, 2006) emphasise that ability to learn independently is an important feature of person's maturity.

1.3. Cultural awareness competence and abilities

The subchapter analyzes the concept of competence, presents various definitions of competence and scientific insights. Personal, learning, professional, social and career competences are discussed. These competences and abilities are highlighted which are acquired through watching theatre performance and which develop spectator's cultural awareness: being interested in art, need for aesthetics, ability to analyze art works and interpret them, ability to develop one's cultural outlook and enrich it purposefully, ability to communicate with other people on culture and art issues, expanding and enriching one's cultural outlook.

The concept of competence is versatile and multilayered. Different definitions of competence can be found in scholarly literature. Le Boterf claims that competences are person's

internal (knowledge, skills, personal qualities, experience, dispositions) and external (networks of representatives of profession, documents, databases) resources (in Jatkauskienė & Tolutienė, 2012). The concept of competence is understood as knowing, ability, skills, which make person's communication with the world more efficient, such as demonstration of efficient activity, ability to perform the set tasks in a real or imitated work situation (Laužackas, 2005).

K. Pukelis (2009) differentiates between the terms 'competency' and competence'. The researcher uses the term 'competency' to refer to a person's skill, formally confirmed by a concrete document, to perform a certain part or function of professional activity reasonably (properly, in a qualified way, at a concrete set quality level) and reliably (precisely and fast, efficiently and effectively). Competencies can be achieved while training concrete skills according to particular rules. Important peculiarities of a competency: person's skill to solve certain professional problems in an unpredictable (work) situation and measurability. He emphasizes the importance to perceive that it is not the person's competencies that are developed and expanded, but person's skills are developed in the learning processes (formal, non-formal and informal learning) according to competencies defined in occupational standard. A competency is like a beacon which shows which direction the person's skills should be developed in the learning-outcomes based study process. However, it is necessary to remember that competencies have to be revised and formulated anew to meet the constantly changing labor market needs. The author also emphasizes that a qualified person is not the same as a competent one. This difference is determined by maturity of the person's knowledge, skills, values and attitudes which depend on person's life and experience (practice). Therefore, a great attention during the studies should be devoted to creating opportunities for learners to actually participate in different situations, developing qualitative aspects of their activities, i.e., their competence. Competence is a person's quality, attribute; it cannot exist separately from a person; whereas "qualification is the title (name) awarded to a person and confirmed by a document. Competence is an ability to solve problems in unpredictable work situations" (Pukelis, 2009, p. 9). Qualification is only a premise of competence. Therefore, it is competence which is more valued in the world of work than a qualification.

The concepts of "competency", "competence" and "ability" are often used interchangeably. In this work the term "competence" will be used to express a set of functionalities which embrace ability, knowledge, skills and personal qualities that taken together determine a successful performance of activity. A great number of Lithuanian and foreign scholars analyzed the concepts of competence, importance of competence education and development: B. Jatkauskienė (2013), B. Jatkauskienė and G. Tolutienė (2012), R. Juozaitienė et al., (2008), J. Kirby and V. Žydžiūnaitė, (1999); R. Laužackas and K. Pukelis (2000, 2005);

R. Adamonienė (2001), V. Stanišauskienė (2004); R. Bader (1995); L. M. Spencer and S. M. Spencer (1993).

Discussing the competence it is necessary to have in mind behavior characteristics, the predominating form of person's active participation, a set of certain skills and abilities formed and mastered. A competence is subjective, it defines a person's, who is proficient in a certain area, skill to make important decisions, perform work or carry out a certain practical activity according to the occupied position or assumed responsibility. It is a person's certain distinctive expression during successful solving of professional problems. Competence describes a person's qualitative characteristic. A mature person acquires competence in a number of areas. Competence emphasizes human abilities in specific areas, particularly in interpersonal relations and in solving various tasks and issues. A competent person has more specific skills in one or another area and achieves more than other persons with persons of the similar educational background (Trakšelys, 2012; Adomaitienė et al., 2011; Tolutienė et al., 2011; Jucevičienė et al., 2008, 2000; Laužackas, 2005; Laužackas et al., 2000).

Competence, according to R. Bader (1995), is acquired and developed. L. M. Spencer and S. M. Spencer (1993) present the structure of competence with regard to the complexity of its acquisition and development. The authors affirm that, first of all, competence embraces all human skills, knowledge which is visible and acquired as well as developed easily, second – perception, personal qualities, features, dispositions which are difficult to see, educate and develop. Describing competence they claim that it is characteristics of an individual which can ensure the person's multi-functionality and create assumptions for change and flexibility of human behavior in various situations including career planning. Activity of a competent person determines a higher level of its performance with regard to its complexity and practical applicability.

Person's competence can be characterized by its structural elements. B. Sir classifies competences into four groups: theoretical, practical, social and strategic competences. Theoretical competences manifest themselves by knowledge; practical competences – by the totality of methodological, technical and organizational skills; social – by integration into organization skills, dispositions, values, communication and managerial skills, their coherence and adaptation in a concrete environment; and strategic competences which manifest themselves by the synthesis of the acquired theoretical, practical, social competences, ability to connect them into the whole (Jatkauskienė & Tolutienė, 2012; Andriekienė & Anužienė, 2006).

Theoretical analysis of competence substantiates its relevance under current conditions, emphasizes the extension of opportunities for an individual in the job activity, learning and development processes; consequently, this is undoubtedly related to contemporary person's

career. The importance of competence and its comparative weight for the choice and development of modern career opportunities increase together with the technological and scientific advancement and human activity which is becoming more and more complicated in all areas. It was also noted by J. Kirby et al. (1999) who state that the following features can be attributed to the competence: adaptability (it can be exercised in a certain situation at a certain moment); continuity (it can be expanded throughout our life as it includes not only gaining a profession but continuous development of one's competence); flexibility (it can be possible to acquire competences which are currently most important in the rapidly changing labor market); accessibility (all conditions are created for all to acquire and develop them); transferability (the acquired competence is adapted and "transferred" to a new situation). Consequently it is possible to assume that development and expansion of one's competence is a continuous process in which a person acquires new and develops the current personal qualities and skills.

Having analyzed the concept of competence and summarized various scholarly insights (Le Boterf, 2011; Trakšelys, 2011; Adamonienė, 2001), we will further discuss the competences which are developed in self-education of cultural awareness through theatre arts (Fig. 2):

• *Personal competence* is peculiar of human personal qualities and skills: independence, initiative, flexibility, self-awareness, self-representation, development of self-image. Personal competence is characterized by looking back at himself or herself, self-reflection, i.e. thinking about what I was, what I am, what I could be. *Personal competence* allows a person to perceive not only himself/herself but his/her relations with the world with the near environment. While understanding himself/herself a person perceives that his/her behavior and reactions at large depend on him/her, he /she assumes responsibility for his/her choice. *Personal competence* is essential in planning one's career. The more a person knows about his/her nature, his/her deepest desires and wishes, the more self-contained his/her choice of values   career path becomes. On the other hand, personal competence is necessary for the development of other – social, learning, professional – competences.

• *Learning competence* enables a person for self-education, emphasizes his/her auto-didactical skills. Learning to learn is important not only in educational institutions but in any job which sets development and perfection as their goals. On the other hand, increasing changes in all spheres of life and activities raise requirements for continuous pursuit of knowledge. Unable to learn a person will hardly be able to participate in the work, social, cultural and spiritual life actively, independently and productively. The development of *learning competence* is a reliable means of survival under competitive conditions. Lifelong learning is related to the development of individual's opportunities in the activity, helping him/ her to express himself/ herself in all spheres of life in a more versatile way, develop the need for self-actualization, enhance

personality growth. Learning competence ensures the development of other - social, personal, professional - competences.

- *Professional competence* is guaranteed by twofold skills: specific professional and general activity planning and organization skills. These are the skills which help to learn about the world of work, identify and solve problems, analyze the situation in depth, set goals, look for ideas for proper decision making, plan, reflect and self-evaluate. *Professional competence* is important in any activity – learning, social or work; therefore, it is developed together with other competences.

- *Social competence* in its broadest sense can be defined as ability to meet the requirements of society life. Social competence corresponds to the object of relationship expression and is defined as ability to communicate and cooperate, orient oneself in complicated social relationships, work with other people successfully, understanding and respecting their interests, to learn independently. A *socially competent* person is characteristic of the following skills: ability to communicate, tolerance, independence, self-criticism, self-confidence. Social competence is intertwined with other career competences; therefore, acquiring or developing any of them, all other competences develop together. Skills which lead to integral career competence are mutually interrelated and treated as an element of one system; thus, taking into account the world dynamics, they all are of utmost importance and have to be continuously developed.

- *Career competence* characterizes group competences which are necessary to satisfy organization and employee needs; they are important for organization's mission, vision and strategic goals as well as to realize person's future goals. Career competence has to be oriented to the future, and it defines an ideal professional employee. The existing career competences determine the final solution and serve as a basis in recruiting the staff and solving staff development issues. Career competence can help an employee to reduce the difference between the present career position and the prospective career in the future. Two ways are recommended to achieve these goals. First, career competence will serve as a guide while making a correct decision, taking into account one's needs, expected purposes and organization goals. Second, career competence can serve as a plan (map) orienting towards the realization of the set goals and development of one's functionality. On the other hand, it can help to perceive what is most important now and in the future, pursuing one's career, developing human aspects and implementing organization vision, mission and set goals.

Career competence is the whole set of skills necessary for contemporary world of work which a person can successfully apply in his/her practical activity. With regard to structure, the complexity of today's career competence and integrity of the elements it consists of has been

analyzed by a number of Lithuanian and foreign scholars: A. G. Watts, 1994; J. Arnold, 1997; Franc, 1998; R. Jucevičius, 1998; S. Shaw and T. Jovaiša, 1998; A. Hargreaves, 1999; P. Jarvis and Carlsen, 1999. R. Laužackas, 1999, 2004, 2005; J. Kirbytė and V. Žydžiūnaitė, 1999; R. Kučinskienė, 2003; V. Stanišauskienė, 2004; J. Adomaitienė and I. Zubrickienė, 2011. The analysis of the research leads to the conclusion that career competence model joins four areas of competences and necessary abilities attributed to them. These abilities form the basis of an appropriate competence which is an integral element of career competence. V. Stanišauskienė (2004) affirms that integral career competence embraces learning, professional, personal and social competences.

Fig. 2 Competences which manifest during self-education of cultural awareness through theatre arts

Artistic education not only develops general abilities, but also nurtures person's spiritual world on the basis of humanistic values. The goal of theatrical education is to provide the basis for theatrical and aesthetic competence development and social cultural maturity, necessary for person's independent, creative and responsible participation in social cultural life and meeting self-expression and cognition needs. The purpose of education through theatre art is to develop essayistic, cultural and general (initiative and creativity, personal, social and civic, learning to learn, cognition) competences, to educate a smart and active participant of cultural life. At the same time it is pursuit to develop a perceptive and tolerant theatre spectator (perceiver, interpreter), who is able to analyze and evaluate the aesthetic advantages of the performance or

theatrical phenomenon himself/herself and is able to apply these skills in various artistic or everyday life environment. Thus, the scientific theory analysis allows to assume that drama theatre develops the following competences: personal, learning which enables self-education, social, career and professional. Researchers (Kazragytė, 2008, Sullivan, 2005; Lens, 2005; Olekas-Žilinskas, 1995) state that art and drama theatre augment various competences, skills and needs which will be explored wider further.

- *Interest in art, need for aesthetics* (Jackon, 1993; Henry, 2000; Matonis, 2000; Lens, 2005; Wesley, 2005). According to Taine (in Lens, 2005), work of art reflects a certain level of customs and societal conscience. He suggested taking into account the culture of a concrete epoch when analyzing the artistic trend. In every period, there prevails a certain kind or genre of art. Taine related the rise and decline of art with the general spirit of the epoch and its customs under the influence of the law "race, epoch and milieu" which shape the artistic conscience of each epoch and its nature corresponding to the prevailing type of epoch. In Taine's conception art reflects the conventional life features in a passive way.

Aesthetic and artistic education enhances creativity. Aesthetic education should be based on cooperation principles. Value consciousness, world outlook and ideals are formed only in free and emotional interaction with other people, overtaking their life experience and sharing one's experience. Art is a continuation of real human communication. While nurturing, training and educating it is important to ensure that aesthetic taste and value judgment become harmonizing constituents of any human activity. Aesthetic and artistic education does not aim at making a person love all kinds of art, as being interested in and understanding various kinds of art a person himself/herself will be able to see and evaluate a particular beauty of other works.

The goal of an aesthetic perception is to feel and experience individually what is expressed in the piece of art, to experience a true-life meaning of the object under discussion. Aesthetic perception has no other goal except for enjoying the perfection of the item's structure and its purposefulness, the beauty of its forms, colors, lines, which is an inseparable part of the subject's meaning. In aesthetics the most important thing is to develop spiritually, to understand these values and ideas which are emphasized by the art creator rather than only to acquire knowledge. A work of art does not only arouse aesthetic feelings, but also shapes our attitude to the world and our world-outlook. This way art helps to educate a sensitive personality which seeks for beauty by his/her everyday activity, communicating with other people. Without appropriate artistic preparation it is impossible to feel any stronger aesthetic feelings. Therefore, only by training our eye, ear, attention and observation we become more susceptible for beauty.

Artistic activity harmonizes personality, develops and nurtures aesthetic and artistic culture, creates opportunities for creativity and uniqueness to be revealed, develops aesthetic

taste, ability to notice and evaluate beauty and need to create it. Artistic competence includes such areas of artistic expression and culture cognition as art, music, theatre, dance.

Aesthetic perception as a process of reflecting is peculiar of general characteristics of perception – sensory immediacy, integrity, meaningfulness, "experiencing a thing". These peculiarities are preconditions by the work of art – aesthetical reality, a disposition of a person who perceives in the same way. From the very beginning when the work of art attracts our attention and we admire it, aesthetic perception is already a creativity process. Aesthetic perception manifests itself by an individual form, as a unique human's relationship with a concrete work of art, whose essence is revealed only by noticing appropriate structural elements and peculiarities, perceiving its aesthetic function. Research performed by psychologists indicates that art helps in socialization; information provided by the work of art becomes a constituent of our feelings and beliefs.

It is assumed that love for art should be nurtured and enhanced as without this feeling no aesthetic conscience mindset nor creativity is possible. A person should learn from the young days to understand art, as aesthetic perception requires certain personal spiritual culture, a particular spiritual feeling and mindset. Aesthetic perception becomes one of the most important preconditions for artistic taste development only if it is constantly refreshed and perfected (Kazragytė, 2008)

Artistic competence is a skill to imagine, feel, create, admire, it is person's openness for aesthetic impressions, sensitivity to the beauty of nature, surrounding environment and art work, need to express himself or herself by the language of arts; it is a skill to investigate various means of artistic expression, to spontaneously express one's mood, feelings, ideas and relation with the world, to discover an individual, unique style of expression, a skill to create by depicting, playing music, acting, dancing, playing.

It is known from experience that aesthetic and artistic education requires creating favorable situations to perceive a work of art. To arouse artistic needs – is a particular creativity of educators, testing of their pedagogical tact. However, moderation is very much important in the area of aesthetic education, the same as in other areas. It is good when in the beginning uncomplicated works of art attract our interest and only later more - complicated ones. Aesthetic satiation does not only help in development of artistic taste, moreover, it suppresses and uniforms it (Kazragytė, 2008; Matonis, 2000).

- *Ability to analyze and interpret works of art*. Summarizing the insights of the authors (Clayton et al., 2006; Byram, 2004; Jackon, 1993) it is possible to state that the main condition for a work of art is that it should be observable; consequently, the problem of

perception of the work of art arises. Why do we see one thing in one way and another in another one? What determines such perception? What is the role of theory of aesthetics in perception?

This ability is related to the assessment and expression – it is assessing and admiring works of art or performances, self-expression by various means using person's innate abilities. Besides, this ability is also related to person's capability to cohere his/her creative and expressive approaches to the opinion of other people, identify social and economic opportunities for cultural activities and realize them.

Analyzing human cognition and attempting to substantiate it we encounter a scientific problem of limitation of cognition. Each of us has a right to decide if the analyzed scientific theory and conceptions comply with our personal world outlook, if they are right or wrong. Person's ability to create various forms (cognitive, aesthetic, and etc.) and recognize them while observing the art work allow first to face its sensory form, and further, if we have some art work perception experience, find another layer above the sensory one. Perceiving a work of art, these two layers constantly interchange, which leads to the third world which is neither physical nor psychic (Lewis, 2006).

Speaking about the essential peculiarity of art, C. Bell (formalistic aesthetics) formulates a concept of "significant form", which means "certain combinations of lines and colors which arouse the "aesthetic emotion" as "a useful nucleus from which to build a more comprehensive view, of significant *configurations* that go beyond form and color and include many other visual attributes which can arouse the aesthetic emotion" (Zeki, 2013). According to Lustig et al. (1999), this significant form is a peculiar coherence of elements delimited from a concrete life content which provides aesthetic satisfaction. People who are little sensitive or not sensitive at all to the "significant form" while standing in front of a piece of art cannot evaluate it. Therefore, they find only everyday life emotions in the forms of the piece of art. However, a good work of art is able to transfer a connoisseur of art from life to ecstasy. Thus, a piece of art should not be used as a means to express life emotions.

D. Dewey (in Forest, 2003) indicates that art work perceiver's experience is active rather than passive. It is a process comprised from a number of reaction acts, which accumulate and lead to the prospective objective completion. In order to perceive a work of art, a spectator has to create his/her own experience. Person's creativity involves relations equal to those experienced by the creator. The perceiver the same as the artist must be able to deal with the elements of the entirety. Without of act of recreation the object will not be perceived as a work of art. While creating a work of art the artist selects ideas at his/her own discretion, simplifies them, shortens, and converges. The spectator has to perform the same actions on the basis of

his/her attitude and interests. In both cases, the act of abstrahation occurs – what is significant is selected, the dispersed details and particularities are connected to the entirety of experience.

It is expected that spectator has an active rather than a passive role, which is as important as the artist's role, as we cannot understand a work of art without repeating and reconstructing the creative process by which it has come to being. Due to the nature of this creative process all the passions become actions. Art transfers pain, injustice, atrocities into means of self-liberation, providing us with inner freedom which cannot be achieved in any other way (E. Cassirer (1975).

According to Ducasse (in Forest, 2003), the interest of a person who intends to perceive art is diverted to the work of art as expression of feelings rather that to a work of art in general. The form of the work of art can help the spectator to concentrate attention to the feeling that the artist wanted to express. Aesthetic observation differs from cognitive and practical interests. It is has its own purpose and it is a disinterested observation with an aesthetic disposition.

I. Kant in his "Critique of Judgment (1790) speaks about judgment on the basis of satisfaction, which is a pure judgment of taste. He defines it as an a priori phenomenon which is disinterested; it does not require physical presence. We observe the forms of the object and feel satisfaction. Kant states "in taking my judgment of taste to be universally valid, I take it, not that everyone who perceives the object *will* share my pleasure in it and (relatedly) agree with my judgment, but that everyone *ought* to do so". This necessity, according to Kant, is "exemplary" and based on common sense, it is a "subjective principle which allows us to judge by feeling rather than concepts" (Stanford Encyclopedia of Philosophy, 2013).

Ways of art work interpretation are attributed to the area of phenomenological analysis (dependence of interpretation on the consciousness of the interpreter, his/her self-awareness, according to perception norms existing in person's consciousness). In the case of interpretation, the object of analysis is not the work of art itself but the structures of consciousness which allow the person to perceive it; it is the analysis of these structures which at the same time reveal the perception of the object and the object itself that our consciousness is directed to (Henry, 2000).

The following forms of work of art analysis and interpretation are distinguished by researchers (Jackon, 1993; Henry, 2000; Wesley, 2005) (see Fig. 3):

- Hermeneutic analysis (interpretation depends of a particular epoch, perception norms constricted by cultural environment). On the basis of the analysis of the work of art it is necessary to take into account the interaction between the objective cultural spirit (tradition) and individuality of the artist. It also defines a perfect work of art which is characteristic of principled inability to completely explain our being, openness to new interpretations. It is here where the relevance of the work of art lies. Exceptional attention to tradition, interaction of objective and subjective factors, pursuit to recreate the whole on

the basis of separate parts and, vice versa, on the basis of the whole to recreate its parts are the key principles which help to explain the meanings of the work of art.

- Semiotic analysis (interpretation of the work of art work by language forms). The essence of the analysis is verbal interpretation of the work of art or expression of non-verbal texts by language forms. Art is language which is interpreted through the system of signs.

- Technological analysis (interpretation of different works of art through each other's means). Such interpretation occurs when the sign system of one work of arts is changed by the sign system of another work of art, when one style is retold using other stylistic means. This kind of interpretation leads to creation of a new work of art.
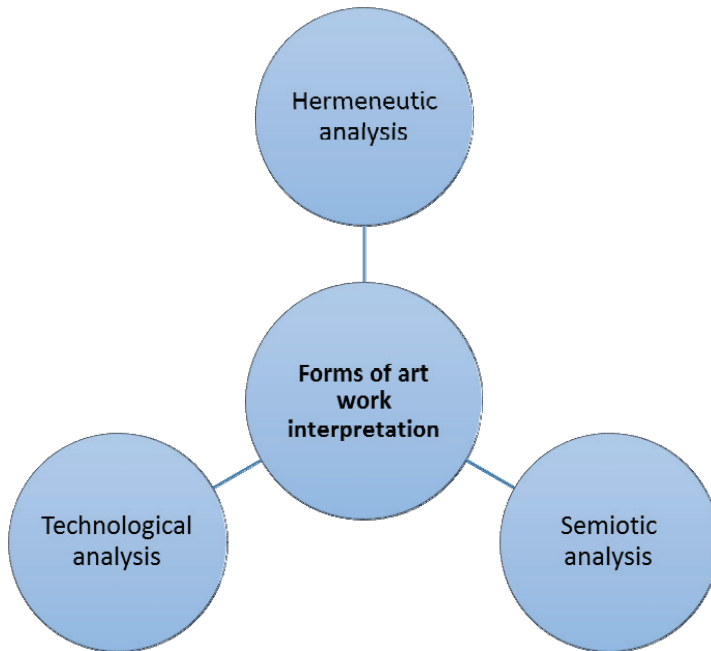
Fig. 3 Forms of art work interpretation

Summarizing the competence to analyze works of art and interpret the message they convey, it is possible to refer here to culture as an iceberg model which is clearly visible in the fine arts, literature, theatre, classical and popular music, folk dances, games, cuisine or clothes.

Diverse beliefs and values affect human behavior; therefore, if we want to properly evaluate the work of art we have to view it from the cultural perspective of the creator. The work of art is the result of experience when personal trials, facts, values, meanings are involved into a certain material and become the whole. For a person who attempts to understand the work of art, its expressivity depends on phenomena and values from the person's prior experiences, which converge together with the work of art qualities. The expressiveness of the work of art depends on its nature to perfectly relate the passive and active perception.

- *Ability to adapt artistic creativity elements in professional activity and everyday life* (Clayton et al., 2006; Lewis, 2006; Byram, 1997). The importance of artistic education especially increases while creating intellectual, competent and creative knowledge society, the existence of which is related to continuous flow of sign and information system perception, interpretation and making creative judgments. Here self-awareness and awareness of others as well as self-monitoring skills become particularly necessary together with the skills to adapt and respect another (often different) thinking, way of work and life, broad range of self-expression (as well as artistic and aesthetic) means.

Artistic education is necessary for every human being. In the process of artistic education process a human personality is developed in an efficient and harmonious way – his/her intellectual, creative, emotional, physical powers, verbal and non-verbal expression skills, the system of value dispositions; therefore it is possible to substantially increase possibilities of person's participation in various social and cultural activities. Artistic education is an inseparable part of education and premise for quality and success of further learning, life and work in a modern society. Together it is the investment into our future.

In consumer society, art has to comply with the laws which dictate conditions and rules of existence for other areas of human activities. In order to reach a consumer any product has to be promoted; the consumer has to be convinced to pay for the expenses of product production and part of producer's profit. Mass art complies with such requirements quite easily as it is usually aimed at entertaining or relaxation and does not require much effort from the perceiver. Such art is easily accepted by the majority, covers production costs and brings huge income. Mass art by its initial aim is not different from any other consumed product as it aims at profit.

Artistic education, artistic culture education, education through art is spiritual culture education of a person and society. Often it is wrongly assumed that aesthetic education is a versatile education through art, development of a harmonious personality, as if the purpose of art were to create a harmonious human being. In fact art does not create harmony; it reflects real world with its dramas and conflicts, shows human concerns and pains (Aeschylus 'Prometheus Bound', Shakespeare's 'Hamlet').

Artistic education is necessary not for creation of a person as a member of the audience in general, but for a person to become more demanding of art and more insightful. Artistic education does not begin from a zero, it begins from the development of the possessed art perception qualities. The goal of artistic education is to overcome limitations of a person, so that he/ she could go beyond the limits of his/her artistic perception. Artistic perception is not extended by theories only without continuous contacts with art. But it is people who create, explain and promote art, who educate a person not the art itself. Art does not investigate, does

not explain the reality, and does not set its rules; its task in the socium is to enhance empathy and tolerance. Art awakens and sharpens person's value orientations. Aesthetic human education shapes a person's taste, fosters creation of high level aesthetic environment.

Cultural expression is necessary for the development of creative skills, which later can be adapted to various areas of a profession. Art is one of the ways of developing all-rounded human personality, nurturing his/her internal and external coherence, sensitivity, creativity, individuality of expression. K. Read asserts that the whole process of education should proceed through artistic process. One of the most important goals of education through arts is integration into the society. Education through arts is liberating one's feelings and creativity. Furthermore, creativity is of utmost importance both in everyday life and in work situations. When it is difficult to solve the emergent problems by simple, traditional ways, we should look for something completely new. This "discovery of something new" is our creativity. Creativity is closely related to arts, as the very process of artistic work is merely impossible if the person who performs it is not creative.

"An important result of theatrical education <..> is not only the accumulated cultural experience by the participants <...> it is the achievements in personality development. Participants can evaluate themselves more exactly, learn to find purposeful solutions, become more communicative, tolerant and responsible people" (Melnikova, 2007, p. 12). T. Prenki (1998) states that theatre always allows creating such a life that each person dreams about, provides a possibility for participants to try roles that they usually do not face with or are forbidden for them: a subordinate can become a head, a woman can become a man. All forms of sins can be explored and all norms of reality distorted. If development is understood as a process in which people's material, social, political or cultural conditions change all the time, then theatre has the greatest transformation potential – it is an ideal form through which it is possible to investigate societal development purposes and possibilities.

Self-awareness education is one of the most important indicators of personal and social functioning and achievement which helps to foresee the productivity of human's work, perspectives of long-term employment career, collegiality, stability in the family, life style conduct, life quality and duration, even eating habits (Roberts et al., 2004; Porto, 2009). Self-awareness is revealed through various political and social changes, enhancing and enabling citizens to recognize and understand relations between individuals experience and predominating social systems.

• *Ability to develop one's cultural outlook and enrich it purposefully.* The scholars (Bitinas, 2004; Bulajeva, 2007; Lukošienė, 2007) consider the formation of consciousness to be the main objective of education, as frequently causes of bad behavior appear due to

shortcomings of self-awareness formation, such as wrong attitudes, beliefs, irritating emotional states, weak will power and etc. It is worth noting that self-awareness is the basis for efficient learning, which creates preconditions for the development of personality's value system.

The essence of self-awareness, according to T. Bulajeva (2007), is revealed only after the transformation of notional perspectives occurs, when the need emerges for the learner to overtake the action of transforming, i.e., to change social environment and develop his/her new practice. Self-awareness education is one of essential means of education policy and an indicator of mature society formation.

First of all, an ambiguous understanding of the concept of self-awareness is related to knowledge about reality, abilities to observe, familiarize with, understand, and analyze oneself and the surrounding environment, one's beliefs, values and behavior meanings in a responsible way. Often consciousness is identified with ability to think critically: to distance oneself from the current knowledge and perception and be able to differentiate between facts and opinions, to analyze and interpret reality problems and ambiguities; to critically question premises of social phenomena and on the basis of current experience to enhance not only meaningful perception transformations, but also take active actions aiming at achieving changes which liberate reality.

Self-awareness is also expressed through self-reflection, changes in value system, active change of unsatisfying social environment and includes person's continuous spiritual and social changes, the final aim of which is mature developed personality. Self-awareness involves all human life areas (from self-education, self-realization in professional activity to relations in the family, with friends and, finally, with society) and is related with personality self-creation and self-management. Person's self-education is important for self-awareness education as a constituent of the education process.

The need to develop and enhance person's self-awareness emerges when the person is not satisfied with the current situation and seeks to change it. The most important factors of awareness education are specific space, need for information about a certain phenomenon and ability to discuss and reflect.

Art is considered to be a certain language and means of communication which is understood and used if the person has artistic and aesthetical competences. Art works open a peculiar and rich world of senses and values, the cognition of which is as significant as scientific, mathematical, religious and other cognition. If a person is able to observe, experience and perceive the works of art, if his/her interest of artistic cognition is satisfied, his/her self-awareness increases and limits of cognition of the objective and, in particular, of the subjective world are expanded.

Anna Halprin, recognized as the seminal post-modern dancer and dance teacher, states that theatre training sessions is the place where the harmony of human body and mind is created in a natural way. Although all people are surrounded by certain norms, duties, approaches, barriers which prevent more creative minds from unfolding themselves as personalities and live full-fledged life, it is the theatre which is this medium where all these barriers can be cleared off, where people free themselves out and feel satisfied with their life (Tean & Deak, 1976).

During theatrical training sessions versatile artistic skills are developed, i.e. expression of intellect rather than only expression of intuition and feelings. Various art branches develop diverse areas of intellect: musical, spacial, kinesthetic, social (interpersonal). Besides, artistic activity develops perception (analysis, comparison, summarizing, evaluation), critical thinking, problem solving and other mental abilities, enriches emotional experience, develops culture of expressing feelings, fosters unfolding of personality individuality and independence.

The foundation of the theatre is action; therefore, an important part of this process is not only thinking but also imagination, feelings, plasticity, emotions, body, gestures, mimics, voice, which is a specific means of self-expression and self-realization through which we can communicate and achieve our set goals (Vaigauskaitė, 2005). Artistic education has both instrumental and self-contained value. It helps to develop general skills (personal, social) and nurture person's spiritual world based on humanistic values. It also provides general artistic and aesthetic competence which is necessary in various life areas, develops artistic and aesthetic skills which help to express oneself, create, communicate, provide sense to one's life by creative contribution to the art culture of the community, country and the world, creates conditions for awakening the feelings.

Aiming at ensuring fluent creative process, most attention should be devoted to the development of senses, acquisition of means of self-expression, knowledge and practice of mastership. Acquiring various methods of impulse use, the person should be provided with possibilities to work creatively, understanding the meaning of what he/she is doings as "dramatizing and theatricalizing a person can reflect about everything that was read and heard, live through and express it by word, gesture, mimics, posture and, overall, express by stage action" (Geniušas, cited in Tupikienė, 1998, p. 13).

Observation of performances, their analysis and evaluation enhance the development of a peculiar approach, understanding, critical assessment, sensitivity to other people's suffering, acuteness, ability to infer. Theatre history and social cognition not only acquaint with the theatres of other countries and other ages, methods of acting, but also enhance interest in other people's views and different cultures. During theatre training sessions the second "me" is

discovered, decisions are found to the issues the person is interested in, people become acquainted with values and norms, love for one's country and its artists is enhanced.

While developing one's artistic skills, the powers of aesthetic perception are also developed. In order to have deep, well-grounded, versatile aesthetic perception, interpretation and evaluation, it is necessary to know the theory, history and critique as well as acquire knowledge in aesthetics. Artistic and aesthetic personal competence as well as that of the whole society, conscious view to today's art, aesthetic expression of reality should help to ensure culture continuity, transmission of essential human experience, knowledge and values from one generation to another.

- *Ability to communicate with other people on culture and art issues, extending and enriching cultural outlook.* Having summarized the researchers' insights (Trakšelys & Martišauskienė, 2013; Lekavičienė et al., 2010; Gailienė et al., 2004; Kasiulis & Barvydienė, 2004; Almonaitienė et al., 2002), it is possible to state that the most important interpersonal communication aspects are social perception, exchange of information (communication), social interaction and relationships. A person is a "societal animal" peculiar of communication features.

People communicate to satisfy a number of their most important needs more efficiently. During communication we exchange information on any field of their interest, e.g. learn from each other what company is looking for a new employee, where we can see an interesting film or performance or who won a basketball match. Communicating with shop-keepers, barmen or taxi drivers we convey them our requests and intentions. Such communication helps us to obtain necessary knowledge and directly deal with our mundane affairs. Communication provides us with a possibility to better understand and get to know ourselves. Comparing ourselves with others we draw conclusions who we are, what our skills, values, temperaments are and alike (Kasiulis & Barvydienė, 2004; Verrier, 2002; Almonaitienė et al., 2002; Kustler, 1988).

Moreover, we can evaluate our achievements only having compared them with what other people have achieved. It is also important that communicating we can share our thoughts and feelings, reveal our individuality to others, have impact upon the people around us. On the other hand, the so called social needs enhance our communication with others.

Researchers affirm that the main aims of communication are to exchange information, to obtain a possibility to see oneself "through the eyes of other people" and to meet social needs. Thus, aiming at exchanging information, we are most interested in its precision. It is important for us to obtain exact and incorrupt information. We also want others to understand us adequately (in the way we intend). Thus, exactness of information exchange and adequacy of interpretation can be considered to the first indicators of success in communication. At the first

sight it can be fairly easy to spread exact information and understand it adequately, but actually the way from one person's intention to convey an idea to its "reflection" in another person's consciousness is rather long and complicated. Precision of the exchanged information is a peculiarity of communication process, but it also plays an important role in interrelations. A misunderstood word or gesture can cause estrangement or even end of relationship. On the level of interpersonal relations the most important indicator of successful communication is satisfaction of social needs. It is possible to state that we communicate successfully if we feel we are valued, we are not alone, we have our place in the society, when we are able to have impact upon the opinion of others, their behavior, and etc. Some of our dispositions and ways of behavior allow us to satisfy these needs better than others. First of all, it is positive attitude to oneself, constructiveness and rationality. Positive attitude towards themselves, according to psychotherapists, is the basis of good relations with others. The person who has low self-esteem finds it hard to value others, whereas self-confident people more often view others positively (Lekavičienė et al., 2010; Kasiulis & Barvydienė, 2004; Almonaitienė et al., 2002).

U. Eco (2004) speaks about the information theory which calculates the amount of information included in a certain message. Abundance of information depends on reliability of the possessed knowledge. Thus it is possible to affirm that information is an added quantity to what I am already aware of and what is new to me. Gradually an information issue becomes a communication issue, and attention is diverted from the message as an objective system of possible information to communication relationship between the message and reception, and here it is the interpretation of reception which creates a certain real value of the transmitted information. Processing the information we perceive only what is meaningful to us as human beings. What we see is undoubtedly determined by our prior experience (Trakšelys & Martišauskienė, 2013).

Real life communication situations have become an immensely important area of creativity which involves all members of society. Socially engaged art practice is the activity developed on the basis of creative partnership, which aims at developing personal and societal creativity, nurturing well-being, fostering social innovations, reforming or changing the well-established social models. For socially engaged art practice not only the aesthetic value of the outcome is important, a lot of attention is also paid here for the process itself, for dynamic and persistent social relationships, person's involvement and participation ideas. Socially engaging art practice is versatile; it consists of such directions and "participating art" and "community art".

Changing traditions and flying time have matured the quality of human communication. Art does not transmit any messages to spectators. It only raises questions, the spectators

themselves have to search for answers. Art has no intention to teach its spectators, as the majority know the answers themselves, however, not always use the information they possess. It is various signs that force a person to start thinking. When you receive a signal, understand it and start living a new, from zero (Henry, 2000).

Theatre reflects modern ideas. Stage art is created employing the ground-breaking technologies. The question arises if we need to follow the old rules today, or if art in general should follow any traditions? If not, shall we be able to understand other art than that we watch on television, cinema or theatre? Today not only creators but spectators as well have to solve a number of dilemmas, for instance, is it possible to preserve classical art traditions while creating contemporary art, or maybe we should separate: popular art is for all, deep art is for the selected ones?

Watching a performance can have a therapeutic effect upon cognition. Being immersed in what is happening on the stage the spectator models his/her life situations. The same happens at the theatre therapy sessions, where persons who have no stage experience are taught how to express themselves. Later they start viewing their life concerns, professional problems in a more creative way and solve any task more easily. S. Brookfield (1991; 2000) states that it is most important to be able to develop and maybe tear apart one's deepest beliefs including dominating ideologies which an uncritical adult absorbs from his/her cultural communities. Thus drama theatre enhances us to share our thoughts, feelings, experienced emotions and impressions, ensuring by this more efficient development of social and interpersonal communication skills and enriching person's knowledge in culture and arts area.

The concept of cultural awareness self-education through theatre art is illustrated in Figure 4, which highlights that cultural awareness can manifest itself only through person's continuous self-education. Watching drama theatre performances is usually attributed to non-formal self-education. During the process of non-formal education (the types of self-education are illustrated in Figure 4r) the drama theatre spectator acquires cultural awareness competences which lead to understanding art works, development of cultural world outlook, use of artistic creativity elements, interest in art, possibilities for communication on culture and art topics (a broader analysis of competence is presented Subchapter 1.3). However, it is necessary to stress that cultural awareness is directly related to spectators intention to develop and participate in self-education. This scheme (see Fig. 4) also indicates that cultural awareness self-education is not a finite process; the spectator participates in that process continuously, as being in drama theatre performances he/she can constantly acquire new competences and abilities, thus, develop his/her cultural erudition and cultural literacy.
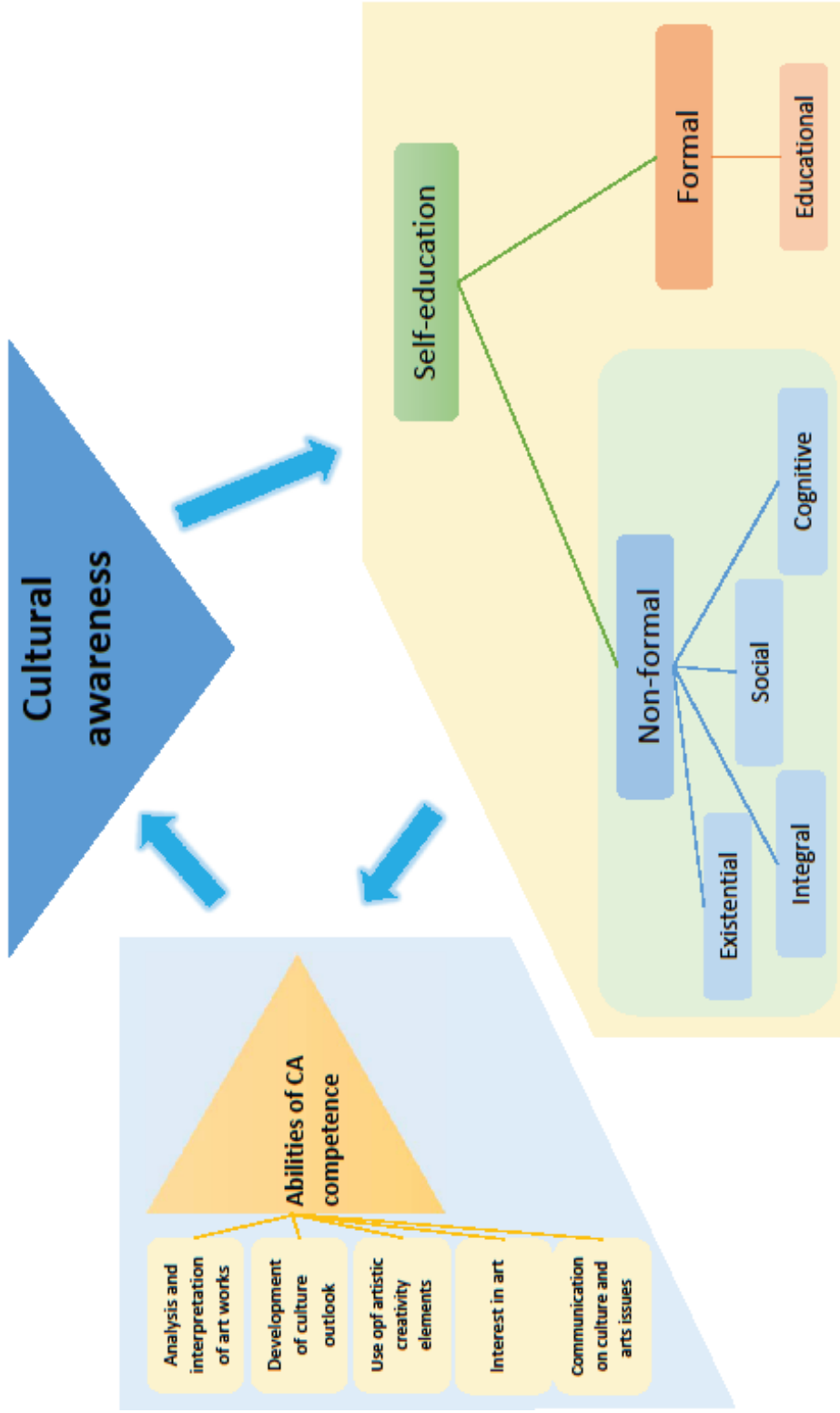
Fig. 4 Understanding of cultural awareness self-education through theatre arts

As analyzed above and presented in Figure 4, it is possible to state that an adult learner, similarly as an adult theatre spectator can be developed or undertake self-education of cultural awareness hilself/herself only by actively participating in the action, process or phenomenon perception processes, i.e. when he/she reflects about the event, evaluates its usefulness, searches for meaning invoking all his/her life experience. The concept of self-education is rather relative as a person is connected by a number of ambiguous ties. The adult person's self-education manifests itself through his/her ability to find adequate solutions to one or another situation. The path of individual development is full of contradictions: each step to independence immediately reveals abundance of new dependences.

1.4. Transformative learning: importance of meaning in adult learning process

This subchapter presents J. Mezirow's perspective transformation theory which lays the foundation and conceptualizes adult learning where the main attention is devoted to the importance of meaning in the learning process. This theory is significant for the dissertation research as it ensures the substantiation of adult's cultural awareness self-education through theatre art. Enhanced by images, emotions, and views, the spectator experiences a conscious cognitive difference between his/her old attitude and the new one, creates new shades of meaning, makes decisions, overcomes transforming experience which changes his/her world perception, understanding of oneself and personal identity.

Having overviewed the philosophical adult education theories (see Subchapter 1.1), it was assumed that J. Mezirow's (1991) *perspective transformation theory is* worth deeper attention as it is of particular relevance to the dissertation topic. This theory is valuable for us due to J. Mezirow's (1978) insight that adult people develop gradually by consistently making sense of their life experiences, restructurizing their assumptions which allow them to create new meanings; i.e. a person's approach to the experience might change having heard another opinion or more information, for instance, in our case - on the content of the theatre performance, its reviews, advertisements, and etc. A transformation occurs when we start questioning our beliefs or attitudes or entire mindset, our "taken-for-granted frames of reference" (Mezirow, 2000, p. 8).

J. Mezirow asserts that *perspective transformation theory* stresses the "movement to reflectivity in adulthood as a function of intentionality" (1991, p. 160). J. Mezirow describes transformative learning as

"an enhanced level of awareness of the context of one's beliefs and feelings, a critique of their assumptions and particularly premises, an assessment of alternative perspectives, a decision to negate an old perspective in favor of a new one or to make a synthesis of old and

new, an ability to take action based upon the new perspective, and a desire to fit the new perspective into a broader context of one's life." (ibid., p. 161).

Perspective transformation is understood as an emancipating process during which a person critically acquires and perceives how and why the structure of psycho cultural assumptions prevents him/ her from seeing himself/herself and his/her relations in the right way. The restructurization of persons's old beliefs allows performing a more inclusive and discriminating integration of experience and acting on the basis of this new perception. Only then adults transform their learning.

This theory reveals the way adult learners should behave in order to think over and question what was earlier taken for granted and this way change their images or perspectives, thus changing their learning (Mezirow, 1978). When learners encounter a new and unusual situation which causes their discontent and animosity, they experience the state of disorientation and instability. Then, seeking to find a way out of this inconvenient and ambivalent situation, the adult critically reflects and checks the assumptions, which comprise the basis of the roles he performs, his/her priorities, attitudes and beliefs, of solving this new problem. This process can also have a negative impact upon the learners. The emerged pressure and concern can act as a catalyst fostering the adult to change his/her understanding, perception and view the core of the problem critically. Another stage of transforming learning is "transforming perspectives". It is striving to understand the attitude to the same problem of other people (andragogue and another learners), who have more experience in this area. As an adult can critically evaluate the problem himself/ herself and knows the opinion of others on this issue, the necessity to change that perspective becomes a possibility. This way the adult learner learns to recognize culturally formed dependence roles and relations, clarifies reasons why it is necessary to change them. An adult as if perceives how and why his/her senses, thoughts and action habits have been deformed in such a way that they do not allow him/ her to properly define the problem and his/her relations with this problem.

Researchers analyzing this theory highlight the assumption that that the created new meaning is always totally subjective. In the educational process each learner solves the encountered problems or disorienting dilemmas in his own way, nevertheless, they almost always check what the surrounding people think about the expected changes. Adults always verify their new meanings by speaking with other learners. It is this *perspective transformation* which is considered by J. Mezirow (1978) to be the main goal of adult learning. Having verified the perspective of a new meaning, learners try to implement it, i.e. they modify ideas having evaluated the suggestion or advice of other group members. The full perspective transformation

cycle is divided into three stages: sense of alienation, reframing or exploring options, common consensus (contractual solidarity) (Mezirow, 1978) (see Fig. 5).
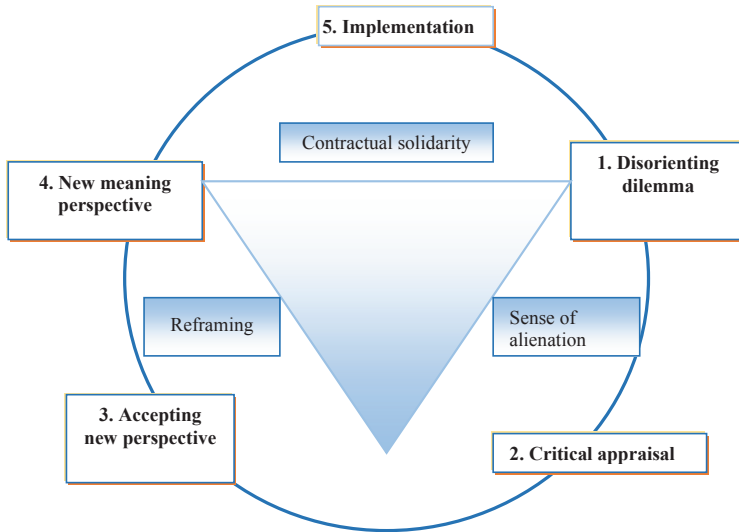
Fig. 5 Mezirow's perspective transformation: transformation cycle (Zubrickienė & Adomaitienė, 2011)

The transformation process involves variations of the following main elements while clarifying meaning:

- experiencing disorienting dilemmas;
- self-examination with feelings of fear, anger, guilt, or shame; critical assessment of assumptions; recognizing that one's discontent and process of transformation are shared and that others have negotiated a similar change;
- exploration of options for new roles, relationships and actions;
- planning a course of action; acquisition of knowledge and skills necessary for implementing the plan;
- provisional trying of new roles; building competence and self-confidence in new roles and relationships; reintegrating them into one's life on the basis of the conditions dictated by the new perspective (Mezirow & Associates, 2000, p. 22).

According to J. Mezirow (1997), adult learner experiences sequential perspective transformation cycles several times. This way human maturation or development process happens. During these cycles the adult is triggered to take action aiming at realization of this meaning transformation, changing his social environment, his practice. Moving naturally towards new perspectives the learner experiences several perspective transformation cycles,

analyzes assumptions about himself and others until the whole structure of assumptions is transformed. As learner implements a new meaning perspective, she/he can no longer return the former perspective maintained before (Mezirow, 1978) (see Fig. 6).

Critically acquired perception of personal roles and relations and their identification

MATURATION,

DEVELOPMENT

2. Critical appraisal

3. Accepting new perspective

Contractual solidarity

Reframing

Sense of alienation as

1. Disorienting dilemma

4. New meaning perspective

5. Implementation

Common consensus

1. Disorienting dilemma

4. New meaning perspective

Reframing

Sense of alienation

2. Critical appraisal

3.Accepting a new perspective

Person's roles and relations explained and interpreted wrongly

Fig. 6 Person's maturation and development through perspective transformation (Mezirow, 1978)

As illustrated in Figure 6, J. Mezirow's transformative learning theory is oriented to the path of individual growth which has distanced from old and non-functional beliefs and which aims at providing one's life with new meaning in the context of the changed circumstances. Each new obtained perspective is superior, more based on personal experience, grounded on fuller information, free from coercion or self-deception, distortions, more open to perspectives and different attitudes of other people who are equal participants of andragogical interaction. This new perspective is more rational, more critically reflective and accepts a rational consensus in a more benevolent way. Besides, after the transformation the learner feels a need to take action and implement the meaning transformation by changing his/her social environment, his/her practice. Thus in such interaction the learner will always be active, continuously learning and rejecting a habitualised learning experience (Mezirow and Associates, 2000).

P. Cranton (2003) emphasizes that J. Mezirow's perspective transformation cycle, leading to the transformation of adult's understanding, thinking and activity, always starts from a disorienting dilemma and ends in recovered balance of person's roles and relations. The author identifies seven aspects of perspective transformation which enable enhancement of transforming adult learning: a learning situation which shows the gap between the adult's existing knowledge, experience and transferable information; clear verbalizing of the main premises of a problem, which were assimilated uncritically and stored unperceived at large; application of critical reflectivity which helps to perceive why adults provide one or another meaning to the surrounding phenomena of reality. It is the process of meanings which are often explained and interpreted wrongly; activization of a tolerant and open approach to another position; a discussion based on evidence, arguments, considering alternative approaches; a review of the set problem assumptions and envisaged perspectives aiming at finding better variants of its solution; an activity based on new behavior, communication, thinking, which pertain to the new meaning perspective (Cranton, 2003, p. 66).

The concept of critical reflection or reflectivity is worth deeper analysis as it is of utmost important to the dissertation research. J. Mezirow's perspective transformation theory is realized through the development of learner critical reflection conception. Critical reflection helps to become aware of the impact of assumptions, opinions, major beliefs for perception, thinking, feelings and actions (Cranton, 2009). Critical reflectivity is particularly relevant in perspective transformation, where the process of becoming aware of why adults provide one or another meaning to the surrounding phenomena of reality, to their roles and relations in particular, takes places; that is, the process of providing meanings which are often explained or interpreted in the wrong way. According to J. Mezirow and associates (2000), critical reflection is of particular importance as it plays a crucial role in the process of adult's perspective transformation;

therefore, adult educators who organize adult learning should devote considerable amount of attention to this phenomenon and this way change adult learner's perception, thinking and behavior.

J. Mezirow attributes *affective, discriminant* and *judgmental* reflectivity to the simple level of reflection, and *conceptual, psychic* and *theoretical* reflectivity to the critical reflection level. We often intend to learn more about our sense perception, behavior, thinking and activity skills. This is what the process of reflection consists of. On the level of consciousness active reflection helps us to be aware how we feel emotionally while perceiving, thinking and acting. Discriminant reflectivity helps us to be aware of the efficiency of perception and thinking; identify causes; recognize contexts of one's reality where we function and communicate with other people. Judgmental reflectivity helps to evaluate the value of one's perception, thought, action, word, i.e. to decide if they are positive or negative. Political, economical, technological and cultural ideologies which we assimilate manifest in ourselves as totality of rules, social roles and expectations which determine how we see, think, feel and act. Critical reflection manifests itself by our critical thinking. Psychic reflectivity makes us confess that we have a habit of making hasty, inconsiderate decisions about people on the basis of limited information. These two forms of critical reflection differ from theoretical reflectivity which helps us to become aware and understand the reasons how our habits to make hasty and inconsiderate decisions or use conceptually improper concepts are formed. This is related to cultural and psychological assumptions which we take for granted and do not question critically. Thus in any process of adult learning and self-education, i.e. perspective transformation process, theoretical reflectivity is most important. It is evident that it depends on personal experience and person's psychological maturity. Critical reflection and particularly theoretical reflectivity are exceptional abilities of an adult, which can be realized through perspective transformation that is the main means and aim of contemporary adult learning and self-education (Bulajava, 2007; Jacobsen, 2006).

J. Mezirow's perspective transformation theory is based on critical reflection of three types and only one of them initiates transformative learning. A person can reflect critically with regard to content, process and premises. Adult learners can investigate their experience they went through (*content* reflection); they can also consider what measures to take, how to deal with this experience, what problem-solving strategies to use (*process* reflection); they can also analyze what essential premises and beliefs they base their actions and experience on (*premise* reflection). This critical reflection process transforms adult's "meaning perspectives"; they become more "embracing, differentiating, transparent, critically thinking and integrating experience" (2000, p. 146).

Transforming learning is an important process of becoming oneself. All people, irrespective of their age and differences in their previous life, can experience transforming experience which changes their understanding of the world, of themselves and personal identity. The change in attitude in J. Mezirow perspective transformation theory liberates a person from cognitive distortions which are formed when our learning experience becomes habitual. The consequence or result of this process which based on dialogue and communication is the discovery of new conceptual meanings which allow the learner to view the world differently (Jarvis, 2001).

Therefore, learners should always be critical with regard to their attitude and recognize that all attitudes are somehow habitualized. It is possible to assume that human need to foster awareness arises when a person is not satisfied with the current situation and, considering various possible solutions, seeks for new knowledge, reconsiders the previously formed dispositions and tries to change his/her attitude in order to change the situation or his/her reaction to it. It is critical reflection which aims to identify and question human assumptions, enhancing radical social changes in democratic and sometimes revolutionary directions (Foley, 2007).

Although there are no particular methods to teach transformative learning, according to J. Mezirow, the most reliable is a reflective discourse method, when all participants aim at reaching a common consensus: "reflective discourse involves a critical assessment of assumptions. It leads toward a clearer understanding by tapping collective experience to arrive at a tentative best judgment" (2000, p. 11). Mezirow asserts that for full realization of such a reflective discourse, certain conditions have to be created, the same as for "optimizing adult learning and education as well":

- more accurate and complete information about the discussed object;
- freedom from coercion and distorting self-deception;
- openness to alternative points of view: empathy and concern about how others think and feel;
- the ability to weigh evidence and assess arguments objectively;
- greater awareness of the context of ideas and, more critically, reflectiveness of assumptions, including their own;
- an equal opportunity to participate in the various roles of discourse;
- willingness to seek understanding and agreement and to accept a resulting best judgment as a test of validity until new perspectives, evidence, or arguments are encountered and validated through discourse as yielding a better judgment" (ibid., p. 13-14).

Thus the application of J. Mezirow's *perspective transformation* theory enables learners to transform their learning. For adults there appears need to take up a transforming action (which is the final component of the transformative learning – 2000, p. 135), i.e. to change the social environment and develop their practice at the same time rejecting the possessed hitherto one's habitualized learning experience. Taking an action is "integral dimension of transformative learning" after which the person feels "empowered sense of self", becomes more critical to how his or her "social relationships and culture have shaped" his/her beliefs and feelings and acquires "more functional strategies and resources for taking action" (ibid., p. 164). This theory is particularly pertinent to the dissertation research problem, as the function of the drama theatre is to educate spectators' critical thinking, to make them reflect about the seen image and develop new understanding, new cultural perspectives and become mature and social personalities.

Analyzing Mezirow's transformative learning and its impact upon adult learner, Zubrickienė and Adomaitienė (2011) state that adult fostered by an andragogue, image, observed view or learning independently experiences a conscientious difference in cognition between his/her old attitude and a new one and makes a decision to assume the latter perspective as being more valuable. A number of researchers analyzed different aspects of Mezirow's perspective transformation theory and substantiated change in the adult's learning process on the premises of this theory (Bulajeva, 2007; Teresevičienė et al., 2006; Jacobsen, 2006; McGonigal, 2005; Gussmann & Breit, 2003; Gedvilienė et al., 2001; Kaminskienė, 2000).

Although J. Mezirow's *perspective transformational* theory received immense attention, still its certain assumptions are not void of criticism. P. Jarvis (2001) asserts that this theory is incomplete, i.e. J. Mezirow fails to clearly reveal the differences between meaning perspectives and meaning schemes. He describes meaning perspective on the basis of P. Frere's raising of consciousness when our attitude changes as "a structure of psycho-cultural assumptions where new experience is assimilated and transformed on the basis of prior experience" and as "a form of conscience where our beliefs, attitudes, dispositions, etc. are enshrined", it is providing sense to experience with the use of thinking structures (Jarvis, 2001, p. 116). S. Brookfield (2000) questions the concept of critical reflection by stating that it is a necessary condition of transformative learning, but critical reflection can happen without any transformation of the person's mind. Besides, reflection can be not critical, yet still important and necessary. S. Brookfield also criticizises other researchers on "the misuse of the word *transformative* to refer to any instance in which reflection leads to a deeper, more nuanced understanding of assumptions" (2000, p. 139).

Summarizing, it is possible to state that J. Mezirow's *perspective transformation* theory is implemented when learners develop their critical reflection competence. Though transforming learning does not favor any particular methods, but the most reliable one is the critical discourse (conversation) method, which is often applied at the theatre now. Application of J. Mezirow's perspective transformation theory enables adult learners to transform their learning, to develop themselves in everyday and social activity.   The need appears for adults to take up a transforming action, i.e. to change the social environment and develop themselves by participating in cultural life, observing the performance at the theatre and reflect about their experience critically, mentally and also discussing with others in a conversation.

SUMMARY OF THEORETICAL PART

Artistic activity has always satisfied and continues to satisfy person's social and entertainment needs. Art, as part of culture, has constantly been an important aspect of societal life. In various historical epochs art has been a means of conveying and disseminating ideology which helps to educate a spectator, his/her consciousness, patriotism, loyalty and other necessary qualities.

Since the beginning of the culture of mankind, theatre as a part of art has been an essential intellectual, emotional and spiritual life element. Throughout the ages theatre has been used to educate, inform and develop personality, thus contributing to the individual's cultural development and acquisition of various competences.

Adult spectator's as adult learner's cultural awareness self-education through theatre art is substantiated by the following philosophical theories in the dissertation: empiricism, existentialism, social constructivism, and experiential teaching. The representatives of empiricism raise a question how knowledge and conceptions are formed and what the relationship between experience and thought structure is. From the point of view of this theoretical premise, a person watching a theatre performance bases his/her perception on senses (hearing, sight), evaluates his/her observed events on the grounds of the current experience, reacts by emotions, and etc. Therefore, it is possible to assume that theatre art can convey various images to the spectator, develop his/her imagination, expand knowledge and world outlook and help the spectator to self-develop inner cultural awareness. Existential independent learning is important for a person, first of all, because it allows him/her to choose his/her own activity form. Interaction and interpersonal relation are most important in independent learning process. Thus it is possible to assume that in the theater the relationship between the actor and spectator is very important as it creates a new existential entity.

J. Mezirow's perspective transformation theory is of utmost relevance to the dissertation research object. This theory is valuable for us due to the idea that adult people develop gradually and sequentially by restructuring their discourse which allows them to create meanings themselves; human attitude to meaning changes having listened to other person's attitudes. Perspective transformation theory substantiates and conceptualizes adult learning by focusing on the importance of meaning in the learning process. Transforming learning is important for the formation of one's self. The scientific literature provides evidence that all people irrespective of their age or differences in their prior life can experience transforming learning which changes their understanding of the world, of themselves and personal identity. J.

Mezirow perspective transformation theory is implemented while learners develop critical reflectivity conception and cultural awareness.

Having summarized the analysis of the scientific literature, it is possible to assert that the adult spectator, watching a theatre performance, participates in self-education or, in other words, self-education process. Contemporary self-education is the basis of adult education which has expanded as far as continuous learning development. Modern self-education is fully or partly autonomous and independent learning in total contrast to the process of socialization (didactics), which is realized by another person – hetero. It is common knowledge that self-education manifests itself by these main characteristics: a) autonomy and b) independence. One of the main principles of self-education is actualization of interest. Therefore, self-education, first of all, makes the learner transform his/her thinking in such a way that pursuit for knowledge becomes an autonomous and independent process.

Cultural awareness is person's competence expressed by the ability to acknowledge, respect, preserve cultural diversity and participate in socially valuable cultural expression activities. Having performed a scientific research analysis, it is possible to discern the following competences which manifest themselves by developing cultural awareness through the theatre arts: personal competence which is peculiar of human personal qualities and skills: independence, initiative, flexibility, self-awareness, self-presentation, development of self-image; learning competence which enables a person for self-education, stresses his/her auto didactical skills; professional competence which engages twofold skills: specific professional and general activity planning and organization skills. It should be emphasized that while developing cultural awareness the theatre also develops the following adult spectator's skills and needs: interest in art, need for aesthetics; skill to analyze works of art and interpret them; skill to apply artistic creativity elements in professional activity and everyday life; skill to develop one's cultural world outlook and enrich it purposefully; skill to communicate with other people on culture and art issues, expanding and enriching one's horizons.

II. METHODOLOGY OF RESEARCH INTO ADULT SPECTATORS' CULTURAL-AWARENESS SELF-EDUCATION THROUGH THEATRE ARTS

2.1. Methodological research dispositions

The performed research is based on the following methodological dispositions: J. Mezirow's (2000) *Transformative learning* and *Experiential learning theory* (Kolb, 1984; Jarvis, 2001; Merriam, Caffarella, & Baumgartner, 2007; Fenwick, 2007; Hopkins & Putnam, 1993).

Transformative learning theory (J. Mezirow, 2000) presupposes that an adult learner accumulates knowledge through the surrounding reality. Learning is a social process during which the adult learner attributes a different value to his/her experience or changes it. Therefore, the author distinguishes three assumptions of this theory:

- learning content or problem analysis;
- learning strategy, necessary to solve a problem;
- analysis of the origin of the problem, which helps to transform the adult learner's philosophy.

Within the context of adult drama theatre spectator's cultural awareness self-education it means that watching a performance, the adult interprets its content on the basis of his/her knowledge, life experience and practically adapts it to himself/herself. Experience allows a person to improve the observed image, draw assumptions and conclusions.

The main focus of the *Experiential learning* is on adult learners who have different formal and non-formal educational background and personal (cultural) context: they are adults and have a long term life experience. This theory conceptualized the importance of learning from experience on the basis of different kinds of abilities, such as concrete experience, reflective observation, abstract conceptualization and active experimentation (Kolb, 1984), reflective and non-reflective learning (Jarvis, 2001), importance of affective domain (Beard & Wilson, 2002), concentrating on adult learner's needs and interests, problem-solving, importance of pragmatic and utilitarian goals and idea of social responsibility (Merriam, Caffarella, & Baumgartner, 2007; Fenwick, 2003; Hopkins & Putnam, 1993).

2.2. Organization of empirical research

The empirical research was performed in compliance with the main principles of ethics formulated by C. M. Charles (1999). Ethics is related to moral aspects: benevolence, which indicates that respondents are willing to share their knowledge, insights and express their

opinion; honesty, which determines both the respondent's and researcher's honest behavior. The respondent is committed to answer the presented questions honestly, whereas the researcher is obliged to analyze the obtained data and present them. Researchers have to preserve the principle of precise explanation, which shows that the research participant has to perceive and understand research aims, assignments and clarify the arising questions.

Research into the importance of adult spectators' cultural awareness competence was conducted in two stages: 1) research into generic competences (hereinafter GC), identifying the importance of cultural awareness and its relations with other competences and 2) research into the openness of adults for cultural awareness self-education through theatre arts (the research design is divided into two stages: pilot cultural awareness research and general (national) cultural awareness research). The stages and empirical research process are illustrated in Figure 7.
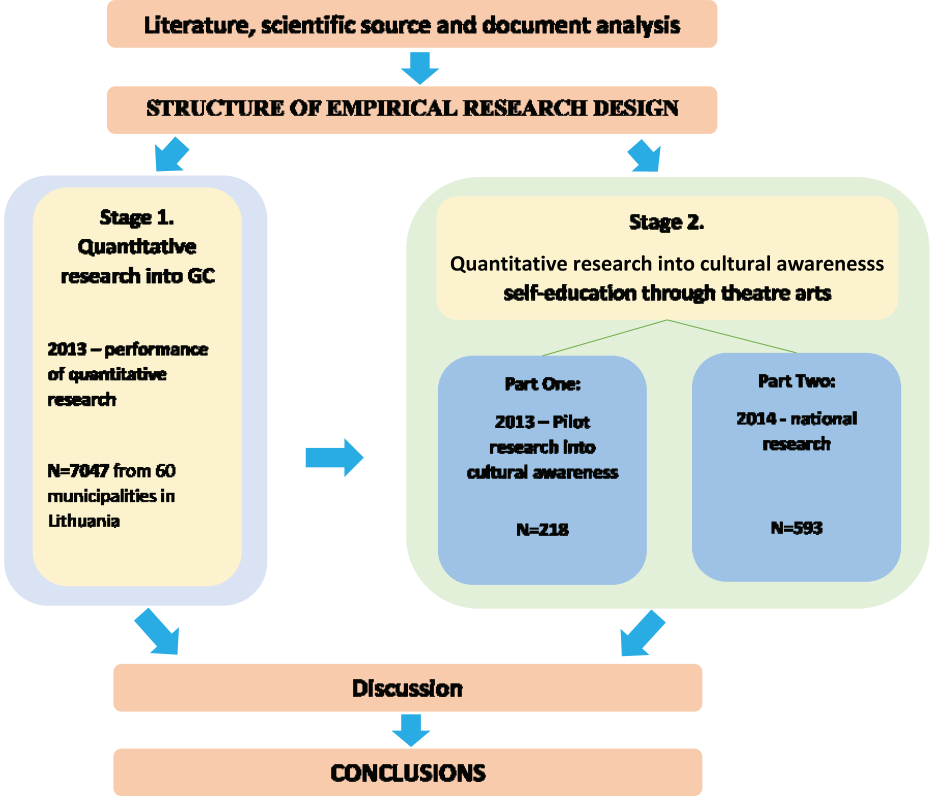
Fig. 7 Structure of empirical research design

Quantitative research data were obtained using three samples of adult inhabitants of Lithuania: pilot research sample, research sample of generic competences, and research sample of cultural awareness competence. Samples of generic competences and cultural awareness

competence were obtained as a result implementing the project "Platform of adult's generic competence training and development" No. VP1-3.1-ŠMM-07-K-03-073. The pilot sample was obtained before the two main samples: the sample of the research into generic competences and the sample of the research into cultural awareness competence. The main purpose of the pilot sample was to test validity and relevance of the questions proposed to respondents which were planned as the basis for the main questionnaires of the research.

While conducting the surveys, two forms of questionnaires were used: online form which was answered by invited respondents via computers using internet connection, or paper form which was also answered by invited or voluntary respondents using usual writing means. The respondents were found and invited to the research using different ways: through Lithuanian municipalities and their connections; through different organizations, mainly labour exchanges, also among people participating in different social events in various places of Lithuania.

Most questions in the questionnaires are of rank scale type, mostly with five response options, in some cases with four options. Questions of a binary type (e.g., Yes/No) were also used. Comprehensive descriptions of the questionnaires used in the research are presented below (Subchapters 2.2.1; 2.2.2).

Methods of statistical data analysis

Due to very large data samples and large questionnaires (having more than 100 questions), use of the advanced statistical methods and powerful software was a must. Statistical data analysis methods used in the research can be roughly classified into the following types:

Descriptive and exploratory statistics: frequency tables and paired frequency tables (crosstabulations), quantitative characteristics of interval/ratio level variables (means, standard deviations, coefficients of asymmetry and kurtosis), bar and pie charts, histograms and normality diagrams, stem-and-leaf plots and boxplots;

Statistical inference methods: independent samples t-test, analysis of variance, Mann-Whitney-Wilcoxon two independent samples test, chi square test for comparison of two or more frequency distributions, Wilcoxon signed-rank test for comparing two rank variables;

Methods for exploring **bivariate statistical relationships**. Pearson, Spearman and Kendall tau correlation coefficients were applied to explore correlation relations between the variables (Čekanavičius and Murauskas, Vol 2, 2002, p. 37 – 40).

Methods for developing and testing **multivariate statistical models**: linear, logistic and ordinal regression, exploratory and confirmatory factor analysis, cluster analysis, structural equation modeling (SEM). Regression models were employed to express the dependence of one

variable on many variables: linear and logistic regressions (Tabachnik & Fidell, 2007, p. 117-173 and p. 437-480; Čekanavičius and Murauskas, Vol 2, 2002, p. 151-178 and p. 181-192) and rank regression analyses (Noruthis, 2005). In some cases a well known scale internal consistency measure "Cronbach alpha" was used.

Presenting the findings of statistical methods, in this work we use p-values which are usually used in scientific literature to show statistical significance: * - $p < 0.05$; ** - $p < 0.01$; *** - $p < 0.001$.

The method of meta-analysis was used to interpret the findings of the performed research, to perform the analysis and synthesis of the data obtained during the research, and to present the generalizing conclusions.

Quantitative research data were processed mostly using IBM SPSS Statistics (versions 16 and 22) and Mplus by Muthén & Muthén, version 7. In some cases, Microsoft Exel was used for auxilliary data or result processing.

Statistical methods used in different stages of the research are presented in the relevant sections of the dissertation below (Subchapters 2.2.1; 2.2.2)

2.2.1. Research into generic competences (STAGE 1)

Quantitative research methods

Quantitative research data were obtained using the methods and questionnaires described above (2.2. Organization of empirical research).

Research questionnaires

Aiming at gathering empirical data on the attitude of the respondents to generic competences and their status in Lithuania, a questionnaire to explore generic competences was prepared and posted online, inviting the respondents to participate in the research. Part 1 of the questionnaire consisted of demographic questions (age of the respondents, their gender, family status, place of residence, educational background, employment status); Part 2 of the questionnaire consisted of five questions about blocks of competences, see Table 1:

Table 1 Blocks of general competence questions about competences

Block	Number of questions
Importance of applying generic competences in the following areas: professional activity, solving work related tasks, pursuit of career, execution of societal commitments, personal development	4
Importance of generic competences in general	8
Use of generic competence development methods (how often)	10
Factors enhancing generic competence development (how important it is for you)	12
Barriers to generic competence development (how often they hinder development)	12

The questions were presented in Likert-type scale and had four or five response options. Encoding the responses, lower numbers express more importance or more frequent application.

Planning the research into generic competences four target groups were aimed at: job seekers, the employed, having their own business and seniors (i.e. females and males of retirement age). Having gathered the data, it appeared that younger people were considerably more active in the research; there were distinctly more female respondents than male ones; approximately half of the respondents were job seekers. It can be explained by the peculiarities of research and data gathering organization: an online survey is more favorable to younger respondents; one of the main ways to access the respondents was through labor exchange; a greater part of female respondents (2/3) can be explained by their more active social participation. The groups of seniors and businessmen were rather difficult to gather. The oldest group of the respondents, the senior group, includes research participants from 70 years of age and older; they comprise 6 perc. of the respondents.

Cultural awareness competence in this research was represented by the question "How important is the generic competence 'cultural awareness and its expression' at your work, seeking for career, in societal and personal activity?". The possible response options were as follows (with codes of responses presented in brackets): "Very important" (1), "Important" (2), "Not very important" (3), "Not important" (4). This competence was related to the ability to perceive works of art, think creatively and express oneself in a peculiar way in professional and societal activity and in cultural life, learning to recognize, respect, tolerate and preserve cultural diversity.

Methods of statistical data analysis

In analyzing generic competences, the following statistical methods were used.

Frequency tables, as well as bar charts (histogram for age) and pie charts were used to explore and present frequency distributions of responses to important questions of the questionnaire; these methods were also used to analyze and display frequencies of subgroups of the respondents, such as groups by gender, education, habitat, employment status, etc. Paired frequency tables (crosstabulations) were used to compare the responses of respondents in groups by gender, habitat, employment type, etc. In order to establish statistical significance of the observed differences, chi square test or Kendall tau rank correlation coefficient (in case of comparing rank variable only in two groups) were used.

Wilcoxon signed-rank test was used to compare importancies (expressed as choice between options "Very important", "Important", "Not very important", "Not at all important" of different generic competences, including cultural awareness, between themselves.

Correlation coefficients were used to explore statistical relationships between generic competences and between these competences and other variables, such like age and education.

Factor analyses were performed on blocks of questions about generic competences, such as importance of applying generic competences in different areas (see Table 1) or importance of generic competences in general. Factor analysis analyzes and summarizes the correlations among many questions. This method helps to reveal the internal structure of the related variables (questions or statements), form higher level constructs, reduce the number of the analyzed variables, seeking to represent the set of characterizing features by a set of several factors, losing as little information as possible (Čekanavičius, Murauskas, 2002, p. 237-254). The principle factor method is common when the analysis is based on the assumption that the searched factors reflect certain constructs which exist in the research area, have a theoretical meaning, and explain mutual correlations of those constituents which are used in factor analysis. Further analysis used only these factors which had eigenvalues[1] higher than 1 (i.e. it is necessary that the dispersion explained by the factor is higher at least than the dispersion of one factorized variable); however, the meaning of factors, their interpretation feasibility were also taken into account in order for every factor to be clearly defined by at least three questions or statements. Direct Oblimin method was mainly applied for factor rotation. This method belongs to the so called oblique rotation class and factors obtained using this method can be mutually related

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[1] The eigenvalue is a concept of the matrix theory; it is also often used to characterize matrices in mathematical statistics, for instance, a correlation matrix. k variable correlation matrix normally has k eigenvalues and can be partialled into k orthogonal (independent) constituents (called eigenvectors) so that the first constituent explains the major part of the general variance, the second explains the second largest part of the remaining variance, etc. In the case of correlation matrix, the eigenvalue of k constituent is the variance of this constituent.

(correlate). It was assumed that constructs, adequate to the factors, will be mutually related as well.

The suitability of data (correlation matrix) for factor analysis was tested analyzing correlation coefficients among the factorized questions and KMO (Kaiser-Mayer-Olkin) coefficient. The value of this coefficient should not be lower than 0.7. The scales were not created in the usual way (summarizing all the questions of the scale), instead, factors were calculated directly by the regression method (the description of calculation of this and other factors can be seen in, for instance, Tabachnik & Fidell, 2006, p. 650-651. Using the regression method, the highest possible correlations between the factors and their estimated values can be obtained).

Sample of research into generic competencess

According to the research plan, generic competences research questionnaire was mandatory to all respondents; therefore, the scope of the respondents is huge – it consists of 3302 of the responded questionnaires. Further the main data about the sample are presented on the basis of the monograph "Development of adults' generic competences".

Research into generic competences aimed at four target groups: job seekers, the employed, having their own business and the seniors. Young people were most active. It can be explained by the fact that such a form of the survey is most accessible and suitable for them. The least active group were the seniors, i.e. the 70 year old and older respondents, they comprised 6 perc. of the total number of the respondents. It can be explained by their health problems, lack of computer literacy skills and lack of motivation.

The histogram presented in Fig. 8 illustrates the age of the respondents (according to the monograph "Development of adults' generic competences"). It shows an asymmetric distribution: the majority of the respondents are rather young, aged 24–30, whereas the number of senior respondents decreases with the decrease in age.
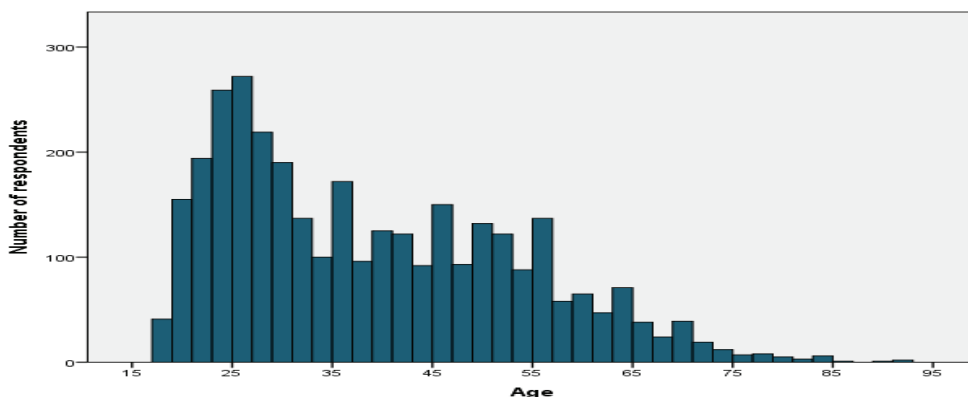
Fig. 8 Histogram of respondents' age in research into generic competences

As the research aimed at involving 4 social groups, i.e., job seekers, the employed, those who have their own business and the seniors, the research participants' employment indicator is important (see Fig. 9). The majority of the respondents (almost half of all who responded) were unemployed. It can be explained by the following factors: a) the unemployed were one of the main groups according to the research plan; there was a particular focus to include them; b) the unemployed themselves were presumably interested in participation in the research (maybe had more free time for that); c) the unemployed were considerably better organized (registered and known in labor exchanges), therefore, easily accessible. The number of the regular groups of the employed and small business representatives was also high, more than 30 perc. of the

respondents. The number of pensioners was considerably small: they were difficult to access and get involved in the research.
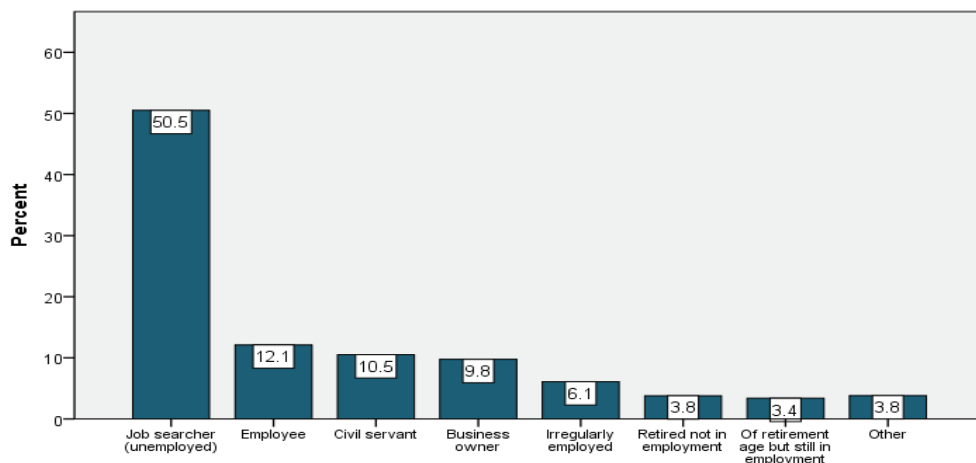
Fig. 9 Employment of respondents in research into generic competences

The majority of the respondents have higher educational background (see Fig. 10, cited from the monograph "Development of adults' generic competences"). It can be explained by the fact that nowadays the percentage of people with higher educational background is considerably high in Lithuania, whereas in this research, more young people participated who have higher educational background than the rest of the respondents; they also have computer literacy skills and are able to use the internet. As stated in various sociological and similar surveys, people of lower education level are not so willing to participate in various surveys and, in particular, if certain technological skills are involved (ability to work with computer, internet), the percentage of their participation falls down drastically (see Fig. 10).
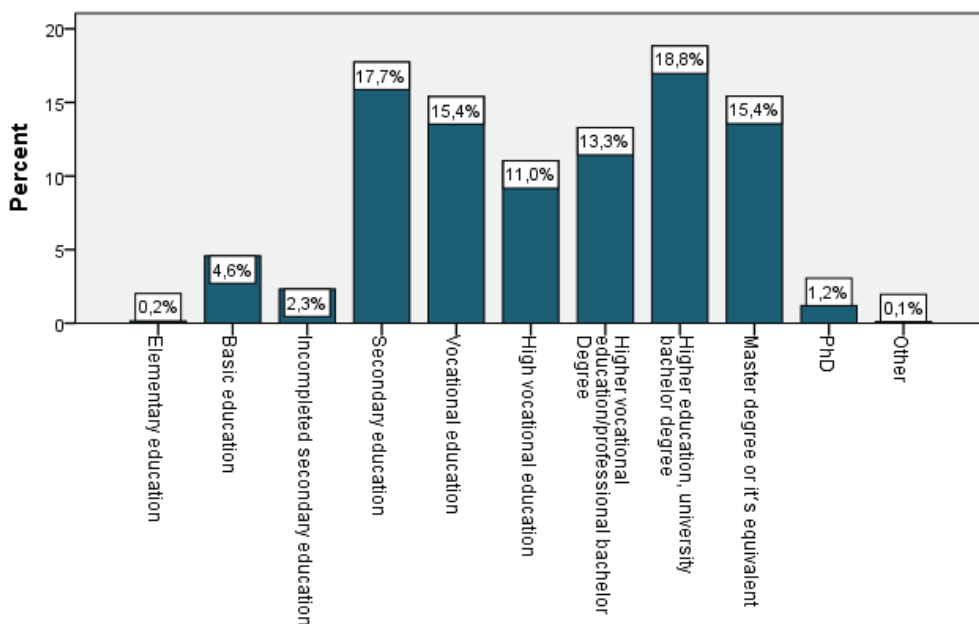
Fig. 10 Educational background of respondents in research into generic competences

Discussing the respondents' place of residence, it is evident that the majority of them live in cities − 33.9 perc., 29.8 perc. live in towns, 18.5 perc. - in small towns and 17.8 - in villages.

The sample of research into generic competences is important as it presents the demographic data of the respondents and also the data about the importance of cultural awareness competence to the respondents. The obtained data allow comparing cultural awareness competence with other generic competences and identifying their mutual relations and dependence on demographic characteristics.

2.2.2. Research into self-education of adults' cultural awareness through theatre art (STAGE 2)

Aiming at identifying the possible goals of artistic education, it is important to analyze cultural awareness and its expression competences. Therefore, the respondents were asked to assess the level of their cultural awareness and cultural literacy.

Part One: Pilot research into cultural awareness

In this part of the dissertation, only the questionnaire of cultural awareness and its expression competence was analyzed. Creating the survey, it was very important to assess how research participants perceived their cultural awareness competence, and how they were able to

utilize it in their professional, societal activity and cultural life. The purpose of the performed research was to verify the validity and reliability of the questionnaire and find out how well and how much the adults know about cultural awareness competence, and how much they use it and determine the level of their cultural literacy.

Research methods

Quantitative research data were obtained using the methods and questionnaire for pilot research described above (2.2. Organization of empirical research). Frequency tables or charts based on them were used to analyze frequencies and percentages of different response options, find out which options are rarely used in choices of respondents, or indicate possible misunderstandings of questions. These results were used later in preparing the final versions of the questionnaires with improved reliability and validity.

Research instrument

During this stage the instrument for assessing personality cultural awareness competence was validated and supplemented. The main constituent parts of the instrument were as follows: the General part, which consisted of the block of demographic questions and the block of assessment of generic competences, and the Special part, which presented questions about the assessment of importance of personal cultural awareness competence. The demographic block includes questions about the respondents' gender; age; educational background; family status; employment status; place of residence. The Generic competence assessment block consisted of a five point Likert type (rank) scale (1 question) which offered the following response options: "very important", "important", "not very important", "not important", "not aware"; a four point scale (2 questions) which offered the following response options: "very important", "important", "not very important", "not important"; and (2 questions) offering such response options as: "often", "sometimes", "rarely", "never".

Methods of mathematical statistics

In analyzing the data of the pilot study, mostly methods of descriptive statistics were used as described in 2.2. Organization of empirical research.

Research participants

218 adults of various ages participated in the pilot research, performed in September-October of 2013. The age groups were created on the basis of distinction used in education science and psychology. The dominating age of the research participants was from 18 to 59,

including the most popular age group – the respondents of 50-59, who comprised 31 perc. of the total number of research participants. The participants of the third age group (40- 49) were also active, i.e. they formed one fourth (20 perc.) of the total number of the respondents (see Fig. 11).
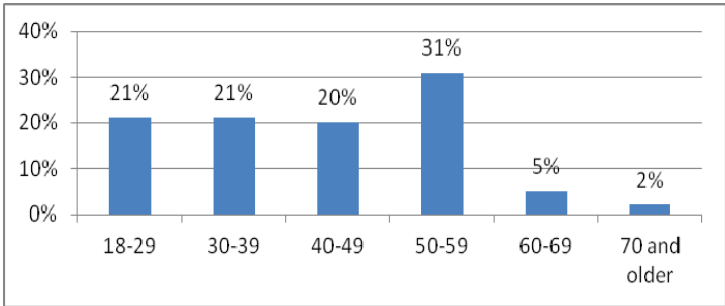
Fig. 11 Age of respondents in research into generic competences

Analyzing the distribution of the respondents according to their educational background (Fig. 12) it was found that the majority of the respondents had higher educational background (81 perc.). A small part (one seventh) of the research participants had a vocational qualification (14 perc.) and only 5 perc. of the respondents had secondary education (Fig. 12).
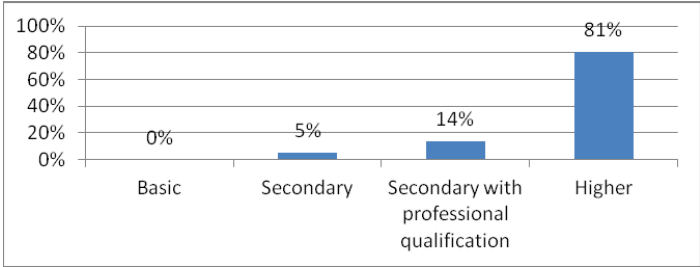
Fig. 12 Educational background of respondents

With regard to the employment status of the pilot research respondents, it varied; however, the greater majority of the respondents were employed adults (76 perc.); only 13 percent of them had their own business. A small number of the research participants (6 perc.) were job seekers at the time of the research and 5 percent belonged to the senior group (see Fig. 13).
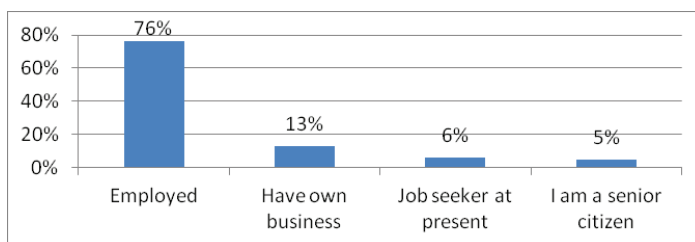
Fig. 13 Employment of respondents

Analyzing the data about the respondents' place of residence, it was found out that urban places dominated (94 perc.) and only a small number of the research participants (13 perc.) lived in rural places, i.e. settlements or villages. Place of residence is an important variable for research results as it is important to identify the accessibility to cultural events and foresee the dispersion of certain culture related networks.

The main aim of the pilot research was to prepare for the main research; therefore, its other results are of auxiliary nature. Here some more significant and dissertation related pilot research findings are presented:

- A great number of the respondents assessed their ability to use the elements of artistic creativity in their professional activity and everyday life as "very good" (51 perc.); they also assessed their abilities to communicate with others on the issues of culture and art (45 perc.) and the ability to develop and nurture their cultural world outlook (42 perc.) as "very good".

- The most frequent forms of cultural awareness development: 29 perc. of the respondents stated they attended culture events; 23 perc. stated they developed themselves through their everyday work; 17 perc. studied literature; almost one tenth of the participants developed through creative tasks performed on their own (13 perc.), one tenth participated in seminars, attended lectures (10 perc.). Online learning is still not popular.

- The most frequent barriers to cultural awareness development were as follows: lack of time – mentioned by even 34 perc. of the respondents; lack of financial resources - by 19 perc. Other barriers were noted by only a small number of the research respondents.

- What factors enhance the development of cultural awareness competence? The most important factors were related to personal needs: willingness to develop (27 perc.), to self-realize themselves (21 perc.), to fill in their leisure time (18 perc.). Work was mentioned by 14 perc. of the respondents; career possibilities - by 10 perc.

Part Two: General national research into cultural awareness

The research aimed at revealing the status of adults' cultural awareness competence in Lithuania which manifests itself through the ability to perceive a work of art, think creatively and express oneself in a peculiar way in professional and societal activity as well as in cultural life learning to acknowledge, respect and preserve cultural diversity.

Research methods

Quantitative research data were obtained using the methods and a questionnaire of cultural awareness competences, which are described above (see 2.2. Organization of empirical research).

Research instrument:

Questionnaire of the main research into cultural awareness competence

Research into cultural awareness competence was performed applying the questionnaire created specially for the purpose to obtain comprehensive data about the respondents' attitude to this competence and its status in Lithuania. Following the research plan, the cultural awareness competence questionnaire, the same as other special questionnaires of the project, was filled in by a number of respondents who participated in the generic competence research, approximately each fifth. This questionnaire consisted of 11 question blocks and had five additional questions. A considerable part of this questionnaire referred to the questions about theatre and theatre arts, expecting that attitude to theatre arts is a good indicator of person's cultural erudition and literacy. Theatre performances can be watched not only in a professional theatre institution but also in recreation centers, during various cultural events and also on television; thus theatre art for a contemporary person is a rather accessible and understandable kind of art. On the other hand, attending performances or even watching them on television requires certain efforts and certain cultural motivation. Table 2 presents the list of cultural awareness competence questionnaire blocks and additional questions.

Table 2 Question blocks of cultural awareness questionnaire

Block	Number of questions	Responses
Importance of cultural awareness pursuits	13	Very important (1), important (2), not very important (3), not important at all (4), not aware (5).
Statements about art	11	The statement suits me very much (1), suits me (2), neither suits me nor is irrelevant, not aware (3), does not suit me (4), does not suit me at all (5).
Methods of one's cultural erudition development	13	Yes (1), no (0) – the method is either used or not used.
Barriers to one's cultural erudition development	8	Yes (1), no (0) – there is a barrier or there is not.
Assessment of one's creative abilities	14	Good (1), better than worse (2), on average (3), worse than better (4), badly (5), not aware (6), I don't do this (7).
Question "Is search for work important to you"?	1	Yes (1), no (0)
In which cases cultural erudition helps you to seek for job?	4	Yes (1), no (0) – it helps or it doesn't.
Question "Is preservation of a workplace important to you"?	1	Yes (1), no (0)
In which cases cultural erudition helps to preserve a workplace?	7	Yes (1), no (0) - it helps or it doesn't.
Question "Is professional career important to you"?	1	Yes (1), no (0)
In which ways cultural erudition helps you to pursue professional career?	6	Yes (1), no (0) – it helps or it doesn't.
Question "Do you participate or plan to participate in societal activity? "	1	Yes (1), no (0)
In which ways cultural erudition helps you to participate in societal activity?	7	Yes (1), no (0) – it helps or it doesn't.
How often do you attend theatre performances?	1	Once a week or more often (1), once or sometimes per month (2), once or some times per year (3), more rarely (4), never (5), attended earlier but not now (6)
Why do you attend theatre performances?	9	Yes (1), no (0) – the reason indicated or not
If you do not attend, why?	10	Yes (1), no (0) – the reason indicated or not

Note. Questions and their blocks regarding the importance of cultural erudition in seeking for work, preservation of the workplace and pursuing professional career, participating in societal activity are not used in this dissertation; however, they were included in the questionnaire aiming at obtaining more general research goals, therefore, they are presented in the table.

As illustrated in Table 2, questions are mainly of Likert scale type. A great number of questions are also of "yes" and "no" type.

Methods of mathematical statistics

In analyzing cultural awareness questionnaire competences, methods of descriptive and exploratory statistics were used as described in 2.2. Organization of empirical research and 2.2.1. Research into generic competences (STAGE 1).

Correlation coefficients, mostly Spearman and Kendall's tau, were used to explore statistical relationships between cultural awareness competences, between these competences and other generic competences, variables, as well as exploring relationships with demographic variables, such like age and education.

Rank regression analysis was used to analyze importance of cultural awareness as a dependent variable and other competences together with the most important demographic variables as independent variables (see 3.1.2. Analysis of relationship between cultural awareness and other competences and demographic variables).

Factor analyses were used in developing constructs of attitude towards theatre and self-education by theatre arts. Methods and tactics of exploratory factor analysis were essentially the same as the methods described in 2.2.1. Research into generic competences (STAGE 1).

An important distinction of using statistical methods in this stage of research was using the *Structural equation modeling and confirmatory factor analysis.*

Structural Equation Modeling (SEM) was applied to model and investigate cultural awareness, attitude to theatre arts and cultural awareness self-education constructs and their interrelations as well as their dependence on demographic characteristics. Structural equation modeling is a modern method of modeling complex relationships and its basis is searching for such a relationship model which could best explain the variables' covariance matrix (the unknown parameters of the model are calculated in such a way that the so called model fitting function, which expresses the difference between two covariance matrices, is minimized: one is estimated from the data, whereas the other is calculated on the basis of the tested model (Kline, 2010, p. 155). The main criterion of model fitting was χ^2 test while choosing statistical significance level at 0.05 as the most frequently used limit. Describing the models, popular indexes of approximate fit were also applied, such as RMSEA[2], TLI (often its slightly different analog CFI is used) and SRMR's (Kline 2011, p. 204–208, Brown 2006, p. 85–86) analog WRMR (*Weighted Root Mean Square Residual,* see the end of the paragraph), applied when categorical dependent variables are used in the model. WLSMV (*Weighted Least Squares Mean and Variance corrected* (Kline, 2010, pp. 180-181)) was chosen as the method of estimation of parameter values. Probability distributions of approximate fit indexes are not known; therefore,

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[2] Root Mean Square Error of Approximation shows the difference of variables in correlation data and in the model. The more it approaches 0, the least different it is.

the estimation of these indexes is usually based on empirical rules and recommendations which are not statistically grounded but which emerge as the results of exploring different known models (often applying imitational modeling and Monte-Carlo method) which are presented in various scientific research articles. For instance, Browne and Cudeck (1993, p. 144) propose considering RMSEA < 0.08 to be a feature of acceptable fitting model, and RMSEA < 0.05 shows a well fitting model. By CFI (and TLI) well fitting model is indicated by value of index being close to 0.95 and especially close to 1: CFI < 0.90 allows suspecting an unsatisfactory model fit, and values in the range from 0.90 to 0.95 (Brown 2006, p. 87) can show an acceptable model fit. WRMR is "Weighted Root Mean Square Residual", i.e. the weighted square root from mean square residual, see, for instance, Muthén, B.O. 1998-2004, pp. 23-24. This author recommends the value for good fitting models to be < 0.90, *ibid.*.

Confirmatory Factor Analysis was applied to test the construct (factor) model obtained by exploratory factor analysis. At first the "standard" common factor model was used (Brown, 2006, p. 12-20), later it was slightly modified by introducing covariances[3] between some indicator[4] errors (see, for instance, Brown, 2006, p. 46–47)).

Participants of cultural awareness research

As mentioned above, only some of the respondents were suggested responding to the comprehensive questionnaire about the specific generic competences: approximately one fifth from each of five most generic competences (communication in the mother tongue and in foreign languages, digital competence, social and civic competences, learning to learn, entrepreneurship, cultural awareness and expression). 593 adults of different age participated in the survey into cultural awareness (or erudition) (these and other data about the respondents are quoted from the monograph "Development of adults' generic comptences"). With regard to gender, there were 24.8 perc. of female respondents (N=118) and 75.2 perc. of males (N=358). The family status of the respondents was rather diverse. 36.7 perc. (N=173) were married, 29.4 perc. (N=139) – unmarried, 12.5 perc. (N=59) were divorced, 10.4 perc. (N=49) admitted being in partnership, 4.4 perc. (N=21) lived separately, 4.2 perc. (N=20) were widows/ers.

Distribution of the respondents according to age is presented in Table 3. The majority of the research participants were young educated people (N=199); the other big part were middle-

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[3] Covariance is a measure which shows how much two random values or variables change together, estimating their common dispersion. More exactly, X and Y covariace coefficient is *cov(X, Y) = E((X – EX) (Y – Ey))*, where *E* is a symbol of (mathematical) mean. In other words, covariace coefficient is the mean of two value deviation from their multiplied means.
[4] Indicator is the observed (in data) variable, used as an indirect measure of the construct (Kline, 2010, p. 9). Usually one construct has more than one indicator.

aged, i.e. 40–59 year old adults, who comprised 34.2 perc. of the research participants. The average age was 38 years, standard deviation – 15.3 years. The age span was from 18 to 83.

Table 3 Age of cultural awareness research participants

Age group	Percent	Number of respondents
18 – 29	42	199
30 – 39	14	66
40 – 49	17.1	82
50 – 59	17.1	80
60 – 69	8.1	39
70 and over	1.7	10

As in the whole research sample, the majority of the respondents (41.2 perc.) lived in the urban territory – a city or a town (29.1 perc.). A smaller percentage was of those who lived in a rural territory, i.e. a small town (17.1 perc.) or a village (12.6 perc.).

Almost all research respondents were adult educated people having acquired higher education 48.8 perc. (N=230) or secondary, vocational, upper secondary educational background 44.6 perc. (N=210). Only a small part of the respondents had no secondary education: 6.6 perc. (N=31).

Methods of statistical data statistics

Data of quantitative research were analyzed applying various statistical methods, i.e. from simple descriptive statistics (frequencies, percentage, means, standard deviations) to complex contemporary statistical models (structural equation modeling, confirmatory factor analysis).

III. RESULTS OF EMPIRICAL RESEARCH INTO SELF-EDUCATION OF ADULT SPECTATORS' CULTURAL AWARENESS THROUGH THEATRE ART

3.1. Cultural awareness within the context of generic competences

The chapter presents the findings and interpretations of empirical research. The respondents' attitude to cultural awareness competences is presented, relations between cultural awareness and other competences are discussed as well as importance of cultural awareness, ways and measures of cultural awareness sefl-education, barriers to cultural awareness self-education and assessment of skills.

3.1.1. Importance of cultural awareness competence and its relationship with other competences

Identification of the conception of generic abilities and generic competences is determined by essential descriptions of generic abilities and competences: 1) *universality of content*, which manifests itself by a possibility to apply these abilities and competences in various situations and contexts of professional, societal activity and personal life and development; 2) *flexibility and changeability of content* – the content of generic competences consists of various components (knowledge, abilities, skills) whose content is not strictly structurized and is peculiar of dynamic change; 3) significance for *professional, social mobility and social cohesion* – development of generic competences (particularly of learning to learn competences) creates solid preconditions for human capital development and adaptation of its content to the demands of the world of work. The areas and possibilities of application of generic competences are determined by the human resource management and development strategies applied by enterprises and organizations, institutional models of vocational education and development, labor market, economic development and education as well as vocational development policy, societal and citizens' approach to professional and personal development paths. Generic competences play an important part in the area of professional and geographical mobility of the employed and adult learners; therefore, they comprise an important factor of international labor market force migration.

The importance of cultural awareness (as well as of other generic competences) was evaluated by responding to the question "How important is this generic competence to your work, career development, societal and personal activity?" The responses are presented in Table 4:

Table 4 Responses to the question on importance of cultural awareness competences

	Frequency	Percent
Very important	965	30.4
Important	1521	48.0
Not very important	548	17.3
Not at all important	136	4.3
Total	3170	100.0
No response	132	
Total (including not responded)	3302	
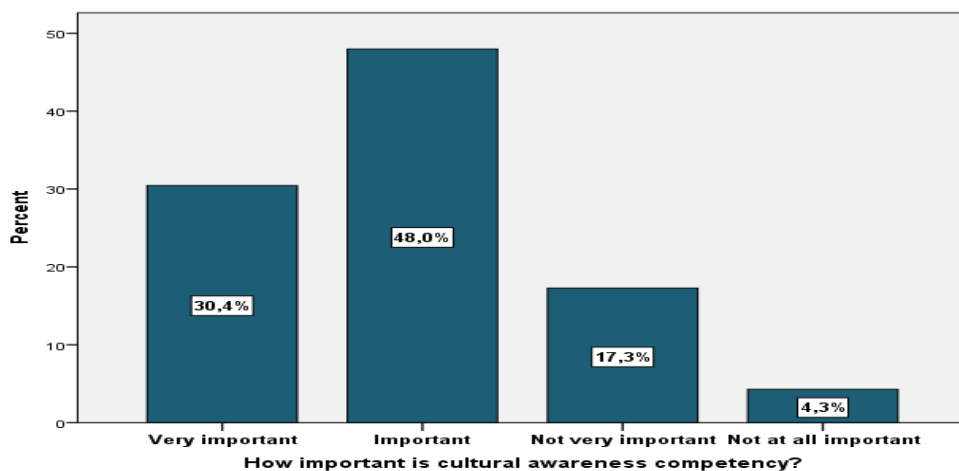
Fig. 14 Importance of cultural awareness competences to respondents

These results indicate that for the significant majority (78 perc.) of the respondents cultural awareness is important. How is cultural awareness important comparing it with other generic competences? The responses are provided in Table 5:

Table 5 Comparison of the respondents' opinion on the importance of cultural awareness and other generic competences.

Generic competences	Very important (perc.)	Important (perc.)	Not very important (perc.)	Not important (perc.)	Number of responses
Communication in native language	63.9	30.7	4.3	1.0	3 246
Communication in foreign language	24.7	46.0	22.8	6.5	3 212
Elementary mathematics skills	23.2	54.0	19.4	3.4	3 202
Computer and digital literacy	47.4	41.2	8.3	3.1	3 215
Learning to learn	35.0	46.7	13.9	4.5	3 188
Social and civic skills	26.7	53.5	16.9	2.9	3 198
Initiative and entrepreneurship	31.1	45.8	18.1	5.0	3 178
Cultural awareness and expression	30.4	48.0	17.3	4.3	3 170
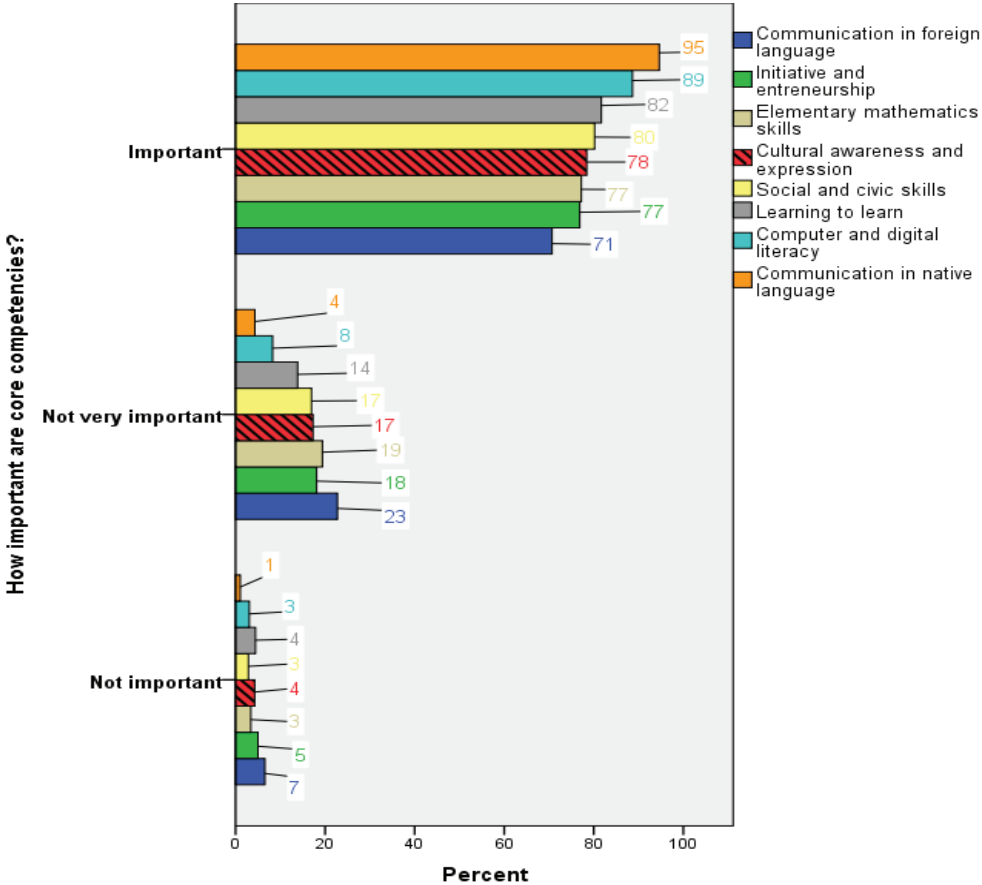
Fig. 15 Respondents' opinion on the importance of cultural awareness and other generic competences

Estimating the percentage of responses to the question by "Very important" and "Important", the competence to communicate in the native language prevails (94.6 perc.), then computer and digital literacy (88.6 perc.), learning to learn (81.7 perc.) and social and civic skills (80.2 perc.) follow in the order of importance. Communication in a foreign language is considered to be relatively less important, as only 70.7 perc. of the respondents consider it to be very important and important. Assessing the generic competences, the research participants most often state that all of them are important. The obtained data show that percentages are distributed rather consistently, and there are no dominant generic competences.

Aiming at identifying the differences in assessment of cultural awareness importance in comparison with the importance of other competences, the *Wilcoxon signed-rank test* was applied. Its results are presented in Table 6.

Table 6 Comparison of importance of cultural awareness competence with importance of other generic competences, applying the Wilcoxon signed-rank test

Generic competence	Comparison statistics Z	Statistical significance of the difference
Communication in native language	29.8	< 0.001
Computer and digital literacy	18.0	< 0.001
Communication in foreign language	9.2	< 0.001
Learning to learn	5.5	< 0.001
Elementary mathematics skills	4.8	< 0.001
Initiative and entrepreneurship	1.2	Insignificant
Social and civic skills	0.4	Insignificant

These results show that the importance of cultural awareness is assessed by the respondents similarly to the importance of initiative, entrepreneurship and social and civic skills. All other competences were assessed as more important; however, the differences are rather moderate; for instance, communication in the native language competence is considered to be important by 94.6 perc. of the respondents, and this is only 16 perc. more than the percentage of those who consider cultural awareness competence to be important. It is evident that the majority of the respondents recognize the importance of cultural awareness, still they think that this competence is not so necessary, less "vitally" important as, for example, ability to communicate in the native language, or computer and digital literacy.

3.1.2. Analysis of relationship between cultural awareness and other competences and demographic variables

All generic competences are rather closely related to one another: Kendall τ_b correlation coefficients are from 0.19 to 0.56, all statistically significant at 0.001 level. Coefficients of correlations between the importance of cultural awareness competence and importance of other competences are within the range from 0.28 to 0.56. The strongest correlation is between the importance of cultural awareness and social and civic skill competence: $\tau_b = 0.56$. Next strong correlation is between the importance of initiative and entrepreneurship ($\tau_b = 0.49$) and learning to learn: ($\tau_b = 0.47$).

It can be assumed that there exists a certain general disposition of respondents which fosters positive evaluation of competences, abilities and skills. The more expressed this disposition is for a concrete respondent, the more he or she tends to recognize the importance of the competences in general. This leads to rather strong mutual relationships between the generic competences. It was also verified by factor analysis. Having performed factor analysis, only one factor was obtained which explains 42.3% dispersion. All competences fall under this factor with rather high coefficients: from 0.43 to 0.76. It means that competences do not form any "natural" groups and are as if parts of a higher, more abstract human feature; at least in the competence "model" which is consciously or unconsciously used by the respondents while responding about the importance of competences in the described research. However, such relationships can partly be formed due to other factors, for instance, due to respondents' willingness to please the researchers or their intention to show themselves from a better side. Therefore, it is possible to assume that a certain impact upon the evaluation of the importance of competences and their relationships can be exerted by demographic characteristics of the respondents: their gender, age, educational background and possibly their place of residence.

Further, the relationship between the assessment of importance of cultural awareness and demographic variables was analyzed. Rank regression analysis was applied with the importance of cultural awareness as a dependent variable in this analysis. Aiming at a more consistent distribution of response variant frequencies, a recoded question variant was used: the response "not important" was merged with "not very important" (see Table 4). "Complimentary log-log" transformation was used as a link function, as lower categories are more probable (indicating higher importance), see Norušis (2005).

Having rejected the no response answers, there were 3170 cases in the analysis. Regression model is statistically significant, $p < 0.001$; however, the dependence of cultural

awareness on demographic variables is rather weak: Nagelkerke R^2 = 0.088, Cox & Snell coefficient 0.077, McFadden coefficient 0.039.

Relationships between concrete characteristics within the assessment of importance of cultural awareness are illustrated in Table 7:

Table 7 Dependence of importance of cultural awareness assessment on demographic characteristics of respondents

Variable	Regression coefficient	Statistical significance
Age	0.000	–
Gender - male	**0.415**	**<0.001**
Lower secondary education	**0.814**	**<0.001**
Secondary, vocational, higher education	**0.369**	**<0.001**
Lives in the city	-0.089	–
Lives in town or a small town	-0.021	–

Note. Statistically significant variables are highlighted.

The presented research findings indicate the following:

- Male respondents assess cultural awareness as less important in comparison with female respondents.
- The higher the educational background is, the higher the assessment of cultural awareness importance is.
- Age and place of residence do not have a statistically significant impact upon the assessment of cultural awareness importance.

Further on, other generic competences were included in the same regression analysis, aiming at identifying their relationships with cultural awareness competence, controlling demographic variables (i.e., the possible impact of demographic characteristics was removed from the relationships between cultural awareness and other competences). This regression also yielded statistically significant results, and the strength of the link increased considerably as expected: Nagelkerke R^2 = 0.495, Cox & Snell coefficient 0.434, McFadden coefficient 0.272. Other most important research findings are presented in Table 8:

Table 8 Dependence of assessment of cultural awareness importance on respondents' demographic characteristics and on assessment of importance of other generic competences

Variable	Regression coefficient	Statistical significance
Age	**0.013**	**<0.001**
Gender - male	**0.352**	**<0.001**
Lower secondary education -	0.056	–
Secondary, vocational, higher education	0.052	–
Lives in the city	0.044	–
Lives in town or a small town	0.029	–
Communication in native language competence	**0.198**	**<0.001**
Communication in foreign language competence	**0.072**	**0.033**
Elementary mathematics skills	**0.105**	**0.007**
Computer and digital literacy	0.029	–
Learning to learn	**0.278**	**<0.001**
Social and civic skills	**0.736**	**<0.001**
Initiative and entrepreneurship	**0.523**	**<0.001**

Note. Statistically significant variables are highlighted.

The research findings indicate that assessment of the importance of all other generic competences, except for computer and digital literacy competence, is statistically significantly related to the assessment of the importance of cultural awareness: the respondents who assess the importance of other competences higher tend to assess the importance of cultural awareness higher. The strongest relation is again with social and civic skills, next being the link with initiative and entrepreneurship. The same was indicated by correlations. However, the relationships of demographic characteristics with cultural awareness are considerably different in this analysis comparing with the previous one. It is difficult to interpret what these relationships actually mean. The applied regression model is too simple and cannot estimate the whole complexity of the system of relationships between generic competences and demographic characteristics. Age, gender, educational background and other demographic variables not only influence cultural awareness, but they also have impact upon other generic competences. On the other hand, cultural awareness does not only depend on other competences, but it also has impact upon them; therefore, the distinction of cultural awareness as a dependent variable in this analysis is rather relative; it only aims at identifying how regressive relations differ from correlations. More complicated mathematical statistical models are necessary to investigate these relationships; generic competences should be analyzed as a system of mutually interdependent features and phenomena; however, the research did not aim at creating such models and the performed quantitative research lacks the data necessary for such analysis.

3.2. Empirical research into self-education of adults' cultural awareness through theatre arts

The subchapter presents the research findings and their interpretations, having surveyed the respondents on the issues of cultural awareness pursuits, interest in art, cultural awareness education, barriers to self-education of cultural awareness and assessment of skills, and theatre arts which develop cultural awareness.

3.2.1. Findings of pilot research into cultural awareness competence

The purpose of pilot research is to find out the extent of adults' knowledge about and their use of cultural awareness competence and also the level of their cultural literacy. The questionnaire survey was presented in electronic version, providing free access to all adults, i.e. a random sampling of respondents was chosen. 218 adults of various ages participated in the research. The respondents were distributed into different age groups on the basis of distributions used in education science and psychology. The respondents were asked to assess the level of cultural awareness competence ranking it from "very good" to "weak". The ability to adapt the elements of artistic creativity in their professional activity and everyday life was ranked as "very good" by 51 % of the respondents; a smaller number of respondents also very well evaluated their ability to communicate with others on issues of culture and arts (45 %) and develop as well as expand their cultural outlook (42 %).
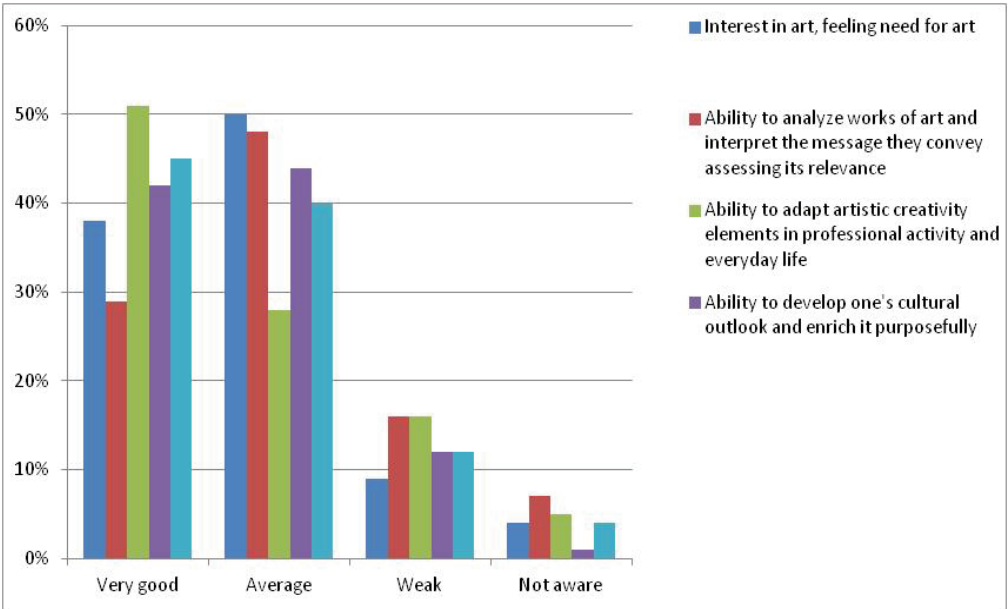
Fig. 16 Assessment of cultural awareness competence

The abilities that were assessed by the respondents as "average" distributed almost equally, except for the skill to adapt the elements of artistic creativity in professional activity and every day life (27 %). The skills ranked as "Weak" and "Not aware" distributed in a decreasing order (see Fig. 16).

Adult's professional career plays an important role in his/her life, as a person creates it himself/herself, assesses it not only from the time the profession was chosen but throughout the whole working life period. Various competences are important for professional life planning, i.e. various skills, knowledge and abilities. Therefore, personal cultural awareness competence for an adult is important not only for his/her development in the professional area but also for personality growth. Professional career is the process of continuous personality growth and development as well as the process of professional self-actualization. A person develops his/her professional career both in the personal and in societal areas. In other words, person's career depends both on the individual efforts and personal skills and on the environment which surrounds and affects the person.

Analyzing the data on the variable of seeking for professional career, the respondents' opinions distributed rather differently. The respondents admitted that all personal cultural awareness abilities help them to plan their career independently; only the level of their distribution depends on the importance of the need. For career planning, it is important to be able to apply artistic creativity elements in professional activity and everyday life (36 %), develop their cultural outlook and enrich it purposefully (35 %), be interested and feel the need for art (29 %), analyze works of art and communicate with people on the art issues, expanding and enriching their cultural outlook (23 %).
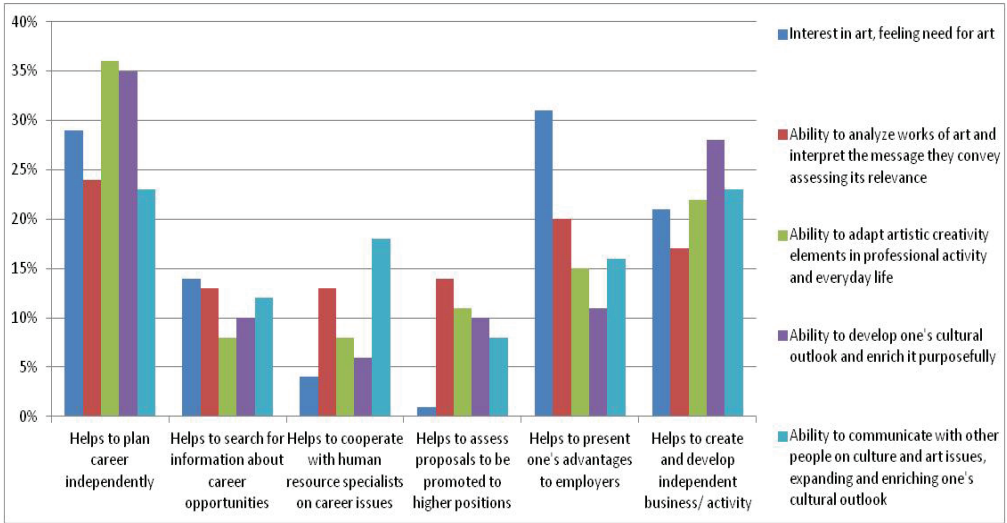
Fig. 17 Seeking for professional career

Personal cultural awareness abilities are also important because they help people to present their advantages for employers, help to create and develop their own business. Every person's career is unique and reflects his/her personal attitude to life. Consequently, the research findings revealed that personal cultural awareness abilities although to a less extent but still help a person in searching for information about career possibilities, communicate with human resource specialists on various career issues and assess their promotion offers to take higher job positions (see Fig. 17).
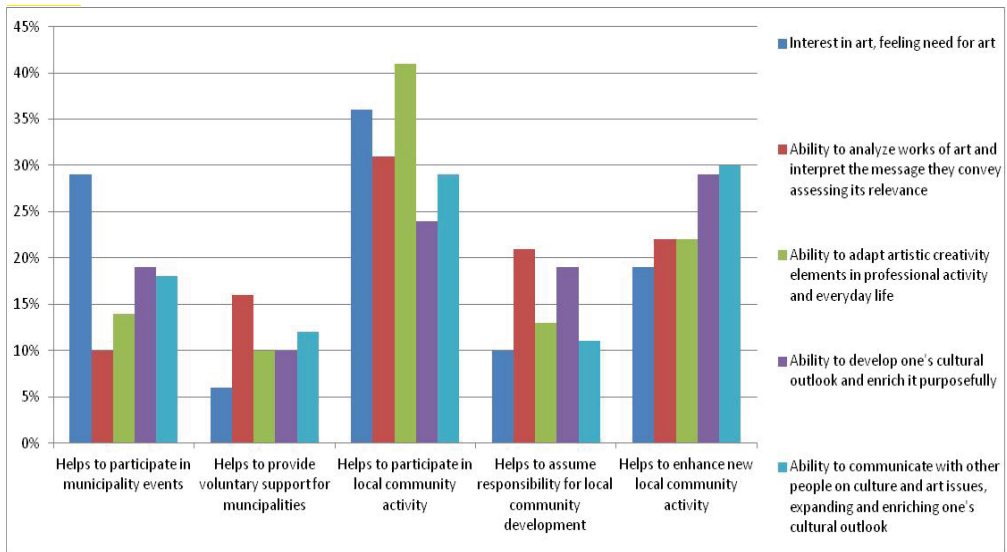
Fig. 18 Participation in societal civic activity

The research results show that adults' cultural awareness abilities are also relevant for their participation in societal civic activity, and this was confirmed by the dissertation research results. It was found out that the cultural awareness abilities are most relevant for citizens in their participation in local community activities (ability to adapt the elements of artistic creativity in professional activity and every day life (41%), ability to communicate with other people on culture and art issues, expanding and enriching their cultural outlook (36%), ability to analyze the works of art and interpret their message assessing its relevance (31 %)). Cultural awareness abilities also help in enhancing new and innovative local community activities. The following abilities can be mentioned here: interest in art and feeling the need for art (30 %) and ability to expand their cultural outlook and nurture it purposefully (29%). Assessing the respondents' opinions it emerged that cultural awareness and person's citizenship must be perceived as an issue of responsibility. Only the person who is able to set goals for himself/herself and look for the ways to achieve them can be responsible for the consequences of such a choice.

The main aim of the pilot research was to prepare for the main research, therefore, its results are only of auxiliary nature. Some more significant and dissertation-related pilot research findings are as follows:

- A lot of respondents assessed their ability to adapt the elements of artistic creativity in professional activity and every day life as "very good" (51 proc.); they also assessed their skills to communicate with others on the issues of culture and art (45 proc.) and ability to develop and enrich their cultural outlook (42 proc.) as very good.

- The most frequent forms of cultural awareness self-education: 29 proc. attend culture events and 23 proc. state they educate themselves through everyday work. 17 proc. study literature; rather a small number of the respondents learn by performing creative tasks independently (13 proc.), even a smaller number participate in seminars and attend lectures (10 proc.). Distance learning has not been popular yet.

- The barriers to cultural awareness development: lack of time was mentioned by 34 proc. of the respondents, lack of resources – by 19 proc. Other barriers were mentioned by an insignificant number of the respondetns.

- What are the reasons that enhance the development of cultural awareness competence? The most important drivers are related to personal needs: intention to develop (27 proc.), realize oneself (21 proc.), spend leisure time (18 proc.). Work was mentioned by 14 proc. of the respondents, career opportunities – by 10 proc.

3.2.2. Results of national research into cultural awareness competence

Importance of cultural awareness pursuits

Cultural awareness questionnaire consisted of 13 questions on concrete pursuits or hobbies related to cultural awareness. Each pursuit was evaluated according to its importance by a four-category scale from "very important" (1) to "not important at all" (4). The fifth possible response option was "not aware". Table 9 presents the results of assessment of importance of cultural pursuits.

Table 9 Assessment of cultural pursuits ("Development of adults' generic competences", p. 256)

Pursuits	Very important		Important		Not very important		Unimportant at all	
	N	perc.	N	perc.	N	perc.	N	perc.
Reading books in leisure time	204	35.3	237	41.0	109	18.9	28	4.8
Reading newspapers and magazines in leisure time	146	25.3	244	42.2	151	26.1	37	6.4
Visiting art exhibitions	81	14.4	201	35.8	209	37.3	70	12.3
Visiting museums	81	14.4	205	36.3	217	38.5	61	10.8
Attending classical music concerts or listening to classical music in other ways	64	11.7	179	32.7	222	40.5	83	15.1
Attending pop music concerts or listening to pop music in other ways	74	13.1	240	42.4	198	35.0	54	9.5
Attending folk music concerts or listening to folk music in other ways	55	10.0	156	28.5	236	43.1	101	18.4
Attending performances at the theatre	123	21.7	274	48.3	133	23.5	37	6.5
Attending performances in recreation centers	86	15.5	239	43.0	175	31.5	56	10.1
Watching performances on TV	53	9.7	156	28.7	252	46.3	83	15.3
Watching movies at the cinema	96	17.1	237	42.3	184	32.9	43	7.7
Watching movies on TV	110	19.4	269	47.4	156	27.5	32	5.6
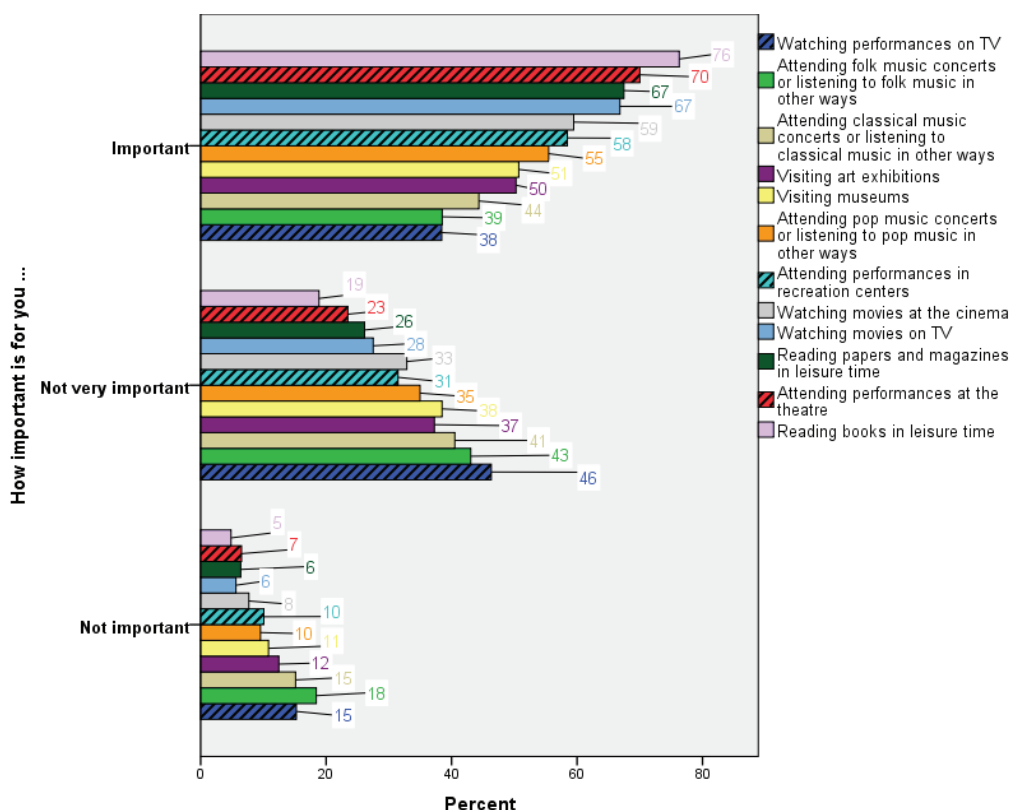
Fig. 19 Assessment of cultural pursuits

The majority of the respondents assess these hobbies as important: reading books in leisure time (76.3 perc.), watching performances at the theatre (70.0 perc.), reading newspapers and magazines in leisure time (67.5 perc.), watching movies at the cinema (59.4 perc.), watching performances in recreation centers (58.5 perc.), watching movies on TV (56.8 perc.), attending pop music concerts or listening to pop music in other ways (55.55 perc.), visiting museums (50.7 perc.), and attending art exhibitions (50.2 perc.).

The least important leisure pursuits are the following: attending classical music concerts or listening to classical music in other ways (44.4 perc.), attending folk music concerts or listening to folk music in other ways (38.5 perc.), and watching performances on TV (38.4 perc.).

It is interesting to note that in the research sample, watching performances at the theatre surrended by importance only to reading books; however, it surpassed such popular and frequent leisure pursuits as reading newspapers and magazines, watching movies, attending pop music concerts or listening to such music in other ways.

Correlation coefficients and factor analysis performed later show that the respondents can be characterized as having a general (often positive) attitude to art and the related leisure pursuits which foster their reading hobbies, attending art events, watching movies, and etc. For instance, those who consider attending art exhibitions as an important leisure time pursuit in most cases also consider attending museums as important – 90.6 perc., Kendall $\tau_b = 0.82***$. Those who admit that attending art exhibitions is important also consider attending classic music concerts or listening to classic music in other ways to be an important leisure pursuit (67.3 perc., $\tau_b = 0.56***$).

It was interesting to find out how watching performances is related to other leisure pursuits. Correlations show that those who assess watching performances at the theatre as important, most often find watching performances in recreation centers important as well (78.6 perc., $\tau_b = 0.66***$); however, the correlation with the leisure pursuit watching performances on TV is considerably weaker: $\tau_b = 0.29***$. It appears that people attend performances not only to satisfy their artistic needs but for other reasons as well, for instance, need to communicate with others.

As such leisure pursuits as watching performances at the theatre and at recreation centers are closely interrelated, a new variable was created which stands for watching performances in general, embracing both, attending performances at the theatre or recreation centre. As it is illustrated in Fig. 20, even 73% of the respondents consider watching performances to be important:
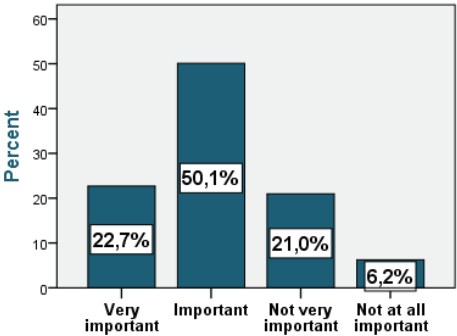
Fig. 20 Respondents' opinion on the importance of attending performances at the theatre or recreation centre

Kendall τ_b correlations coefficients indicate that the importance of the pursuit watching performances at the theatre or recreation centre is first of all related to the following leisure pursuits: attending art exhibitions ($\tau_b = 0.49***$), visiting museums ($\tau_b = 0.49***$), attending classical music concerts or listening to classical music in other ways ($\tau_b = 0.46***$). The second group consists of such leisure pursuits as reading books in leisure time ($\tau_b = 0.40***$), attending pop music concerts or listening to pop music in other ways ($\tau_b = 0.38***$), attending folk music concerts or listening to folk music in other ways ($\tau_b = 0.37***$), watching movies at the cinema ($\tau_b = 0.36***$), watching

performances on TV ($\tau_b = 0.32$***), and reading newspapers and magazines in leisure time ($\tau_b = 0.28$***). The importance of the pursuit watching performances at the theatre or recreation centre is related to the importance of the pursuit watching movies on TV; this relationship is considerably weak but statistically significant: $\tau_b = 0.19$***.

In all cases the correlations among all assessed leisure pursuits are positive. It can be assumed that all analyzed leisure pursuits are more or less related to cultural awareness, and this relation is positive in all cases: each of the leisure pursuits, including listening to pop music concerts, watching movies at the cinema or on TV, "help" the acquisition of cultural awareness and there are no leisure pursuits (among the ones analyzed in the research) which "hinder" cultural awareness development.

As there are a number of questions and their mutual correlations, it is purposeful to analyzing them by using the factor analysis method, seeking to find indirect variables of higher level, the so called factors, which can explain correlations of the observed variables. The obtained factors are presented in Table 10 (according to "Development of adults' generic competences", p. 265). Two distinct factors are singled out which correspond to two areas of cultural pursuits: classical art pursuits and pop or "new" art pursuits.

Table 10 Leisure pursuits: classical and popular art factors

How important are these leisure pursuits:	Art factors	
	1. Classical	2. Popular
Attending art exhibitions	**.914**	-.143
Visiting museums	**.908**	-.100
Attending classical music concerts or listening to it in other ways	**.762**	
Watching performances at the theatre	**.674**	.172
Watching performances in recreation centers	**.597**	.229
Attending folk music concerts or listening to it in other ways	**.580**	.164
Reading books in leisure time	**.559**	
Reading newspapers and magazines in leisure time	.341	.246
Watching movies on TV	-.202	**.928**
Watching movies at the cinema		**.597**
Attending pop music concerts or listening to pop music in other ways	.294	**.481**
Watching performances on TV	.291	**.454**

Among other research findings presented in the monograph "Development of adults' generic competences", it is worth noting that females more than males tend to value classical leisure pursuits more. Furthermore, with age interest in art exhibitions, museums, classical and folk music concerts and their attendance as well as watching performances at the theatre or recreation centers increases ($\tau_b = 0.20$**). Moreover, more educated respondents also tend to be

interested in classical leisure pursuits more ($\tau_b = 0.20**$) than those who have lower educational background.

These two factors are related to attending theatrical performances; the relationship is statistically significant. The frequency of attending theatre increases with the increase in importance of classical leisure pursuits ($\tau_b = 0.36**$) and also with the increase in importance of popular leisure pursuits ($\tau_b = 0.12**$). It is one more proof that in general "popular" art related leisure pursuits do not contradict the "classical" ones.

Adult spectators' interest in art

The respondents' interest in art is shown by their agreement or disagreement with 12 statements about art. The direct interest in art is indicated by the responses presented in Table 11. On the basis of the research findings, almost half of the respondents are interested in arts.

Table 11 Respondents' assessment of the statement "I am interested in arts"

Response	N	Percent
The statement suits me very much.	97	16.5
It suits me.	196	33.4
Undecided, I don't know.	169	28.8
It does not suit me very much.	69	11.8
It does not suit me.	56	9.5
Total	587	100.0
No responses	6	
Total, including not responded	593	

Analyzing the responses to other statements it can be stressed that 48.3 perc. of the respondents claim they develop their cultural erudition consistently; 20.5 perc. participate in creative artistic activities; 19.3 perc. participate in art amateur creative activities. Consistent development of their cultural erudition is strongly related to the statement "I adapt the experienced impact of the art work in my personal life": $\tau_b = 0.61***$. It is important that development of cultural erudition is statistically significantly related to theatre arts: watching performances at the theatre ($\tau_b = 0.40***$), at the recreation centers ($\tau_b = 0.35***$) and on television ($\tau_b = 0.22***$).

Self-education of cultural awareness

Having performed the analysis of the respondents' answers about the place and method of their cultural erudition self-education, it was found out that almost all respondents (97.6 perc.) noted at least one method of education. Most often the respondents listed such ways of self-education as: reading books (73.7 perc.), reading newspapers and magazines (75.5 perc.),

watching performances (52.4 perc.), and attending cultural events (50.9 perc.). The least popular ways of self-education are as follows: attending creative evenings (24.3 perc.), reading plays of the watched performances (8.6 perc.), reading theoretical and critical articles (18.4 perc.), performing creative assignments or working independently (24.1 perc.).

Table 12 Factors of cultural erudition self-education

The majority of the self-education ways are interrelated. For instance, watching performances is most strong related to attending cultural events ($\tau_b = 0.37***$), attending museums ($\tau_b = 0.36***$) and visiting exhibitions (τ_b 0.35***) as well as visiting bookshops ($\tau_b = 0.29***$) and reading books ($\tau_b = 0.28***$). Therefore, factor analys of these questions was performed and three factors distinguished. Their relations with concrete ways of sel education are indicated in Table 12 ("Development of adults' generic competences", p. 271).

Where and how do you develop your cultural erudition?	Factor		
	1.Self-education by attending art events	2.Self-education by attending libraries	3. Professional self-education
Attending exhibitions	.729		
Attending museums	.687	.137	
Watching performances	.386	.212	
Attending culture events	.358	.131	.167
Visiting bookshops		.590	.131
Attending libraries		.521	
Reading books	.145	.496	
Reading newspapers and magazines		.242	
Reading plays of the watched performances			.644
Attending creative social evenings			.575
Reading theoretical critical articles			.444
Performing creative assignments or work independently	.169		.202

With regard to the meaning of questions, the first factor was called self-education by attending art events. Factor two involves everything that is related with books, their reading and attending libraries and bookshops. Factor three expresses more professional and deeper self-education, presumably related with professional activity or maybe with deeper perception and feeling of art. All three directions of self-education are more expressed in the female rather than in the male sample, the difference is statistically significant. As indicated by Spearman correlations coefficient, the older the person is, the higher the attention to these ways of self-education is. They more often develop themselves by attending art events $\rho = 0.16**$, reading and attending libraries $\rho = 0.24***$, develop "professionally" $\rho = 0.22***$. Educational background also positively correlates with the discerned three factors: all three correlation coefficients coincide approximately $\rho = 0.30***$.

Attending theatre is also statistically significantly related to all three ways of self-education : with self-education by attending events ($\rho = 0.53$***), with "professional" self-education ($\rho = 0.47$***) and self-education by reading ($\rho = 0.46$***).

How are the ways of self-education related to cultural leisure pursuits? Applying the factors described above, correlations were obtained which are presented in Table 13:

Table 13 Correlations between cultural awareness leisure pursuits factor and ways of self-education factor by applying Spearman correlation coefficient

F	Attending events	Reading, attending libraries and bookshops	Developing oneself "professionally"
"Classical" leisure pursuits	0.611***	0.526***	0.608***
"Popular" leisure pursuits	0.156**	0.201***	0.202***

Note. Sample size while calculating correlations is 457.

These research findings show that both types of leisure pursuits enhance the use of all types of cultural erudition self-education; however, the respondents' "classical" leisure pursuits have stronger impact upon their cultural awareness self-education.

Barriers to self-education of cultural awareness and assessment of skills

Participants of the research into cultural awareness evaluated the barriers to develop cultural erudition. The majority of the respondents (55.6 perc.) admit facing no barriers. Others list barriers, however, none of them seems to be clearly dominating or very important: 24.1 perc. mention lack of time; 20.6 perc. - lack of determination; 11.5 perc. name lack of events; and 11.1 perc. admit they are lazy and cannot force themselves. Other barriers were mentioned only in some cases. Only 4.7 perc. of the respondents state they do not see the value of self-education.

During the research into cultural awareness competences, the respondents also assessed how well they had developed their personal skills related to this competence. Skills and their assessment are presented in Table 14 ("Development of adults' generic competences", p. 258). All skills were assessed as acquired more than on average.

Table 14 Assessment of skills related with cultural awareness self-education (perc.)

Skill	Well acquired	Not so well	Average	Worse than average	Badly acquired
To formulate goals and ideas for myself	43.1	29.5	24.3	2.9	0.2
To solve personal internal problems	37.6	31.4	25.8	3.9	1.2
To convince others that I can be as I am	34.7	33.4	27.1	3.5	1.3
To meet challenges and new possibilities for self-expression	31.7	32.6	30.1	4.9	0.7
To assume responsibility for my actions	56.8	26.6	14.7	1.6	0.2
To take advantage of opportunities to express myself	34.5	36.0	26.0	2.5	0.9
To express opinion among specialists of the same area	30.6	35.8	27.6	4.5	1.5
To organize my activity according to my hobbies	36.1	33.7	25.4	4.4	0.4
To implement my goals and ideas	33.0	35.4	25.3	5.5	0.7
To plan my time taking into account cultural events	27.4	33.0	33.0	5.6	1.1
To plan and perform my work creatively	33.1	33.5	27.7	4.5	1.1
To act independently	43.3	35.1	18.7	1.6	1.3
To communicate and cooperate with people of other cultures	35.0	31.0	26.7	6.3	1.0
To think in an original way	35.9	31.8	27.7	4.3	0.4
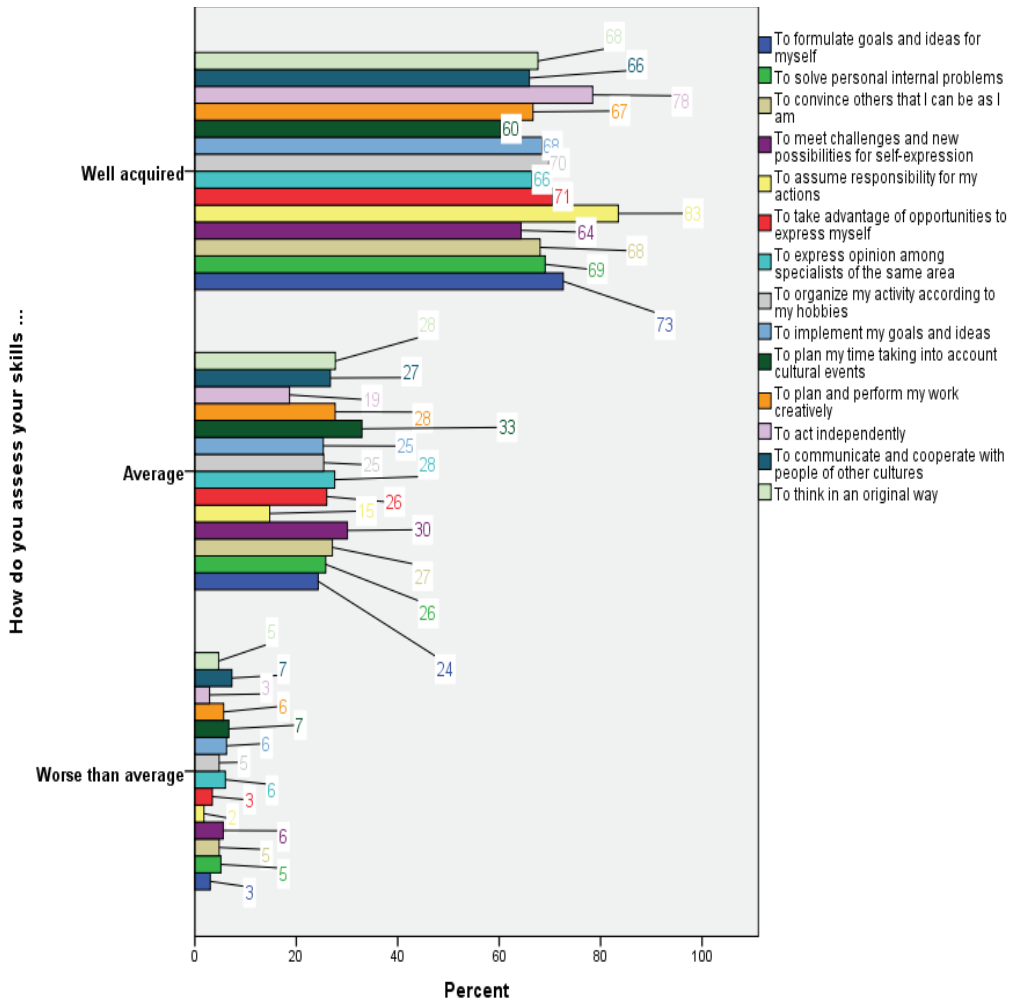
Fig. 21 Assessment of skills related with cultural awareness self-education

The analysis of correlations shows that the correlations between the skills assessed by the respondents are statistically significant ($p < 0.001$), positive and considerably strong: the majority's Kendall tau coefficient is 0.4 and higher; therefore, it was purposeful to analyze them by factor analysis which yielded two obtained factors. Relations of factors with skills are presented in Table 15.

Table 15 Factors of cultural awareness skills

How do you assess your skill:	Factor	
	1.	2.
to plan and perform your work creatively?	0.888	-0.113
to plan your time taking into account cultural events?	0.804	
to communicate and cooperate with people of other cultures?	0.798	
to act independently?	0.747	
to think in an original way?	0.706	
to express your opinion among the specialist of the same area?	0.676	
to take advantage of the emerged opportunities to express yourself?	0.651	0.164
to implement your goals and ideas?	0.603	0.255
to organize your activity according to your hobbies?	0.596	0.188
to assume responsibility for your actions?	0.433	0.289
to solve personal internal problems?		0.876
to formulate your goals and ideas?		0.771
to convince others that you can be as you are?	0.192	0.604
to face challenges and new opportunities for self-expression?	0.291	0.519

These factors have strong mutual correlations (r = 0.70***). Before rotating, the second factor explained only about 5.4 perc. of the dispersion. The factors are difficult to interpret as it is not obvious what is common among the questions that fell into the same factor. This can be explained by the fact that there are no small correlations among the skills, all are at least 0.33. It can be assumed that it was too difficult for the respondents to assess each of the skills rather precisely; therefore, they often assessed them "in block", equally. Only the first factor is used for further analysis as a generalized assessment of respondents' skills. No statistically significant differences were found between skill assessment provided by different gender groups. There is also a weak dependence on age: $\rho = -0.12*$, with age the assessment of skills decreases slightly. There is no statistically significant relation with the acquired education level, but skill assessment decreases slightly with the decreasing of number of residents in the respondent's place of residence: $\rho = -0.10*$. The highest assessment of skills was received from the city dwellers and the lowest from respondents living in rural places. Skill assessment positively correlates with the evaluation of the importance of cultural awareness: $\tau_b = 0.19***$. The frequency of attending a theatre has also a positive correlation with skill assessment: $\tau_b = 0.15***$.

Theatre art which develops cultural awareness

Analyzing the impact of adult spectators' cultural awareness self-education through drama art, the question "*How often do you attend theatrical performances?*" is particularly important. The responses to this question are generalized in Figure 15.
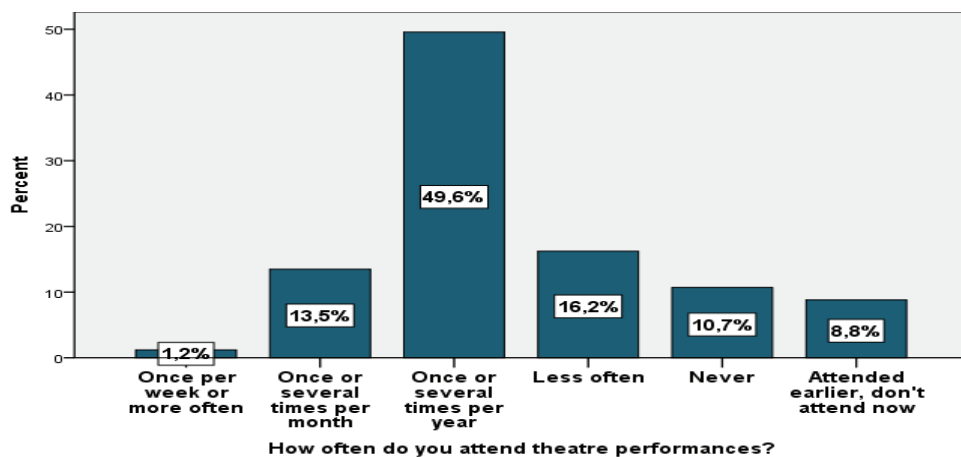
Fig. 22 Frequency of attending theatrical performances

The obtained research findings indicate that the majority of the respondents attend theatrical performances "once or some times per year", only 7 respondents attend theatre very often and 19.5 perc. do not attend theatrical performances.

Further we wanted to find out "*Why people attend drama theatre performances?*". Eight reasons were suggested; the respondents could also add their own reasons. The results are presented in Table 16 ("Development of adults' generic competences", p. 262). It is evident that the most often mentioned reasons are related with theatre art, enhancement of thoughts and feelings, leisure time and communication.

Table 16 Reasons for attending theatrical performances

Reasons	Frequencies (N)	Percent (perc.)
I like theatre art	233	39.3
It is my leisure time pursuit	164	27.7
I perceive theatre art	90	15.2
Performance enhances my thoughts and feelings leading to acquiring better knowledge about the surroundings	199	33.6
Performance fosters my creative self-expression	116	19.6
Performance is an opportunity for me to learn about my weaknesses and strengths	95	16.0
Performance for me is communication	136	22.9
I cannot refuse invitations from other people to attend a performance	78	13.2

The results obtained while analyzing the reasons why people do not attend theatrical performances are presented in Table 17 ("Development of adults' generic competences", p. 263). The results show that the respondents are more active while recording the reasons

enhancing attending a theatrical performance than while noting reasons for not attending the theatre. No single reason can be discerned except for the reason that theatre tickets are too expensive, but this reason is noted only slightly more often than others. Only 6 perc. of the respondents claim that theatrical performances are outside the area of their interests. These and the previous results show the universality of theatre art which is understandable by practically all adults, but they also show that theatre is a special event, not an everyday affair: the majority of the respondents choose this event approximately some times per year, not more often.

Table 17 Reasons for not attending drama theatre performances

Reasons	Frequencies (N)	Percent (perc.)
Too expensive tickets	79	13.3
Lack of theatres nearby	57	9.6
Lack of interest in drama theatre performances	36	6.1
Lack of drama theatre performances brought to the place where I live	29	4.9
Rare drama theatre tours	22	3.7
Genres of offered performances not suitable (comedy, tragedy, drama)	17	2.9
Physical difficulties (age, disability)	16	2.7
Level not suitable (too low)	10	1.7
Level not suitable (too high)	2	0.3

Table 18 illustrates data of relationship between the assessment of importance of cultural awareness competence and the reasons of attending theatrical performances. Only statistically significant relationships are presented.

Table 18 Relationship between importance of cultural awareness and reasons for attending a theatrical performance applying Kendall tau-c coefficient

Reason of attendance	τ_c	p
I like theatre art	0.20	< 0.001
It fosters my creative self-expression	0.19	< 0.001
It enhances my thoughts and feelings leading to acquiring better knowledge about the surroundings	0.17	< 0.001
It is my leisure time pursuit	0.12	0.005
I cannot refuse invitations from other people to attend a performance	0.09	0.004
I perceive theatre art	0.09	0.011
It is an opportunity for me to learn about my strengths and weaknesses	0.08	0.022

Further it was analyzed how attending a theatrical performance, reasons that enhance people to attend a theatrical performances as well as reasons for not attending a theatrical

performance are related with the respondents' gender, age, educational background and place of residence. No distinct gender differences were found ($p < 0.01$); with the increase in age, there is increase in attending a theatrical performance more often ($\tau_b = 0.14^{***}$), respondents admit more often that they like theatrical art ($\tau_b = 0.18^{***}$), that it is a form of communication ($\tau_b = 0.18^{***}$) and a leisure time pursuit ($\tau_b = 0.11^{**}$). On the other hand, with the increase in age, the percentage of respondents who state that performances do not interest them ($\tau_b = -0.14^{***}$) and that theatrical performances are not brought to the respondent places of residence ($\tau_b = -0.11^{**}$) declined.

Educational background is more clearly related to the frequency of attending a theatrical performance ($\tau_b = 0.23^{***}$) as well as to some other reasons for attending: people like theatre art ($\tau_b = 0.24^{***}$), consider it to be a leisure time pursuit ($\tau_b = 0.19^{**}$), a form of communication ($\tau_b = 0.19^{***}$), performance enhances their thoughts and feelings leading to acquiring better knowledge about the surroundings ($\tau_b = 0.15^{***}$), they understand theatre art ($\tau_b = 0.14^{***}$).

The type of place of residence is related at 0.01 level of statistical significance only to the understandable reasons for not attending a theatrical performance: lack of theatres nearby ($\tau_b = 0.20^{***}$) and lack of theatrical performances brought to the respondent's location ($\tau_b = 0.11^{**}$).

Summarizing the research findings, a rank regression analysis was performed with the frequency of attending a theatrical performance as a dependable variant and demographic variables as well as assessment of the importance of other generic competences as independent variables (predictors). The results of this analysis are presented in Table 19. Aiming at a more equal distribution of attending theatrical performance categories, the category "once a week or more often" was merged with the category " once or sometimes per month".

As seen in Table 19, two generic competences out of the total list are statistically significantly related with attending theatre: cultural awareness and, quite unexpectedly, initiative and entrepreneurship. Higher education level and senior age also enhance more frequent theatre attendance.

Table 19 Relationship between frequency of theatre attendance with demographic indicators and importance of cultural awareness

Predictor	Coefficient	p.
Age	-.013	.011
Importance of competence: cultural awareness and self-expression	.241	.026
Importance of competence: initiative and entrepreneurship	.217	.030
Level of education: lower secondary	.727	.024
Level of education: secondary, vocational, upper secondary	.398	.003

Notes. Only statistically significant results (p < 0.05) are presented. While interpreting the results it is necessary to take into account that in theatre attendance higher frequency is expressed by a smaller figure.

3.3. Relationships between adults' attitude to the theatre arts and self-education through theatre arts

This sub-chapter presents the analysis of respondents' attitude to theatre art and self-education through theatre art. The relation between the respondents' attitude to theatre art and self-education through theatre arts is introduced. A two construct model is presented and justified.

3.3.1. Constructs of attitude to theatre arts and self-education through theatre arts

Taking into account the dissertation topic and on the basis of theory and empirical research, it was very important to discern and assess constructs which reflect cultural awareness, theatre art and self-education through theatre arts and which have to quantitatively assess the features, inclinations and skills of the respondents. It would also allow applying a powerful mathematical statistics device, searching for relations between these phenomena, and also research their dependence on age, gender, education level and other demographic characteristics of the researched population. Culture awareness is best represented by the question from the generic competence survey "How important is cultural awareness and its expression for you (at work, seeking for career, in societal and personal activity)?". The respondents' attitude to theatre arts is evident in questions presented in Table 20.

Table 20 Questions showing respondents' attitude to theatre arts

Question
How important for you is to watch performances at the theatre?
How important for you is to watch performances in recreation centers?
How important for you is to watch performances on TV?
How often do you attend theatrical performances?
Why do you attend theatrical performances? I like theatre art
Why do you attend theatrical performances? I perceive theatre art

The data indicate that responses to questions about watching performances at the theatre and recreation centers are closely related; therefore, the data obtained from the answers to these two questions will be merged in further analysis.

With regard to the meaning of the question, the following questions were attributed to self-education through theatre art, as seen in Table 21.

Table 21 Questions reflecting self-education through theatre arts

Question
Why do you attend theatrical performances? It is my leisure time pursuit.
Why do you attend theatrical performances? Performance enhances my thoughts and feelings leading to acquiring better knowledge of about the surroundings.
Why do you attend theatrical performances? Performance enhances my creative self-expression.
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.
Why do you attend theatrical performances? Performance is a form of communication for me.
Where and how do you develop your cultural erudition? Watching performances.
Where and how do you develop your cultural erudition? Reading the plays after watching performances.
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.

Questions presented in Tables 20 and 21 are devoted to operationalization of theoretical constructs that are of the interest for the research. It is necessary in order to apply quantitative statistical methods for the analysis of these constructs. Initial theoretical question attribution to the constructs that are being formed has to be confirmed (or not confirmed) by empirical data. The value of questions in constructs depends on a number of things, but one of important initial requirements is that the question has to be informative as a statistical variable, it has to be characterized by a sufficient variability. Variability of rank variables can be measured by interquartile range; however, it is purposeful only in those cases when a rank variable has a sufficient number of different possible values. Variables presented in Tables 20 and 21 have five possible different values at large, some of them have only two (responses "yes" or "no"); therefore, a usual quantitative variable variability measure – standard deviation – was chosen to estimate the variability of values. As the ranges of variable values (difference between the largest and smallest values) are not the same, a standard deviation was expressed in percentage from the range. These results together with asymmetry and kurtosis coefficients are presented in Table 22.

Table 22 Statistical characteristics of questions reflecting the attitude to theatre arts and self-education through theatre arts

Question	Stand. deviation	Asymmetry coeff.	Kurtosis coeff.	Range	St.D./range. perc.
Where and how do you develop your cultural erudition? Watching performances.	.500	-0.10	-2.00	1	50.0
Why do you attend theatrical performances? I like theatre art.	.489	0.44	-1.81	1	48.9
Why do you attend theatrical performances? Performance enhances my thoughts and feelings leading to acquiring better knowledge about the surroundings.	.473	0.70	-1.52	1	47.3
Why do you attend theatrical performances? It is my leisure time pursuit.	.448	1.00	-1.00	1	44.8
Why do you attend theatrical performances? Performance for me is a form of communication.	.421	1.29	-0.33	1	42.1
Why do you attend theatrical performances? Performance enhances my creative self-expression.	.397	1.54	0.37	1	39.7
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.	.388	1.64	0.68	1	38.8
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.	.367	1.86	1.46	1	36.7
Why do you attend theatrical performances? I perceive theatre art.	.359	1.95	1.79	1	35.9
How important are these leisure pursuits: Watching performances on TV	.850	-0.27	-0.49	3	28.3
Where and how do you develop your cultural erudition? Reading the plays after watching performances.	.281	2.96	6.79	1	28.1
Importance of watching performances pursuit	.822	0.48	-0.19	3	27.4
How often do you attend theatrical performances?	1.156	0.73	-0.04	5	23.1

Note. Questions in the table are arranged in the decreasing order of standard deviation and range

As presented in Table 22, with regard to the dispersion of values, more informative questions are the ones that have only two answers, namely, "Where and how do you develop your cultural erudition? Watching performances", "Why do you attend theatrical performances? I like theatre art", "Why do you attend theatrical performances? Performances enhance my thoughts and feelings leading to acquiring better knowledge about the surroundings". The

respondents' answers to these questions were divided rather equally between "yes" and "no" variants. For instance, 52.4 perc. of the respondents state that they develop their cultural awareness by watching performances. 39.3 perc. admit they attend performances because they like theatre art. The dispersion of three rank questions presented in the table is relatively smaller. It confirms the purposefulness of the used questions which have only two possible variants both in the questionnaire survey and in structuring theatre related constructs. Table 22 also shows that the majority of the chosen questions have rather inconsistent and asymmetrical distribution of responses: the asymmetry coefficient of the majority of the questions is less than 1, whereas excess coefficients are also frequently more than 1. It means that applying factor analysis for the chosen questions or at least while verifying its results, the distribution normality assumption is not valid; therefore, it is better to use the methods of statistical model value finding which do not require normality.

Percent distributions of responses to questions about the importance of leisure time pursuits related with cultural awareness and the reasons of attending theatre performances can be found in the monograph "Development of adults' generic competences", p. 256, 262.

3.3.2. Factor analysis of attitude to theatre art and self-education through theatre arts constructs

Aiming at verifying whether the data of quantitative research confirm the distribution of questions (presented in Tables 21 and 22) into attitude to theatre art and self-education through theatre arts constructs, an exploratory factor analysis was performed applying the SPSS program. The method of main factors was used to extract factors; all factors were retained with eigenvalues greater than 1; for factor rotation, the Direct Oblimin method was applied. Factoring variables KMO = 0.87, it shows that correlation matrix is appropriate for factor analysis. Three factors were extracted which explain 38.3 perc. of dispersion. It is rather a small number. The first three main components explain considerably more than 52.3 perc. Such a difference shows a rather large specific (not related to factors) variable dispersion which may mean rather large variable measurement errors. Table 23 presents factors, variables and their loadings. While interpreting the factor, the limit of 0.4 was chosen from which the question was attributed to a factor which is slightly higher than the minimum loading recommended, i.e. 0.32 (Tabachnik & Fidell, 2006. p. 649).

Table 23 Factor analysis results – Pattern matrix – of questions which comprise constructs of attitude to theatre arts and self-education through theatre arts.

Question	Factor		
	1	2	3
How often do you attend theatrical performances?	**-0.715**		
Where and how do you develop your cultural erudition? Watching performances.	**0.705**		
Importance of watching performances pursuit.	**-0.624**		-0.218
Why do you attend theatrical performances? I like theatre art.	**0.505**	0.260	
Why do you attend theatrical performances? It is my leisure time pursuit.	**0.456**	0.153	
Why do you attend theatrical performances? Performance for me is a form of communication.	0.331	0.256	
Why do you attend theatrical performances? Performance enhances my creative self-expression.		**0.619**	0.101
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.		**0.532**	
Why do you attend theatrical performances? Performance enhances my thoughts and feelings with regard to better knowledge about.	0.269	**0.521**	
Why do you attend theatrical performances? I perceive theatre art.		**0.489**	0.192
Where and how do you develop your cultural erudition? Reading the plays after watching performances.		0.108	**0.680**
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.		0.184	**0.346**
How important are these leisure pursuits: Watching performances on TV	-0.285	0.209	-0.301

These factor analysis results are not totally satisfactory as there are two questions which cannot be attributed to either of the factors, they are highlighted in red in Table 23. Factor analysis was repeated having deleted these two questions. The obtained factor solution is illustrated in Table 24.

Table 24 Results of the second factor analysis of questions which comprise constructs of attitude to theatre art and self-education through theatre arts

Question or statement	Factor		
	1	2	3
How often do you attend theatrical performances?	**-0.762**		
Where and how do you develop your cultural erudition? Watching performances.	**0.739**		
Importance of watching performances pursuit.	**-0.584**		
Why do you attend theatrical performances? I like theatre art.	**0.504**	0.153	0.125
Why do you attend theatrical performances? It is my leisure time pursuit.	**0.470**		0.115
Why do you attend theatrical performances? Performance enhances my creative self-expression.		**0.699**	
Why do you attend theatrical performances? Performance enhances my thoughts and feelings with regard to better knowledge about.	0.177	**0.652**	**-0.132**
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.		**0.594**	
Why do you attend theatrical performances? I perceive theatre art.		**0.400**	0.269
Where and how do you develop your cultural erudition? Reading the plays after watching performances.			**0.576**
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.			**0.488**

This time each of the questions clearly falls into one and the only factor. This makes factor interpretation much easier. According to the meaning of the questions related to it, it is the first factor which is being searched for (positive) – the attitude to theatre art factor, which complies with the construct defined at the beginning of the subchapter. The second factor corresponds to self-education through theatre arts construct.

What is the third factor? It is defined only by two questions which mean that it is difficult to interpret it credibly. Two questions defining this factor are clearly related to self-education through theatre arts; however, it is a special self-education and presumably not peculiar to the majority of "ordinary" spectators. Reading of the plays of the watched performances and reading theoretical and critical articles indicate a specific interest in theatre arts and in case of some respondents, it shows a more professional, an art creator's rather than pure art consumer's attitude. This factor was relatively named "deep self-education ".

Two questions are evidently too few in order to clearly understand and define the factor (construct) using the factor analysis method; therefore, further we attempted to find more questions which could supplement and "strengthen" the deep self-education factor. On the basis of their meaning, the following questions were chosen: "Is this statement applicable to you: I participate in creative professional art activity"; "Is this statement applicable to you: I participate

in creative art amateur activity"; "Where and how do you develop your cultural erudition? I perform independent creative assignments or works" and "How can you assess your skill to communicate and cooperate with people of other cultures". As it is evident from the obtained data, both statements expressing participation in creative activity are closely related to each other (Kendall τ_b = 0.80); therefore, they were merged to one "I participate in creative professional or art amateur activity".

The factor analysis with these three additional questions supported only the value of the statement "I participate in creative professional or art amateur activity" . As seen in Table 25, communality of this only statement is more than 0.2.

Table 25 Commonalities of factor analysis variables with additional statements indicating deep self-education

Statement or question	Initial	After extraction
Importance of watching performances pursuit	.403	.461
How often do you attend theatrical performances?	.398	.511
Why do you attend theatrical performances? I like theatre art.	.399	.459
Why do you attend theatrical performances? I perceive theatre art.	.305	.326
Why do you attend theatrical performances? It is my leisure time pursuit.	.270	.297
Why do you attend theatrical performances? Performance enhances my thoughts and feelings with regard to better knowledge about.	.373	.504
Why do you attend theatrical performances? Performance enhances my creative self-expression.	.344	.485
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.	.259	.351
Where and how do you develop your cultural erudition? Watching performances.	.379	.469
Where and how do you develop your cultural erudition? Reading the plays after watching performances.	.192	.208
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.	.204	.299
Participate in professional or amateur art activity	**.196**	**.259**
Where and how do you develop your cultural erudition? Perform independent creative assignments or works	**.133**	**.200**
How do you assess your skill to communicate and cooperate with people of other cultures?	**.092**	**.098**

Commonalities of these three new variables are rather small, only one of them is greater than 0.2, which is participation in creative professional or amateur art activity; therefore, other two variables (market in read in Table 25) were rejected and factor analysis repeated once again. Factors of the new variant are presented in Table 26:

Table 26 Factors with the question on participating in professional or amateur artistic activity. Pattern matrix.

Question or statement	Factor		
	1	2	3
How often do you attend theatrical performances?	**-.750**		
Where and how do you develop your cultural erudition? Watching performances	**.745**		
Importance of watching performances pursuit	**-.571**		.147
Why do you attend theatrical performances? I like theatre art.	**.498**	.149	-.132
Why do you attend theatrical performances? It is my leisure time pursuit.	**.474**		
Why do you attend theatrical performances? Performance enhances my creative self-expression.		**.697**	
Why do you attend theatrical performances? Performance enhances my thoughts and feelings leading to acquiring better knowledge about surroundings.	.181	**.651**	.132
Why do you attend theatrical performances? Performance for me is a possibility to learn about my own weaknesses and strengths.		**.597**	
Why do you attend theatrical performances? I perceive theatre art.		**.396**	-.242
Where and how do you develop your cultural erudition? Reading theoretical and critical articles.			-.554
Where and how do you develop your cultural erudition? Reading the plays after watching performances.			-.550
Participating in professional or amateur art activities.			.344

Note. Taking into account question coding, factor directions are as follows: higher meanings of the attitude to theatre art factor mean a more positive and favorable attitude; higher meanings of self-education through theatre arts factor mean stronger emphasis on the impact of self-education enhanced by theatre art; deep self-education factor direction is the opposite: lower meanings of the factor mean stronger emphasis on the impact of theatre enhancing deep self-education.

The first two factors changed only a little, comparing with those presented in Table 24. "Deep self-education" factor is now related with three questions, but not very strongly: neither of the questions in pattern matrix by its absolute size reaches the limit of 0.7; they even do not reach 0.6; whereas the third question does not reach the limit of 0.4, chosen for the variable to be extracted into the factor. Communality of this question is only 0.16. As seen in Table 28, the third main component explains 9.5 perc. of the variable dispersion. It is rather a good result, however, except for the factors, this percentage decreases considerably to 4.1%. All this shows that on the basis of the present data only, it is not possible to credibly define the construct of "deep self-education" so that it is possible to evaluate it quantitatively. This was also shown by confirmatory factor analysis, performed later, see "Confirmatory factor analysis of the attitude to theatre art and self-education through theatre arts constructs". It is necessary to note that identification of this deep self-education construct, which was not expected beforehand, even if it is in a hypothetical level, seems to be valuable theoretical and practically, for instance, planning future research into cultural awareness competences, their interface with theatre art, self-education through theatre arts and self-education through art in general. It is likely purposeful to discern two self-education through theatre arts directions which presumably comply with at least two different types of adult people: for the first ones cultural awareness is mostly important due to inter-human reasons, for instance, successful integration into the society

and successful interaction with it, personal development without any orientation to concrete career goals, professions, jobs. For the second type people (their number is likely to be lower), apart from universal inter-human reasons, self-education through theatre arts has an important special meaning which is obviously related to the fact that for them deeper awareness of theatre art and even its certain management is necessary in their job or any other activity important to them. It can be assumed that the former are "ordinary" theatre art fans and consumers, art is considerably important to them, however, they do not set higher theatre art related goals. The latter are related to the theatre art by additional interests, presumably related with their profession, maybe arising out of their more active and creative relation with art. It is evident that at least part of this group, those who have "deep self-education" needs, are not only art consumers but also art creators.

Table 27 presents eigenvalues of three factors and explained dispersion percent.

Table 27 Factors with question on participating in professional or amateur art activity. Eigenvalues and explained dispersion

Factor	Main components			Factors			Rotation[a]
	Eigenvalue	Dispersion perc.	Cumulative perc.	Eigenvalue	Dispersion perc.	Cumulative perc.	Eigenvalue
1	4.1	34.5	34.5	3.6	29.7	29.7	3.0
2	1.2	10.0	44.5	0.6	5.2	34.9	2.7
3	1.1	9.5	54.1	0.5	4.1	39.0	2.0

Correlations between three factors (constructs) described above are presented in Table 28. As expected, all these correlations show a positive relationship between the constructs: positive attitude to theatre arts enhances the use of self-education and deep self-education through theatre art; both kinds of self-education also act positively and enhance one other. These relations are of similar average strength.

Table 28 Pearson's correlation coefficients

Factor	(1)	(2)	(3)
(Positive) Attitude to theatre art (1)	–		
Self-education through theatre arts (2)	0.60	–	
Deep self-education (3)	-0.49	-0.49	–

3.3.3. Confirmatory factor analysis of attitude to theatre art and self-education through theatre arts constructs

The essential drawback of exploratory factor analysis is that no statistical criteria are used to confirm the correctness of the factor model, consequently, the suitability of factor analysis results is determined partly subjectively; therefore, contemporary factor analysis practice requires verification of the correctness of factors by applying more objective methods of statistical model designing and analysis. Most often a confirmatory factor analysis is used for this purpose, which is a part of structural equation modeling. It was performed in the present dissertation.

The confirmation of factor model usually starts from the so called simple factor structure or common factor model (Brown, 2006, p. 12-20). Common factor model is characterized by the following: a) each indicator is related only to one factor; b) there are covariances between all factors; in other words, it is based on the assumption that each factor is related to one another. The Mplus program was used for the analysis. In the analysis, variables (responses to questions and statements) were defined as ordinal, thus WLSMV was used as an estimation method of model parameters. This method is standard in Mplus program when ordinal variables are used as indicators.

First of all, the three construct model was verified, see Table 26. The questions and statements comprising the model were recoded in such a way that for all of them the increase in values would mean a more positive attitude to theatre arts and self-education, more frequent attendance of theatre, and use of self-education through theatre arts. The data did not confirm this initial model: $\chi_2(51) = 111.9$, $p < 0.00005$. Approximate fit indexes look considerably well: RMSEA = 0.045 (90 perc. confidence interval $0.034 - 0.056$). TLI = 0.982 (CFI = 0.977), WRMR = 0.940. Further on, the model was modified; first, aiming at acceptable χ_2 criterion result, as χ_2 criterion was planned as the main for further analysis of structural models. Modification was based on modification indexes and soundness of theoretical changes they suggested. After six modifications a model was obtained which was still rejected according to χ_2 test: $\chi_2(45) = 64.8$, $p = 0.028$. RMSEA = 0.027 (90 perc. confidence interval $0.009 - 0.041$). TLI = 0.992 (CFI = 0.994), WRMR = 0.685. Comprehensive results of this model are presented in Appendix 1.

The results show that the three construct model is not sufficiently good. It was not only unconfirmed by χ, there are also other essential drawbacks. First, it is not possible to retain a common factor structure: the statement "I like theatre art" (KLMGTTRM) is related to the attitude to theatre art construct (standardized coefficient 0.51***), but also to the self-education through theatre arts (0.195*) and to deep self-education (0.247**); importance of watching

performances pursuit (POMSPEK) is related not only to the attitude to theatre art (0.575***), but also to deep self-education (0.286***); the statement "I perceive theatre arts" (KLSVTTRM) is also rather similarly related to both self-education (0.517***) and deep self-education (0.404***). Second, rather strong correlations emerge between the following constructs: correlation between self-education through theatre arts and attitude to theatre art coefficient is even 0.72; deep self-education correlates with the attitude to theatre arts by coefficient 0.57 and with self-education through theatre arts by 0.48. All this shows that in this model constructs considerably "overload" each other, lack purity, which, consequently, causes insufficient differential validity of construct representing factors. Speculations presented at the end of the researched factor analysis description (see pp. 113-114) are confirmed. Due to these reasons, in the quantitative research described further, deep self-education construct and its questions researching the interface between theatre art and self-education through theatre arts are not used. Although research into "deep self-education" peculiarities and its relationships with theatre arts would presumably be very interesting, their discussion and analysis was not aimed at while planning this scientific work and its quantitative research. Such research requires a different sample and a different questionnaire survey, supplemented with questions aimed at revealing this particular and deeper self-education.

3.3.4. Model of two constructs

Further on, a model with only two constructs is analyzed: attitude to theatre arts (5 questions) and self-education through theatre arts (4 questions). The model in which each question is related only to its own construct and unrelated with another (relation coefficient is 0) was rejected by the data: χ_2 (26) = 56.5. p = 0.0005. The model was modified on the basis of modification indexes; however, in such a way that modifications do not contradict theoretically probable relations:

1. The statement "I attend theatre because I perceive theatre arts", which at first was related only to self-education, now was also related to the attitude to theatre arts.
2. The statement "I attend theatre because I like theatre arts" was at first related only to the attitude to theatre art, not it was related to self-education.
3. The question about the importance of leisure pursuit of attending performances was at first related only with attitude to theatre arts, not it was also related to self-education.
4. Covariance between the "I attend theatre because I perceive theatre arts" and "I develop my cultural erudition by watching performances" was introduced.

After these modifications have been performed, the model was acceptable: $\chi^2(22)$ = 28.5, **p = 0.161 (p > 0.05).** RMSEA = 0.022, 90% confidence interval: from 0 to 0.043,

probability that RMSEA < 0.05 is 0.989. TLI = 0.997 (CFI = 0.998), WRMR = 0.592. Correlation between factors (constructs): 0.68. This is lower than it was in the three construct model, but still seems too high. These two constructs can presumably be differentiated better by supplying the questionnaire survey with questions which can better highlight both self-education through theatre arts and attitude to theatre arts.

Figure 16 presents the final model, using conventional graphic rules for structural equations models.
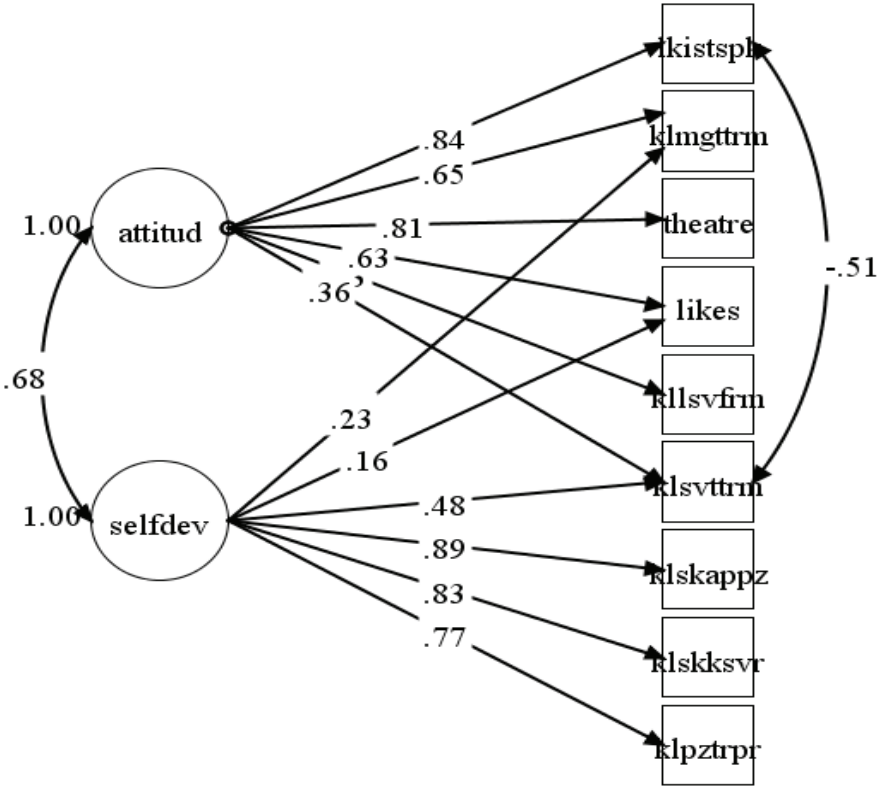
Fig. 23 Final model of confirmatory factor analysis of attitude to theatre arts and self-education through theatre arts. Coefficients are standardized.

Note 1. The following abbreviations are used in the model:
LKISTSPK – develops cultural erudition by watching performances.
KLMGTTRM – attends theatre because likes theatre art.
KLLSVFRM – attends theatre because it is a form of leisure pursuit.
KLSKKSVR – attends theatre because it enhances creative self-expression.
KLSKAPPZ – attends theatre because it enhances thoughts and feelings leading to acquiring better knowledge about the surroundings.
KLPZTRPR – attends theatre because it provides a possibility to become aware of one's weaknesses and strengths.
KLSVTTRM – attends theatre because perceives theatre art.
likes – importance of watching performances pursuit.
theatre – how often attends theatre performances.
Note 2. Non-standard estimators of parameters are presented in the model figure: regression coefficients and covariance coefficients.

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Tables 29 and 30 present the most important values of model parameters.

Table 29 Coefficients and factor variances of two construct model factors and indicators

Parameter	Estimator	p-value	Standardized estimators
Attitude to theatre arts->[5] Where and how do you develop your cultural erudition? Watching performances.	1.000	–	0.837
Attitude to theatre arts-> Why do you attend theatrical performances? I like theatre art.	0.780	<0.001	0.653
Attitude to theatre arts-> How often do you attend theatrical performances?	0.972	<0.001	0.814
Attitude to theatre arts-> Importance of watching performances pursuit.	0.749	<0.001	0.627
Attitude to theatre arts-> Why do you attend theatrical performances? It is my leisure time pursuit.	0.874	<0.001	0.732
Attitude to theatre arts-> Why do you attend theatrical performances? I perceive theatre arts.	0.430	0.001	0.360
Self-education through theatre arts -> Why do you attend theatrical performances? Performance enhances my thoughts and feelings leading to acquiring better knowledge about the surroundings.	1.000	–	0.889
Self-education through theatre arts -> Why do you attend theatrical performances? Performance enhances my creative self-expression.	0.933	<0.001	0.829
Self-education through theatre arts -> Why do you attend theatrical performances? Performance for me is a possibility to learn about my weaknesses and strengths.	0.870	<0.001	0.773
Self-education through theatre arts -> Why do you attend theatrical performances? I perceive theatre art.	0.541	<0.001	0.481
Self-education through theatre arts -> Why do you attend theatrical performances? I like theatre art.	0.263	0.009	0.234
Self-education through theatre arts -> Importance of watching performances pursuit.	0.177	0.061	0.157
Self-education through theatre arts <->[6] Attitude to theatre arts.	0.506	<0.001	0.680
Why do you attend theatrical performances? I perceive theatre art <-> Where and how do you develop your cultural erudition? Watching performances.	-0.176	0.003	-0.509
Dispersion: Attitude to theatre arts	0.701	<0.001	1.000
Dispersion: Self-education through theatre arts.	0.790	<0.001	1.000

As seen in Table 29, questions divide into two factors quite well, however, there is also a considerable overlapping, particularly regarding the statement "Why do you attend theatrical performances? I like theatre arts". It is statistically significantly related with both the factors. In general, it is advisable to avoid using such variables in forming constructs, however, in this case the question was maintained as after all the number of proper questions necessary for the constructs was rather small.

Table 30 illustrates that the "weights" of all questions in two constructs are rather similar: the highest R^2 exceeds the smallest only by 1.43 times. Part of dispersion for all questions which is explained by constructs is higher than 50%.

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[5] Regression coefficient. Direction of relation is indicated.
[6] Covariance coefficient. If it is statistically significant then the variables are related but direction of relation is not indicated.

Table 30 Dependence of two construct model indicators on construct R2 coefficients.

Observable variable	R^2	Residual dispersion
Where and how do you develop your cultural erudition? Watching performances.	0.701	0.299
Why do you attend theatrical performances? I like theatre art.	0.689	0.311
Why do you attend theatrical performances? It is my leisure time pursuit.	0.536	0.464
Why do you attend theatrical performances? Performance enhances my creative self-expression.	0.687	0.313
Why do you attend theatrical performances? Performance enhances my thoughts and feelings leading to acquiring better knowledge about surroundings.	0.790	0.210
Why do you attend theatrical performances? Performance for me is a possibility to learn about my weaknesses and strengths.	0.598	0.402
Why do you attend theatrical performances? I perceive theatre art.	0.597	0.403
Importance of watching performances pursuit	0.552	0.448
How often do you attend theatrical performances?	0.663	0.337

Note: *Comprehensive results provided by Mplus program are presented in Appendix 2.*

3.3.5. Relationships between attitude to theatre arts and self-education through theatre arts

Using the terminology of structural equation modeling, the three and two construct models discussed above are **measurement** models. Their aim is, on the basis of the present quantitative research data, to verify how well the selected questions measure the analyzed theoretical constructs. Another step is to explore relationships or relation between constructs. As constructs are only two, only one "structural" regression relation is possible between them. The direction of this relation, or what depends on what, is not so clear: does the attitude to theatre arts depend on self-education through theatre arts or, on the contrary, does self-education through theatre arts depend on the attitude to theatre arts? It is possible to answer this question only theoretically as, from the point of view of structural equation modeling, both relation directions are equivalent. In this work the author based his research on the premise that self-education through theatre arts depends on the attitude to theatre arts. Such assumption was based first of all on the idea that the attitude to theatre arts (and to arts in general) is formed in human life earlier than self-education through theatre arts emerges and is perceived. Already small children can observe performances, perceive and enjoy them, without thinking about self-education at that time. It is evident that self-education through theatre arts is impossible without a certain attitude to theatre arts which a person has formed, whereas the attitude to theatre arts is possible without any self-education. However, if we were to analyze the whole lifespan of a

human life, then we would certainly see that the link between the attitude to theatre arts and self-education through theatre arts is not so simple and unidirectional as it is in the model analyzed in this dissertation work. Actually both these phenomena are complicated processes which change and interact during the whole person's life. The formed conscious self-education through theatre arts should undoubtedly change and shape the attitude to theatre arts in a certain way, most likely, by increasing the positive nature of the attitude. Besides, these processes happen in the context of other phenomena; they are influenced by such factors as human intellect, profession, social relations. Analysis which takes all these factors into account can certainly be very interesting and useful, however, not within the context of the research at stake as it requires different kind of research than the one described in this dissertation.

Having made a decision with regard to direction of the relationship, transition from the measurement model to the structural one is simple: covariance between constructs is changed to structural regression relation: attitude to theatre arts has impact upon self-education through theatre arts. The obtained regression coefficient is 0.72, $p < 0.001$. Standardized regression coefficient is 0.68, $R^2 = 0.46$, it means the attitude to theatre arts explains 46% of the self-education through theatre arts dispersion. Fit indexes of the model and all other parameters of the model coincide (theoretically they must coincide) with two construct measurement model results presented in Figure 16, Tables 29 and 30 and Appendix 2. The expected relation between the constructs is determined and estimated in a quantitative way.

3.3.6. Relationships between attitude to theatre arts and self-education through theatre arts with cultural awareness and demographic variables

Further stage of the analysis supplements the model with cultural awareness and demographic variables: gender, age and education level. The aim is to identify how the attitude to theatre arts and self-education through theatre arts depend on the respondents' cultural awareness and demographic characteristics. The final variant of the model is presented in Figure 24.
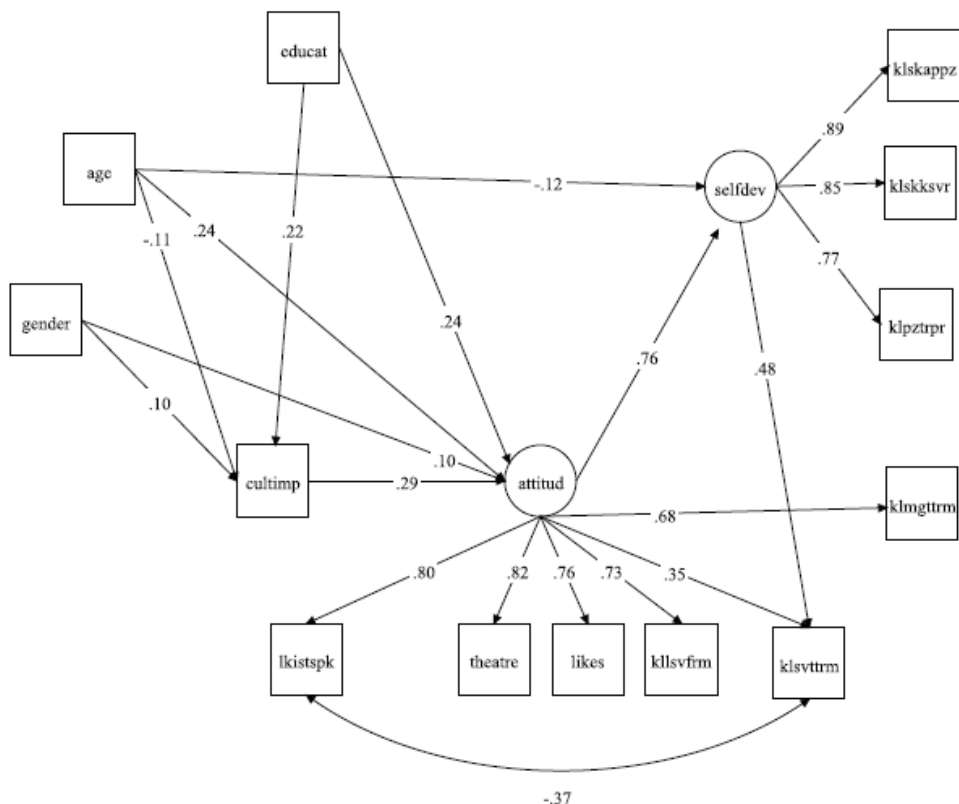
Fig. 24 Model of attitude to theatre arts and self-education through theatre arts with cultural awareness and demographic variables.

Notes. The figure illustrates only statistically significant relations, indicating values of standardized parameters. The same abbreviations were used as in Figure 20, except for the following:

cultimp – importance of cultural awareness (1 – very important. 2 – important. 3 – not very important or not important).

educat:level of education (1 – below secondary. 2 – secondary and analogous 3 – higher education).

Goodness-of-fit of the model: $\chi^2(51) = 65.8$, $p = 0.080$. RMSEA = 0.025 (90 perc. confidence interval from 0 to 0.041, probability that RMSEA < 0.05 is 0.997), TLI = 0.990 (CFI = 0.994), WRMR = 0.696. The data of the model are confirmed according to chi square, other fit indexes are also good.

Attitude to theatre art-> self-education through theatre arts: regression coefficient is 0.81. p < 0.001. Standardized coefficient is 0.76. R^2: at self-education - 0.53, at attitude to theatre arts - 0.27, at KS importance - 0.062. Comprehensive Mplus program results are presented in Appendix 3.

Some indirect effects

Importance of cultural awareness - > self-education through theatre arts. There is no statistically significant direct effect, but there is an indirect effect through attitude to theatre arts: coefficient 0.30***, common effect 0.32***.

Level of education - > self-education through theatre arts. There is no statistically significant direct effect, but there exists an indirect one through attitude to theatre arts: coefficient 0.27***, through importance of cultural awareness and attitude to theatre arts 0.07***; common effect is 0.25**.

Age -> self-education through theatre arts, there is no statistically significant direct effect (p = 0.052), but there exists an indirect one through theatre arts: coefficient 0.17***, through importance of cultural awareness and attitude to theatre art – 0.023*; common effect is statistically insignificant.

Gender –> self-education through theatre arts. There is no statistically significant direct effect, but there exists an indirect one through attitude to theatre arts: coefficient 0.17*; common effect is statistically insignificant (p = 0.054).

For verification, confidence intervals were estimated applying the bootstrap method. The number of sample was 2000; intervals were with bootstrap bias correction. These intervals confirm the conclusions presented above. Comprehensive Mplus results with bootstrap confidence intervals are presented in Appendix 4.

Model conclusions

Cultural awareness has a positive effect upon the attitude to theatre arts: the more important cultural awareness is to the respondents, the better their attitude to theatre arts is (regression coefficient is 0.37***).

Level of education: the higher the education level of the respondents, the more important cultural awareness is to them (regression coefficient 0.24***) and the more positive their attitude to theatre arts is (regression coefficient 0.33***).

Gender: female respondents' attitude to theatre arts is more positive than that of male respondents (regression coefficient 0.21*).

Age: the older the respondents, the more positive their attitude to theatre arts is (regression coefficient 0.21***), the worse they evaluate the importance of cultural awareness (controlling education and gender variables. regression coefficient is 0.08*), the less important self-education through theatre arts is to them (regression coefficient is 0.11*).

According to standardized regression coefficients, the impact of cultural awareness importance upon attitude to theatre arts can slightly be singled out: coefficient 0.29. Also: education level

upon the attitude to theatre arts 0.24, age upon the attitude to theatre arts 0.24, education level upon evaluation of importance of cultural awareness 0.22.

Standardized coefficient of the relation between attitude to theatre arts to self-education through theatre arts is 0.76; it is slightly higher than it was in the model without demographic variables (0.68).

SUMMARY OF QUANTITATIVE RESEARCH

The results show that the respondents assess the importance of cultural awareness similarly as the importance of initiative and entrepreneurship as well as social and civic skills. Although all other competences were assessed as slightly more important, but actually the differences are not essential. The majority of the respondents recognize the importance of cultural awareness, but some consider this competence to be not so important, less "vital" as for instance ability to communicate in the native language, computer and digital literacy.

The exploratory factor analysis identified that questions within the blocks of questions are rather closely interrelated. One or two factors are discerned in blocks which are easily interpreted. Factors are logically not controversial according to their mutual correlations. They are related to demographic variables, mainly age and education. With age, the importance of competences and their development slightly decreases. Higher education is related to higher importance of comeptences and their development.

The responses to questions about theatre attendance and the reasons of attendance, relationships with self-education, barriers that hinder theatre attendance show that the majority of the respondents admit that it is important to attend theatre and they do this at least one per year. The majority of the respondents indicate that essential barriers to attend theatre do not exist, whereas those who indicate certain barriers these are mostly of financial nature.

On the basis of the questions on the attitude to theatre arts, self-education and use of various ways of self-education, three higher level constructs were discerned which express attitude to theatre arts – how positive it is, self-education through theatre arts – how the respondents tend to apply it, how important it is, deep self-education – more special ways of self-education which require higher motivation or qualification. Further analysis showed that the data well confirm the model with two constructs: attitude to theatre arts and self-education through theatre arts.

The relationship between the attitude to to theatre arts and self-education through theatre arts is statistically significant: the better the opinion is, the more expressed self-

education through theatre arts is. However, the attitude to theatre arts and self-education through theatre arts also depend on other factores. The analysis results show that:

- *Cultural awareness has a positive impact upon the attitude to theatre arts;*
- *Education has a positive impact upon the attitude to the importance of cultural awareness and attitude to theatre arts;*
- *Regarding gender differences, female's attitude to theatre arts is more positive than that of males;*
- *Regarding age, senior people's attitude to theatre arts is more positive than than of younger people.*

DISCUSSION

Cultural awareness is perceived as part of personal competence peculiar of such human personal qualities and skills as self-management, initiative, flexibility, self-awareness, self-representation, development of self-image (Kolbergytė & Indrašienė, 2012; Stanišauskienė, 2004; Krasner, 1999; Kirby et al., 1999); personal competence is also characterised by self-reflection, looking backwards at what I was, what I am and what I could be. Personal competence allows perceiving oneself and one's relations to the world and the nearest environment.

Cultural awareness competence exerts a direct impact upon professional activity making it more efficient; this idea has been emphasised by a number of Lithuanian and foreign researchers (Stanišauskienė, 2004; Kučinskienė, 2003; Shaw & Jovaiša, 1998; Kirbytė & Žydžiūnaitė, 1999; Jucevičius, 1998; Laužackas, 1999, 2004, 2005; Hargreaves, 1999; Arnold, 1997; Franc, 1998; Watts, 1994; Jarvis & Carlsen, 1999). The results of quantitative research performed in the dissertation correlate with similar research performed earlier (Lens, 2005; Nissley et al., 2004; Krasner, 1999) which assert that a person participating in cultural events and being culturally literate has better professional opportunities and perspectives. The respondents stress the importance of personal cultural awareness abilities, which help a person to present his/her advantages to employers and are beneficial in creating and developing independent entrepreneurial activities. Research shows that personal cultural awareness self-education enhances tolerance to people who hold different values and attitudes (Schonmann, 2005).

Reflection also plays an important role in cultural awareness competence as it is one of the measures of cultural awareness education, which guarantees acquisition and development of new abilities, competences, and experience. According to P. Cranton (2009), reflection helps to realize the impact of assumptions, opinions and main beliefs upon perception, thinking, feelings and behaviours.

The research revealed that qualities of art and personal qualities have statistically significantly correlations with the importance of cultural awareness expression in activity areas. This relationship was analysed by R. Seel (2000). Our research respondents support his views that cultural erudition is developed in creative events, while reading reviews of the watched plays, critical and theoretical articles, and reflection. Those who read books more often develop their personal cultural erudition attending libraries and visiting bookshops. Watching cultural events, museums, exhibitions and performances helps to perform independent creative tasks or works.

One of the complicated issues which received only a little attention in the dissertation is the relationship between theatre arts and cultural awareness self-education. In the models presented in the dissertation, attitude to theatre arts is considered to be the factor which determines self-education through theatre arts. Still, the existence of a reverse relationship is evident: self-education through theatre arts affects the attitude to theatre arts. However, the chosen research and analysis scheme allowed involving unidirectional rather than bidirectional relationships. Theoretically, interface between theatre arts and self-education through theatre arts is complicated; it includes bidirectional impact which is also determined by other factors, and relationships of both directions are possible even within this dependence, for instance, with cultural awareness. The bidirectional relationship means that it is not only cultural awareness which affects the attitude to theatre arts, but the attitude to theatre arts, the respondents' relationship with it also exerts impact upon cultural awareness. These are complicated processes which are formed and happen gradually throughout the whole person's life. The exploration of such processes requires longitudinal research.

It is necessary to note that the data for the quantitative dissertation research were obtained from the research conducted during the implementation of Research Council of Lithuania grant project "Platform of training and development of adults' generic competences" No. VP1-3.1-ŠMM-07-K-03-073. Designing the questionnaires, planning the general process of quantitative research, selection of respondents were performed focusing on the aim of this general project rather than the needs of the research described in the dissertation. To explore theatre arts, education and self-education through theatre arts and their interrelations it would be useful to involve specific populations which are directly related with theatre arts, such as theatre professionals and theatre amateurs.

The representativeness of the sample is also an acute issue in social research. Actually it is very difficult to achieve good representativeness in large scale national level research, even when it is achieved it is difficult to prove its credibility. Divergence from the representativeness of the sample is indicated by some demographic sample characteristics presented in the methodology part. Male respondents comprised only one fourth of the sample, ¾ were females. Average age was 38 years; it is less than present average age of Lithuanian adult inhabitants. A comparatively large number of respondents have higher education, almost half of them.

Another research sample difference from the Lithuanian adult population is a considerably large percent of the unemployed people. Approximately half of the research sample were unemployed people, and this is related to the peculiarities of the previously mentioned national project research. How much could this affect the research results? The comparison of the employed and unemployed shows certain differences between them within the context of the

researched phenomena: it is less important for the unemployed to watch performances at the theatre, the difference is statistically significant; they watch performances and attend theatre performances less frequently; cultural awareness is slightly less important to them. However, assessing a possible impact of unrepresentativeness upon the research results, it is important to take into account that representativeness is more important while estimating such indicators as means, percentage of various responses or respondent categories; whereas researching statistical relationships expressed by correlation and regression coefficients, biases due to unrepresentativeness are considerably smaller. For instance, due to the probability that the respondents of the obtained data are more culturally educated than an average adult inhabitant of Lithuania, it is possible to expect more better indicators regarding the importance, theatre attendance, book reading, self-education through theatre arts, and etc.; however, due to this, the relationship between the attitude to theatre arts and self-education through theatre arts is not necessarily different, i.e. stronger or weaker.

A considerably small number of the elderly people is also an issue of the research. Such people, even being unemployed, are very important for the society, its level of literacy and artistic erudition. Unfortunately, it is difficult to involve the elderly into social research, especially when computer technologies are used. A special research is necessary to research the attitude of the elderly people to theatre arts and self-education through theatre arts, taking into account the peculiarities of such people and communication with them.

Assessing to what extent the possessed data variables are able to express the researched phenomena, i.e. cultural awareness, attitude to theatre arts, self-education in general and self-education through theatre arts, the findings of the quantitative analysis show that cultural awareness and attitude to theatre arts are reflected by a sufficient number of variables; however, only a few questions are presented in the questionnaire for self-education through theatre arts. The concept of self-education is rather difficult; besides, it is not always separated from the concept of education. There were no direct questions in the questionnaire regarding the respondents' use of theatre arts for self-education. Self-education related variables were chosen on the basis of theoretical considerations, verifying them by the obtained data, but the analysis shows that a more precise and comprehensive assessment of self-education requires more research and presumably more purposeful research.

The findings of the performed research validated the insights of researchers that adults educate themselves and learn not only while participating in the system of education (Mažeikienė & Loher, 2008; Juozaitis, 2008; Wenger, 2007). Experience, knowledge, skills are also acquired in everyday life activities. The dissertation research directly validated J. Mezirow's (1997) statements that the adult person always undergoes processes of maturation

and growth, caused by formation and acquisition of knowledge and skills and here an important role is played by reflection. This finding is of particular importance for the dissertation research object as self-education is impossible without critical reflection and transformative learning. It is necessary to emphasise that this is the first research in Lithuania which investigates the self-education of cultural self-awareness through drama theatre arts. The topic is interesting, however, has not been widely researched and requires broader attention on the part of Lithuanian researchers, which could lead to a wider scientific discussion.

CONCLUSIONS

1. *Having performed the theoretical analysis it was identified that*:

1.1. Cultural awareness is understood as personal competence which is expressed by being able to acknowledge, respect and preserve cultural diversity and participate in socially worthy cultural expression activities.

1.2. Cultural awareness is closely related to self-awareness and perception of person's existence, i.e. meaning of life and critical thinking, as it is reasoning about our thinking when we think in order to improve our thinking. Consequently, it is related not only to certain perception and analysis but also to the changes in thinking, adopting of certain attitudes and dispositions.

1.2. Having analyzed the concept of competence and generalized the theoretical insights of researchers, person's skills were identified which develop during the self-education of cultural awareness through theatre arts.

1.3. Cultural awareness competence manifests itself through educating a resourceful and active participant of cultural life and nurturing a perceptive and tolerant theatre spectator (perceiver, interpreter), who is able to analyze and assess artistic peculiarities of a performance or theatrical phenomena and is able to apply these skills in a different artistic or everyday life environment. This competence is related to generic (communication in a foreign and native language, learning to learn and entrepreneurship) competences.

2. *Having analyzed transformative learning as a component of self-education it is possible to state that:*

2.1. Perspective transformation is understood as an emancipator process during which a person becomes aware and perceives how and why the structure of psycho-cultural assumptions does not allow him/her to see himself/herself and his/her relationships in the right way.

2.2. Transformative learning is important for the process of becoming self. This theory explains that adult's habitualized expectations and habits form meaning structures which determine the nature of their perception and acquisition, consequently, often distorting and deforming the interpretations of their experience.

2.2. Transformative learning theory leads to conclusion that adult people develop gradually and consistently while restructuring the meaning of their experiences in discourse with others which allows them to create new meanings; during this process an adult experiences consistent cycles of transformation several times.

2.3. Theoretical analysis revealed that this approach is significant for the dissertation research as it provides a rationale for adult self-education through theatre arts. Enhanced by critical

reflection of images, emotions and visions, the spectator experiences a conscious difference in his/her cognition between his/her old view and a new one, creates new meanings, makes a decision to live through the transformative experience which changes his/her world outlook, understanding of the self and personal identity as well as cultural awareness.

3. Having performed the empirical research it was revealed that:

3.1 Assessment of the importance of generic competences is statistically significantly related with the assessment of importance of cultural awareness. The strongest correlations and regression relationship is found with social and civic skills and with initiative and entrepreneurship. Cultural awareness does not only depend on other competences but it also exerts impact upon them.

Having revealed to adult's attitude to cultural awareness and self-education through theatre arts, it emerged that:

3.1.1. In all cases leisure pursuits have positive correlations with each other which leads to the assumption that all the analyzed pursuits are more or less related to cultural awareness in such a way that the increase in the pursuit and increase in cultural awareness happen in parallel and do not contradict each other.

3.1.2. Almost all respondents admitted enhancing their cultural erudition, i.e. they marked at least one way of cultural development. The results also show that cultural erudition development is statistically significantly related to theatre arts: watching performances at the theatre, recreation centres or via means of telecommunication.

3.1.3. The generalized respondents' ability factor indicates that with the increase of age and decrease in the number of inhabitants in the respondent's place of residence, the assessment of abilities slightly falls down. Assessment of cultural awareness abilities has positive correlations with the assessment of importance and frequency of theatre attendance.

3.1.4. The investigation of the impact of theatre art upon adult spectators' self-education found out that the frequency of theatre attendance is related to the respondent's gender, age, education and place of residence. It was identified that growing older people more often attend theatre performances, and theatre art is perceived as a form of communication and leisure activity. It was confirmed by rank regression analysis between theatre attendance frequency and demographic variables.

3.1.5. Cultural awareness exerts a positive impact upon the attitude to theatre arts: the more relevant cultural awareness is for the respondents, the better their attitude to theatre arts is; it was confirmed by the obtained positive regression coefficient. The better the respondents' attitude to theatre arts is, the more they tend to educate themselves through theatre arts.

RECOMMENDATIONS

To the Art and Creative Industries Policy Department of the Ministry of Culture of the Republic of Lithuania, Lithuanian Non-formal Education Council, Union of Lithuanian Local Communities and administrations of national and state drama theatres

1. To create more favourable conditions for the access of cultural events in regions, thus ensuring opportunities for larger number of Lithuanian citizen to participate in the process of self-education and development, in particular in smaller towns, rural communities where schools and recreation centres have been closed due to reorganization.

2. To devote more attention to the content of cultural events assessing how much they enhance citizenship, raise the level of cultural awareness and literacy in the society.

3. Adult educators who organize adult learning should more integrate theatre art to training and education programs, this way ensuring possibilities for adults to develop their cultural awareness through theatre arts.

4. The research results show that cultural erudition development is statistically significantly related to watching performances at the theatre; therefore, it can be assumed that aiming at raising the cultural erudition of the community members it is important to create possibilities for them to watch performances presented on a theatre stage. Organization of discussions during meetings with performance creators-professionals in local communities is another measure which needs to be advanced.

5. Quantitative research of the dissertation identified that spectators often consider watching a theatre performance to be their leisure time pursuit; therefore, while designing a repertoire it is worth taking societal comments and needs into account.

6. The most often reason for not attending theatre is the high cost of tickets; therefore, aiming at improving the indicators of accessibility to theatre performances it is worth expanding ticket cost differentiation and the system of discounts, also integrating people with various disabilities into the group of theatre spectators.

7. Organizing theatre creative activity programs, not only direct activities (performances, events, concerts, etc.) but also indirect activities should receive more attention, implementing various educational programs and aiming at acquainting a larger circle of the society with theatre arts and theatrical activity; this will pave way to their further relationship with theatre arts

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Doctoral Dissertation