

Globalization of the acting profession: how multiculturalism influences the methodology of the game

Iryna Kotyk¹

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Abstract. Globalization expands the space of acting, transforming multiculturalism from an external basis into an internal structural element of the game methodology. The aim of the article was this find out how the specificity of the multicultural environment and linguistic diversity transform acting technique. An interdisciplinary approach was used (cultural, theater studies, communicative-pragmatic), comparative analysis of acting schools (American, European traditions of B. Brecht and I. Bergman, Japanese forms of no / kabuki, Indian Natya literature, Korean bodily practices), content analysis and systematization of empirical observations. The key factors of multicultural interaction (contextualization, flexibility of style, technologicality, identity) were outlined. It is proven that linguistic diversity shapes speech technique, intonation-rhythmic pattern, voice identity, and nonverbal interaction. Distinct philosophies of corporeality and emotionality in different schools are identified and the mechanisms of their hybridization are described. A structural model of the actor's intercultural competence is proposed (cognitive, communicative, emotional-empathic, behavioral-adaptive, ethical, identification, creative-interpretative components. A set of recommendations for the modernization of educational programs (integration of intercultural competence, multidisciplinary modules, development of linguistic / paralinguistic ability, ethics of stage intimacy and safety, VR/AR digital laboratories, reflection of cultural identity, criteria of multicultural effectiveness) is formulated, which increase the quality of training and international competitiveness of actors.

Keywords: creative traditions, professional identity of the performer, flexibility of style, technology competence, linguistic diversity.

¹ ORCID: <https://orcid.org/0009-0006-3549-2430>

Middlesex University, Creative Writing and Journalism, USA
Specialist in Cinematic and Performing Arts,
Bachelor's Degree in Tourism,
Pavlo Tychny Uman State Pedagogical University, Ukraine

Introduction

In the modern world, the acting profession is undergoing significant transformations under the influence of globalization processes. The development of international film industries, streaming platforms and digital technologies has led to an intensive mixing of cultures, styles and creative traditions. Actors increasingly work not only within national theaters or cinemas, but also in multicultural teams, in different linguistic and cultural contexts, which creates new challenges and needs for professional training and practice. Despite this, existing acting techniques remain largely tied to specific national traditions. Most of them were formed in mono-ethnic or culturally homogeneous societies, which determines their limited adaptability to multicultural environments. The clash of different cultural codes, aesthetics and acting schools leads to the emergence of a new phenomenon - the need for acting techniques that can integrate different cultural and theatrical traditions.

The problem is that modern acting pedagogy and practice have not sufficiently theoretically understood the impact of multiculturalism on the acting profession. There are no comprehensive studies that would explain how cultural diversity changes the technique, psychological attitudes, creative processes, communication in the team and the professional identity of the performer. As a result, a methodological gap arises: actors and teachers often find themselves in a situation where they need to intuitively adapt to new conditions without having the appropriate tools or theoretical guidelines.

In modern scientific discourse, the issue of the intercultural dimension of acting training is gradually coming to the fore, which is reflected in the achievements of researchers from different countries. In particular, G. Panpeng [1] demonstrates that the integration of cultural roots into the training of actors is becoming a crucial factor in maintaining creative authenticity in a globalized environment. The author shows that relying on ethnic and traditional practices not only expands the technical arsenal of the artist, but also allows to avoid superficial universalization, which often eliminates the uniqueness of the actor's gesture. Her conclusions confirm that without a deep cultural foundation, modern training systems easily lose the ability to intercultural sensitivity.

Similar trends, but in a broader international context, are traced by V. D. Shtefyuk. [2], which emphasizes the polyphonic nature of modern acting training. The scientist shows that in the conditions of polylogue of cultures, acting education ceases to be closed to one methodology, but turns into a dynamic model where different theatrical traditions, interpretative approaches and cultural systems of behavior interact. The scientist emphasizes that it is the polyphony of experience that shapes the actor's ability to intercultural translation, which is a key component of professional competence in the global market.

The practice-oriented dimension of intercultural learning is analyzed by E. Eripuddin et al. [3], who prove that the interaction of students with representatives of different cultures in drama courses contributes to the formation of tolerance, the development of empathy and increased communicative flexibility. The researchers found that it is the drama subject that creates a unique space for intercultural dialogue, where the conflict of cultural codes is transformed into an experience of creative cooperation. Their findings emphasize the need for the systematic implementation of such practices in higher education.

In a related field of art functioning – film translation – S. El Jemli and I. Jai Lamimi [4] highlight how the translation of audiovisual content can serve as a means of intercultural rapprochement. The authors show that the competent reproduction of cultural connotations in translation not only helps viewers from different countries to understand the meanings of the original, but also forms a platform for intercultural understanding. Their results confirm that media communication and acting are closely related, since in both cases the representation of culture is key.

A valuable interdisciplinary perspective is offered by P. Vromans et al. [5], who focus on the mechanisms of intercultural learning in educational communities. Their findings demonstrate that an important role in the development of intercultural competence is played not only by knowledge of other cultures, but also by the emotional and psychological conditions of interaction - the level of support, security and openness in the team. These factors, according to them, determine whether intercultural exchange will be deep rather than superficial - which is directly relevant to actor groups, where trust and empathy form the basis of professional communication.

A look at multiculturalism through the lens of cinematography is offered by L. Jin [6], who finds that the modern film industry increasingly addresses the topic of cultural diversity, and this changes the requirements for acting skills. The researcher shows that actors who are able to work with culturally complex images and have intercultural communication skills are the most competitive. An analysis of modern films has shown that global platforms create a demand for performers with the ability to accurately, delicately and reliably embody multicultural characters.

Summarizing the contribution of researchers, it can be stated that modern scientific thought actively emphasizes the need to integrate intercultural competence into acting training. At the same time, existing studies are dominated by considerations of individual aspects - cultural authenticity, pedagogical models, translation studies or cinematic analysis. However, the complex structure of an actor's intercultural competence, as well as its impact on acting technique in multicultural creative teams, still remains insufficiently conceptualized. It is this gap that determines the relevance of further research.

The aim of the article is to identify and theoretically substantiate changes in the acting methodology caused by the influence of a multicultural environment. To achieve this goal, the following tasks are envisaged: to characterize the specifics of the multicultural environment in which a modern actor works, and to identify key factors of cultural interaction; to investigate the main traditional acting methodologies and identify their adaptability or limitations in a multicultural context; to formulate recommendations for updating or integrating acting training methods taking into account globalization trends and intercultural dialogue.

Research Results

In the context of the globalization of the acting profession, the modern performer finds himself in an environment that is not limited to the boundaries of a single cultural tradition. The interaction of different cultural practices, languages, behavioral systems and artistic codes creates a multidimensional space where the actor must adapt, transform his training and respond to new challenges [7]. International film crews, international festivals, internships or online castings create conditions under which the actor encounters representatives of different nationalities, with different language competence, with different theatrical traditions. Such an environment requires the actor not only to possess basic acting skills, but also to develop intercultural sensitivity, the ability to communicate, to read cultural signs and contexts (Table 1). Moreover, global streaming platforms (e.g. Netflix, Amazon Prime, HBO) are generating demand for creators who can work in culturally heterogeneous projects – that is, an actor who understands both a “purely” national game and a game in an international context, adapted to different cultures and audiences.

Table 1

Fundamental features of the multidimensional multicultural environment of acting

Feature	Contents and explanations
Contextualization cultures	The actor cannot work only within national acting schools – necessary consider another cultural context, expectations of a multicultural audience, specifics different cultural codes and traditions
Flexibility of style	In international filming groups and theater teams coexist different styles and techniques of acting, so the actor must quickly adapt to different approaches, tempos, emotional models and forms of expression
Interdisciplinarity and technologicality	Digital platforms, online rehearsals, co-productions and multimedia formats require the actor to integrate cultural code with technological tools and adapt to new production conditions.
Identity and representation	Actor in the global space decides how to present own cultural identity in the role: save nationality, becoming a " universal " performer or combine few cultural layers in creativity self-expression

Source: author's own development

The presented features demonstrate that a multicultural environment not only expands the professional capabilities of an actor, but also puts forward new requirements for his methodological and cultural training. At the center of modern acting practice is the ability to work with different cultural codes, while maintaining the integrity of one's own creative identity. Flexibility of style, technological competence and a conscious attitude to one's own cultural experience become determining factors of professional success. Thus, multiculturalism is not an external context, but turns into an internal structural element of acting methodology, influencing both the process of creating a role and the model of interaction within the creative team.

Within a multicultural environment, linguistic diversity plays an important role – as one of the most invisible, but at the same time fundamental aspects of acting. Working in different languages becomes part of the acting technique: text, intonation, phonetics, pace and rhythm of speech – all this affects how the actor creates his body, voice, localizes the character and communicates with the audience or partners on the stage.

The language barrier in a multicultural project can become a creative challenge: an actor may need to be fluent in several languages or adapt his technique to the situation when working in a linguistic environment that is not familiar to him. For example, a study on actor training in Singapore noted that actors sing in Japanese during rehearsals and work with Japanese body language, despite the fact that their base is a diverse linguistic group in Singapore, and this creates tension between the familiar body language and the new one [8].

In addition to verbal language, nonverbal communication is of great importance – gestures, facial expressions, body rhythms, pauses, spatial interactions. When the language code is not shared or fully accessible, the actor must use nonverbal means as a bridge between cultures [9]. Such communication allows overcoming partial misunderstanding, creating a common emotional space. In a multicultural group, the actor often finds himself in a

situation where partners may not speak the same language at a level that allows them to “speak” through the body, through energy, through improvisation - and this becomes a skill that should be developed.

Thus, linguistic diversity in a multicultural acting environment is manifested not only as the ability to speak several languages, but also as a complex professional resource that encompasses speech technique, intonation features, cultural voice markers, and nonverbal communication skills. The interaction of different language systems affects the tempo and rhythm of lines, the nature of emotional presentation, and the way in which the stage image is constructed. For an actor, this means the need to adapt language tools depending on the cultural context of the project, since it is language – verbal and non-verbal – that becomes the channel of intercultural translation and the key to the authenticity of the character. In this regard, it is worth highlighting the main areas in which linguistic diversity directly shapes the acting methodology (Table 2).

Table 2

The main directions of influence of linguistic diversity on acting

Direction	Content and professional value
The technical aspect of broadcasting	Includes work with text, diction, accents, translation, dubbing. Actor must be willing to adapt broadcasting to different formats and play language models inherent other cultures
Intonation and rhythm as cultural markers	The intonation and tempo-rhythmic patterns of different cultures can vary significantly. The actor must feel rhythm languages another cultural space, so that to avoid artificiality or semantic distortions
Voice Identity	The voice is the medium cultural identity – accent, rhythm, timbre shape the image of the actor. In a multicultural context performer decides whether save own voice, or adapt him to the dominant culture, or combine different language intonations
Nonverbal safety net	Under the conditions linguistic restrictions Gestures, gaze, movement, physical appearance acquire special importance distance. Nonverbal communication becomes tool overcoming intercultural misunderstandings and support stage contact

Source: author's own development

In conclusion, linguistic diversity in the context of globalized acting practice is not just a “technical” condition (proficiency in English or another language), but an integral part of acting methodology: it affects preparation, communication with partners and the audience, the choice of role and the way it is embodied. An actor who develops linguistic and intercultural competence has an advantage in the global creative space.

Another key characteristic of the multicultural environment in which a modern actor operates is the presence of significant differences in cultural patterns of behavior. Each culture develops its own ideas about the way of expressing emotions, the acceptable distance of communication, the level of bodily expression and the inherent tempo of communication. In some cultures, for example, Mediterranean ones, emotionality and gesticulation are considered a natural manifestation of an internal state, while in Scandinavian or Japanese cultures, restraint and minimalism are often the social norm. These differences directly affect acting: the performer must take into account that the same emotion can have different forms of external embodiment in different cultures.

A special role in the professional activity of an actor is played by understanding the differences between high-context and low-context cultures. In high-context cultures (Japan, China, Korea), a significant part of the information is transmitted non-verbally – through intonation, pauses, body movements, the context of the situation. Here, “tacit information” is important, and emotional manifestations are subtle and restrained. In low-context cultures (USA, Germany, Nordic countries), the content is transmitted mainly verbally, straightforwardly, with minimal involvement of hidden meanings [10]. An actor working in an international team must understand these differences, since they affect both the interaction between partners and the creation of a character, where sometimes it is necessary to use techniques that are opposite to one’s own cultural habits.

Cultural psychology also plays an important role in shaping acting techniques, as it determines the mechanisms of the character's internal motivation [11]. In individualistic cultures, the motives of personal self-expression, internal conflict, and the desire for autonomy dominate, while in collectivist cultures, the emphasis shifts to social responsibility, duty to the group, harmony, and compliance with community expectations. For the actor, this means the need to interpret the character's internal action in the coordinates of the culture he represents, because the hero's behavior is shaped not only by psychological but also by cultural mechanisms.

No less significant factor is the diversity of theater and cinema schools that were formed in different cultural contexts and led to the emergence of specific technical approaches to acting. The American school, focused on the method of “experiencing” and psychological authenticity (L. Strasberg, S. Meissner), differs from European traditions, where intellectual distance or stylization often dominates (B. Brecht, I. Bergman). Japanese noh or kabuki theater is based on a canonized form, a rigid structure of movement and a high level of symbolic corporeality; the Indian school of natsikkan and the Bharata Natyam tradition have a ritual nature and a clear system of gestures; Korean acting training contains elements of mask theater and physical training, combining ritual and modern techniques [12]. Each of these traditions offers its own model of interaction of body, voice, emotion and symbol.

In multicultural creative teams, these distinct traditions often coexist simultaneously. This can lead to a clash or, conversely, a productive combination of opposing methods: for example, to the integration of the deep psychologism of K. Stanislavsky's system with the epic distance of B. Brecht or the combination of Indo-Asian bodily discipline with American improvisation. Such interaction contributes to the emergence of synthetic acting approaches that create a new quality of acting – more flexible, universal and at the same time culturally sensitive. Directors are increasingly forming “hybrid” techniques that combine elements of different schools, depending on the aesthetics of the project, the cultural composition of the team and the requirements of the script. As a result, the acting profession acquires a new paradigm: multilayered technique, the ability to intercultural translation and the ability to adapt the method of acting to different cultural codes (Table 3).

Table 3

Structural components of an actor's intercultural competence

Component	Content and professional value
Cognitive component	Knowledge of cultural traditions, aesthetics, social norms and theatrical / cinematic schools' different countries. Skills analyze cultural contexts role and stage situations
Communicative component	Ability effectively interact in multilingual environment; skills verbal and nonverbal intercultural communication skills adapt communication style to partners' cultural norms

Emotional-empathic component	Understanding emotional models of different cultures; developed empathy; ability interpret partner's behavior, taking into account his cultural background
Behavioral-adaptive component	Flexibility in change acting techniques, styles games and physical habits according to the requirements of the cultural environment; ability rebuild behavior depending from the norms of the new cultures
Ethical component	Compliance ethical standards different countries, respect for traditions, rules of intimacy, hierarchy and professional norms. Ability to work without disruption cultural borders
Identification component	Awareness and reflection of one's own cultural identity; the ability to integrate it into a role or transform it according to artistic intent
Creative-interpretative component	Ability to combine elements different cultures in creativity process; production synthetic forms of play; creation multicultural images and innovative stage solutions

Source: author's own development

The presented structure demonstrates that the intercultural competence of an actor is a complex formation that encompasses knowledge, abilities, values, and creative skills. It is not limited to mastering several languages or superficial acquaintance with other cultures, but includes deep adaptability, sensitivity to cultural differences, the ability to empathize and ethically interact in multicultural teams. The formation of this competence determines the quality of the creative process, facilitates communication between participants in international productions, and contributes to the creation of convincing, culturally authentic images [13]. As a result, intercultural competence becomes an integral part of the professional development of an actor and his competitiveness in the global artistic space.

That is why, in the current conditions of globalization and the growth of intercultural creative contacts, there is a need to update the system of acting training, which should meet the new challenges and realities of the international artistic environment. One of the key areas of modernization is the integration of intercultural competence into the basic curricula of acting schools. It is advisable to include courses in intercultural communication, cultural psychology, ethno-cinema studies and theater anthropology in addition to traditional techniques, which will enable students to better understand cultural models of behavior, the peculiarities of national emotional codes and different styles of stage expression. In parallel, it is worth introducing multidisciplinary modules that combine techniques from different acting schools around the world - the American "method", Japanese forms of no and kabuki, the Indian system of natya sastra, Korean physical practices, European epic theater. Such a mixture of traditions ensures the development of professional flexibility and the ability to adapt acting techniques to the cultural context of the role.

No less important is the development of linguistic and paralinguistic competence. Linguistic diversity should be considered as an actor's resource, and therefore training programs should include training in accent adaptation, work with translation, rhythmic language models, the basics of dubbing and non-verbal communication. This enables future actors to function effectively in multicultural situations and work with partners representing different language traditions. To form open creative thinking and real skills of intercultural interaction, it is advisable to expand the practice of international master classes, workshops,

mobility programs and co-production student projects, which allow students to immerse themselves in other art systems and engage in practical intercultural dialogue.

Particular attention should be paid to integrating the ethics of multicultural interaction into the educational process. Actors should acquire knowledge about professional norms of different countries, principles of stage intimacy, safety, specifics of work hierarchies and rules of international film sets. This contributes to the creation of a healthy psychological climate and prevents conflicts that may arise due to cultural misunderstandings. Digital technologies have significant potential in this direction: online rehearsals, international digital laboratories, VR and AR trainings, which open up opportunities for remote intercultural cooperation and the creation of new formats of actor training.

An important aspect of an actor's professional development is also the reflection of one's own cultural identity. Educational programs should create conditions for students to become aware of their cultural experience, its value and potential for creative integration. Such self-reflection not only deepens the interpretation of the role, but also promotes ethical interaction in the team. A productive direction of modernization is the development of "hybrid" pedagogical methods that combine local theatrical traditions with global trends, creating new forms of learning that correspond to the dynamics of modern world theater and cinema.

Finally, it is necessary to review the criteria for assessing acting training, including indicators of multicultural effectiveness. The assessment should take into account the level of linguistic adaptability of the student, his ability to work in an international team, the quality of intercultural communication and the ability to interpret multicultural images. Such an approach will contribute to the formation of a new generation of actors – flexible, culturally literate, capable of effective dialogue in the global artistic space.

Conclusions

The study found that the multicultural environment in which a modern actor operates forms a new model of professional activity, based on the constant interaction of different cultural traditions, language systems, behavioral codes and artistic practices. The multidimensionality of this environment has been characterized to identify key factors of cultural interaction – cultural contextualization, flexibility of style, interdisciplinary nature, technologicality and the role of cultural identity. It has been found that linguistic diversity and differences in cultural models of behavior have a decisive influence on the specificity of acting, requiring the performer to expand his own methodological tools, master non-verbal means of communication, the ability to work with different intonation and rhythmic systems and a deeper understanding of the psychological mechanisms of different cultures.

The analysis of traditional acting schools showed that the methods of L. Strasberg and S. Meissner, with their focus on psychological authenticity, differ significantly from the European concepts of B. Brecht or I. Bergman, where distancing, stylization and intellectual modeling of the role prevail. A comparison of Western techniques with Asian theatrical traditions (Japanese forms of Noh and Kabuki, the Indian system of Natya Sastra, Korean models of physical training) showed that each school offers its own philosophy of corporeality, emotionality and symbolism. In multicultural teams, these methods interact, creating synthetic, hybrid forms of actor training. This confirmed the presence of both adaptive possibilities and limitations of individual methods: some techniques require flexible interpretation; others require modification or integration into new pedagogical models.

The formulated recommendations for updating and integrating methods of actor training have proven that effective professional education in the context of globalization should be based on the development of intercultural competence. It is necessary to supplement the curricula with courses in cultural psychology, intercultural communication, and theater

anthropology; introduce multidisciplinary modules that combine techniques from different schools; expand the practices of international master classes and exchanges. An important role is played by the formation of linguistic and non-verbal competence, the integration of ethical norms of different countries into the educational process, the use of digital technologies, and encouraging students to reflect on their own cultural identity. The proposed system of updating trainings ensures the development of actors who are able to work in a multicultural space, demonstrate flexibility, cultural sensitivity, and creative adaptability. Overall, the results of the study confirm that globalization not only changes acting techniques, but also forms a new paradigm of the professional development of an actor, in which intercultural competence becomes a key condition for creative effectiveness and international competitiveness.

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