

**BABEŞ-BOLYAI UNIVERSITY**  
**THEATRE AND FILM FACULTY**

Doctoral School of Theatre and Film

**The Embodiment of Cognitive Vulnerabilities in Actor's Training**

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**Risks of Poor Psychological Well-being (PWB) Cultivation in the Vocational and Educational Training (VET) Process of Acting Students in Romania**

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**SUMMARY**

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## 1. Abstract

This research investigates the prevalence of cognitive vulnerabilities within the population of acting students in Romania and how these vulnerabilities are, or are not, addressed and integrated into actor training within the context of vocational and educational training (VET). The study examines whether pedagogical content knowledge (PCK) and the specific art of acting curricula include tools for assessing and processing cognitive vulnerabilities, and whether these tools can complement existing techniques in actor training to enhance nuanced interpretive abilities, emotional depth, and authenticity. Additionally, it evaluates the impact of these factors on the psychological well-being (PWB) of acting students, considering that actors often self-induce stress due to the nature of their profession, which involves embracing vulnerability and emotional openness towards performing diverse dramatic roles.

The paper demonstrates an interdisciplinary approach by integrating psychological theories of the embodiment of cognitive vulnerabilities and psychological schemas with the practical techniques of actor training. We believe that this collaboration between the two disciplines will not only enrich the theoretical framework but also enhance pedagogical practices in actor's work. By leveraging the strengths of both fields and employing interventions from Relational Frame Theory (RFT), Acceptance and Commitment Therapy (ACT), and Cognitive Behavioural Therapy (CBT), this study aims to promote a holistic understanding of the art of acting while simultaneously cultivating the psychological well-being (PWB) of actors.

By drawing on the Hexaflex model of psychological flexibility/inflexibility from Acceptance and Commitment Therapy (ACT), which is based on functional contextualism, the paper provides practical tools for educators and acting students to develop greater psychological flexibility. The use of ACT techniques, such as cognitive defusion and acceptance of internal experiences, alongside exercises in metaphorical (de)literalization, contributes to the restructuring of irrational and dysfunctional beliefs, thus facilitating more effective adaptation and management of maladaptive thoughts. Additionally, the application of techniques from Cognitive Behavioural Therapy (CBT) reinforces these processes, enhancing both artistic and academic performance while fostering personal resilience, as supported by the studies referenced in the thesis.

Using a mixed-methods approach, incorporating both evidence-based and phenomenological methodologies, the study involved a group of 50 acting students, as subjects,

from two specialized universities in Romania in the first phase, and a reduced group of 34 students in the second phase. This decrease in the number of participants in the second phase contributed to a reduction in the statistical power of the obtained results.

However, the results (according to appendices 3 and 4 from our thesis) indicate that psychological inflexibility mediates the relationship between dysfunctional attitudes and psychological distress, suggesting that cognitive vulnerabilities significantly impact psychological well-being. Additionally, psychological inflexibility mediates the relationship between irrational beliefs and psychological distress, but not the relationship between these beliefs and depressive symptoms. Further analyses revealed that psychological inflexibility does not mediate the effects of dysfunctional beliefs on depressive symptoms.

These findings suggest that while psychological inflexibility plays a significant role in moderating psychological distress associated with irrational attitudes and beliefs, it does not fully explain the relationship between these beliefs and the onset of depressive symptoms in our study. However, given that international studies cited in the thesis indicate an increase in depressive symptoms and anxieties among professional actors globally, we underscore the need for the development of additional interventions by specialists. These should focus on the prevention of psychological disorders and the adaptation of various types of psychological interventions and complementary behavioural analysis tools to address these instabilities and deficiencies effectively.

Thus, other mechanisms may be involved in the development of depression among actors with dysfunctional beliefs. In this context, it is essential to adequately address psychological well-being in the vocational and educational training (VET) of actors to minimize associated psychological risks.

Inadequate cultivation of psychological well-being in actor training can pose multiple risks:

- Increased levels of emotional distress, including anxiety and intense stress.
- The onset or exacerbation of depressive symptoms.
- Poor artistic performance and decreased professional satisfaction.
- Increased psychological inflexibility, difficulties in adaptation, and a negative cycle of self-perpetuating stress and anxiety.
- Physical health problems, such as sleep disorders, digestive issues, and muscle tension.
- Challenges in maintaining social and professional relationships.
- Increased risk of professional burnout.

The general conclusions suggest that the intentional integration of cognitive vulnerabilities into actor training can provide significant benefits for both their professional and personal development. The study also recommends incorporating therapeutic approaches derived from theories and practices of therapies such as Cognitive Behavioural Therapy (CBT) and Acceptance and Commitment Therapy (ACT) into pedagogical knowledge content and the curricula of acting training programs. These interventions can support not only the improvement of psychological well-being but also the development of more nuanced and authentic artistic interpretations, offering new perspectives for educational and research practices in applied psychology and the performing arts.

**Keywords: cognitive vulnerabilities, acting, training, CBT, ACT, psychological inflexibility, psychological distress, vocational and educational training (VET), practice research.**

## **Table of Contents:**

I.	INTRODUCTION / 5
I.1.	The prevalence of mental disorders and determinant sociocultural factors / 5
I.2.	Psychological wellbeing and actors / 18
I.3.	Psychological wellbeing and acting students / 38
I.4.	Research contextualization / 56
I.4.1.	Research rationale / 64
I.4.2.	Research Questions and Objectives / 65
I.4.3.	Study relevance / 66
I.4.4.	Methodology / 67
I.4.5.	Interdisciplinary nature / 70
I.4.6.	Potential challenges and ethical considerations / 70
I.4.7.	Conclusion / 72
II	– LITERATURE REVIEW / 73
II.1.	Introduction / 73
II.2.	Exposure to Psychology / 83
II.3.	Exposure to Phenomenology / 96
II.4.	Framework of Cognitive Vulnerabilities / 104
II.5.	Toward a psychologically informed pedagogical turn / 125
II.6.	Theatre, New Materialism, and the Laboratory of Social Factors / 139
III	– EMBODIMENT OF COGNITIVE VULNERABILITIES IN ACTOR’S TRAINING (CVC) – A NATIONAL EVIDENCE BASED STUDY / 157
III.1.	Methodology / 157
III.1.a.	Context / 157
III.1.b.	General Objective / 157
III.1.c.	Ethics / 158
III.2.	Stages of the CVC study / 158
III.3.	Presentation of the psychological tools used in the CVC study / 160
III.4.	Stage I / 164
III.4.a.	Implications for VET Design in Actor Training / 165
III.5.	Stage II / 167
III.6.	Risks of Inadequate Cultivation of PWB in the Context of VET acting training / 168
III.7.	Preliminary conclusions / 172

IV – PSYCHOLOGICAL SYNERGY IN THE PERFORMING ARTS: COLLABORATIVE PRACTICES BETWEEN STUDENT-DIRECTORS AND ACTORS THROUGH THE FUNCTIONAL CONTEXTUALISM (FC) PARADIGM / 177

IV.1 – Introduction / 177

IV.2 – Do we have pedagogical issues in theatre directing? And what would the responsibility of PWB be in relation to (Student) Actors? / 189

IV.3 – Exploring the complexity of VET in acting and directing training / 197

IV.4 – Integrating objectives for facilitating (PWB) within the functional contextualism paradigm / 201

IV.4.1 – The philosophical core or relatively adequate worldviews / 203

IV.4.2 – Functional contextualism and actor’s training / 208

IV.4.3 – Training acting students as a holistic event / 209

IV.4.4 – Pragmatic truth criterion, PWB, and learning outcomes (LO) / 211

IV.4.5 – Objectives of Functional Contextualism / 212

IV.4.6 – Analytical objectives in context and their application in acting training: toward promoting (PWB) / 214

IV.4.7 – Educational Context: From Constructivism to Functional Contextualism / 214

IV.5 On the Relationship Between Relational Frame Theory (RFT) and Vocal Performance Functional Assessment (VPFA) in the Performing Arts / 224

IV.6 The Hexaflex Model of Psychological Flexibility/Inflexibility, the ACT Matrix, and the Case Conceptualization of the Dramatic Figure Network Diagram (DFND) / 227

IV.6.1 The Dramatic Figure Network Diagram (DFND) / 228

IV.6.2 The ACT Matrix / 233

IV.6.3 The Hexaflex Model of Psychological Inflexibility in Actor Training / 237

IV.7 Observations on a Selective Range of Video Materials from the CVC Study / 239

Case study, nr.1 (video 25 - graphic 25 – correlates with r-35 – see APPENDIX. r-35) / 248

Case study, nr.2 (video 24 – missing graphic – see APPENDIX. r-34) / 249

Case study, nr.3 (video 31 - graphic 31 – missing APPENDIX.) / 250

V. CONCLUSIONS AND RESEARCH DIRECTIONS / 252

V.1 Cognitive vulnerabilities and their impact on learning in the actor’s training process / 252

V.2 A note on the *Actor's Paradox* / 259

V.3 Conclusions / 262

V.4 Interdisciplinary research directions in practice research and evidence-based paradigms / 263

The thesis titled *The Embodiment of Cognitive Vulnerabilities in Actor Training – The Risks of Poor Cultivation of Psychological Well-Being (PWB) in the Education and Vocational/Professional Training (VET) Process of Student Actors in Romania* consists of 5 chapters, as follows:

**In Chapter I**, we began by demonstrating that the global general population is facing a mental health crisis. Global events, such as the COVID-19 pandemic, the rise in geopolitical conflicts, technological advancements, and climate change, contribute to the increasing incidence of mental disorders. These factors fuel the growing need for socially stratified interventions, including psychological counseling and psychotherapy, as well as the necessity for diversifying diagnostic strategies (McGorry, et al. 2007) (Hofmann and Hayes 2019) and the distribution of mental health services (Moitra, et al. 2023).

Many specialized studies have identified and examined a wide range of socio-cultural factors that determine the prevalence of mental disorders, as well as triggering factors for the emergence of maladaptive cognitive schemas and traumas. We demonstrated that some of these factors are influenced by power structures and their distribution within society (Steel, et al. 2014), (Kessler, et al. 2009), (Consiliul Economic și Social 2023).

Additionally, we demonstrated that there have been successful psychotherapies within the realm of cognitive-behavioural therapies that can positively alter the downward trajectory of the mental health crisis, such as Acceptance and Commitment Therapy (ACT) and Cognitive Behavioural Therapy (CBT). However, factors such as adverse socio-cultural conditions,

stigma, lack of mental health literacy among the population, and underfunding of mental health services contribute to the destabilization and perpetuation of the mental health crisis.

Furthermore, I discussed the fact that amidst the broad concerns related to mental health, a particular group is often neglected and underestimated: performers in the performing arts, referred to in the literature as "forgotten patients"—a term introduced by Dr. Alice Brandfonbrener, a pioneer in addressing the medical issues specific to musicians and other performing artists. Dr. Brandfonbrener established the Performing Arts Medicine Association (PAMA)<sup>1</sup> at Northwestern University School of Medicine in Chicago in 1985, which is known as the first clinic dedicated to diagnosing and treating mental disorders and occupational injuries in the performing arts.

Representing the primary interest of this thesis, we showed that actors constitute a sub-population with significantly higher rates of mental disorders compared to the general population. This is due to the sensitive and vulnerable nature of their artistic work and the precariousness of the job market. We also presented that factors contributing to the exacerbation of mental disorders are reinforced by stigma and the perception of vulnerability as a weakness in the broader culture. This aspect contributes to the intensification of cognitive vulnerabilities and the use of dysfunctional coping mechanisms, including excessive alcohol consumption, illicit drug use, self-medication, and eating or sleep disorders, as indicated by studies conducted by (Maxwell, Seton și Szábo 2015), (van den Eynde, Fisher și Sonn 2016), (Clement 2022), (Mitchell 2015), (Arias 2019); and others.

Furthermore, we demonstrated that acting students represent a distinct category, characterised by additional pressures related to perfectionism and adaptability within the artistic industry. These pressures generate fears of insecurity and concerns about the future. This category was the central focus of our study for two reasons: the first reason is that many educators are not sufficiently familiar with mental health concepts, even though they use behavioural and psychological theories in their teaching practices, as has been addressed in previous studies (Burgoyne, Suzanne, Karen Poulin, and Ashley Rearden, 1999), (Prior, 2005), (Seton, 2006), (Seton, 2009), (Seton, 2010), (Robb și Due 2017), (Panoutsos, 2021), (Pender, Knight, Peters, & Seton, 2023), and others.

The second reason is that, in the context of existing research, we observed that the empirical studies focusing exclusively on the psychophysiological effects of embodying

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<sup>1</sup> For more information about the Performing Arts Medicine Association (PAMA), you can visit their website: <https://artsmed.org/about-us/>.



cognitive vulnerabilities on actors are under researched, as well on the consequences of different methodological approaches to training, with the exception of (Vainoras, et al. 2014). Although we found studies investigating aspects of "Method Acting" and the debate between the Stanislavski system and Strasberg's approach (Strandberg-Long 2018), (Carnicke 2009), (Carnicke 1993) or (Pitches 2006), as well as biomedical analyses of various exercises specific to actor training derived from different theatrical laboratories of Stanislavski, Strasberg, Meyerhold, Grotowski, Lecoq, Boal, Barba, Donnellan, and others, we did not find research dedicated exclusively to the methodological impact on the embodiment of cognitive vulnerabilities in actors. Instead, we found discussions on defensive mechanisms in the learning process, as addressed by (Astbury 2011), (Nemiro 1997) and (Konijn 2000).

Our artistic experience and academic observations have suggested that training methods, including "Method Acting," inevitably influence actors in ways that can amplify cognitive vulnerabilities. The central issue is that actors may develop maladaptive psychological schemas by identifying their personal emotions with those of the roles they portray or by reactivating latent depressive or traumatic schemas related to not systematically investigated clinical profiles of acting students. These consequences can extend beyond the psychological boundaries of the profession into the personal lives of individuals, potentially leading to issues such as anxiety, depression, and/or emotional volatility. Such outcomes can negatively affect learning, artistic and academic performance, and, most importantly, their psychological well-being.

Thus, we concluded the first chapter by contextualising our research, starting with questions that continually guided our investigation, such as:

- What are cognitive vulnerabilities, how are they reflected, and what functions do they have in the prevalence of mental health disorders and human behaviour?
- To what extent are these vulnerabilities present in the clinical psychological profile of acting students in Romania?
- What kind of obstacles can these cognitive vulnerabilities create in the context of experiential learning within the vocational training of actors?
- What techniques can be used in actor training to mitigate the negative impact of these vulnerabilities?
- How can cognitive distortions, psychological schemas, or other psychological factors influence the outcomes of experiential learning, particularly in the process of constructing psychological schemas related to dramatic characters during improvisations or other specific exercises in actor training? In this regard, we explore

how understanding these psychological concomitances and contingencies can influence and determine the development of applicable procedures in actor training contexts to facilitate transformative creative experiences in a holistic manner and promote psychological well-being.

- What intervention strategies can be used to mitigate the negative consequences of experiential avoidance or defensive mechanisms in actors during the transition from building dramatic characters to everyday self-conceptualisation, and to promote euthymia, characterised by a stable and balanced mood among acting students?

**In the second chapter**, we conducted a review of the specialised literature addressing the paradigm of cognitive vulnerabilities within cognitive-behavioural processes and the socio-cultural phenomena that contribute to the emergence, exacerbation, or mitigation of their negative consequences. This was done with the aim of developing practical applications to enhance the psychological well-being (PWB) of acting students. We deemed it important to discuss the creative potential and opportunities for pivoting towards creative transformation (Glăveanu, Vlad Petre , Green, Adam și Kaufman, Jame 2024), (Glăveanu 2013) based on psychological flexibility and euthymia. Furthermore, we explored the perspectives of the cognitive-behavioural model and the Functional Contextualism paradigm, with a focus on how cognitive distortions and experiential avoidance contribute to psychological distress. Additionally, we discussed the role of psychological interventions in reducing distress by altering dysfunctional beliefs and highlighted the importance of accepting internal experiences within the framework of Acceptance and Commitment Therapy (ACT).

Reflecting on various personal and artistic experiences—particularly through the theatre productions we have undertaken—we applied the paradigm of behavioural analysis derived from the principles of Acceptance and Commitment Therapy (ACT), Cognitive Behavioural Therapy (CBT), and Relational Frame Theory (RFT) to reassess and/or improve certain exercises and artistic practices, especially in director-actor collaboration, for better understanding. Subsequently, we turned our attention to the phenomenon of 4E cognition (embodied, situated, extended, and enactive cognition) to gain an overview of the structural application of the psychological inflexibility model and the creative use of the phenomenon of experiential avoidance. As extensively discussed in the thesis, experiential avoidance (EA) is a central psychological component in ACT that involves the tendency to avoid unwanted internal experiences, such as emotions and thoughts, which can lead to long-term psychological

distress. This avoidance can exacerbate psychological problems through the use of ineffective strategies, such as thought suppression or substance use. Several studies have highlighted the association of EA with various psychological disorders and its mediating role between cognitive distortions and psychological distress. EA has been linked to a variety of psychological issues, including anxiety, depression, post-traumatic stress, and behavioural disorders (Hayes, Luoma, Bond, Masuda, & Lillis, 2006), (Kashdan, Machell, Goodman, & Kleiman, 2014), (Chawla & Ostafin, 2007), (Cristea, Montgomery, Szamoskozi, & David, 2013).

From both a pedagogical and collaborative perspective, particularly in scene work, the aforementioned aspects are of interest to us because avoiding criticism, driven by cognitive distortions, can create a cycle of psychological inflexibility. This hinders the process of learning and development, perpetuating insecurity and exacerbating long-term psychological distress. Therefore, we found it appropriate to revisit various emotional activation exercises, such as Schechner's *Rasaesthetics* (Schechner 2001), (Ekman 1992) taxonomy of emotions, and (Pankseep 2010) affective-emotional networks, in order to gain a more comprehensive understanding of the architecture of the psychological flexibility/inflexibility model and the artistic exploration possibilities it offers. This re-examination aims to reconfigure the principles of artistic work with a focus on cultivating self-directed learning, which includes caring for the psychological well-being of students.

In the second part of the chapter, we focused exclusively on the phenomena of cognitive vulnerabilities and cognitive distortions: both to conceptually differentiate them and to better understand their mechanisms. Subsequently, through the lens of these concepts, we examined the phenomenon of flow developed by psychologist Mihaly Csikszentmihalyi and how it has been addressed in the specialised literature. Then, by correlating the psychological contingencies of the above, we approached the phenomenon of individuals' relationships with their environment, specifically analysing the concept of affordances to better understand the psychological concept of stimulus discrimination, as disseminated in Relational Frame Theory (RFT). We then considered the principles of variation, selection, and retention from an evolutionary perspective, to pedagogically translate them into understanding the levels and dimensions of applying the principles of Acceptance and Commitment Therapy (ACT) and Cognitive Behavioural Therapy (CBT) within the context of professional and vocational education and training (VET) for actors and theatre directors, as well as the theory of the Dynamic Systems Model of Role Identity (DSMRI) (Kaplan, Garner and Semo 2015, 6-15). Overall, we realised that integrating the DSMRI framework with backward design principles

and evidence-based practices like ACT and CBT can enrich pedagogical processes in the training of actors and theatre directors by promoting self-directed learning experiences, cultivating teacher-student relationships, and creating a learning environment that empowers students to excel in their artistic pursuits. Thus, we made recommendations regarding the implementation of courses in psychology and the psychology of learning.

Lastly, we conducted a cross-cultural analysis of the concepts of theatre, new materialism, and the laboratory of social factors. Through this analysis, we highlighted destabilising elements in theatrical and pedagogical artistic practice that can impact psychological well-being (PWB). We concluded that actors do not train solely to develop their aesthetic skills and competencies but also to engage in precise, purposeful, and profound (self)exploration of psychosocial aspects. This is achieved through their characters and their situational, dramatic, and personal circumstances, interactions that co-create new mental spaces, challenging the disciplined order of the world (Hann R. , 2019, pg. 2-3) to fulfil new dramaturgical functions of theatre, such as guiding audiences towards self-awareness and world awareness, as re-conceptualised by the function of theatre (Pavis 2014).

**In Chapter III**, we presented the study conducted between 2019 and 2021 within the Department of Clinical Psychology and Psychotherapy in partnership with the Doctoral School of Theatre and Film, both part of Babeş-Bolyai University. The study was initiated by us, under the supervision of Professor András Hatházi, PhD, by collaborating with Psychologist Monica Bartucz, PhD, and Psychologist Paula Stroian, PhD candidate, under the supervision of Professor Daniel David, PhD, and Lecturer Silviu Matu, PhD. A total of 50 students participated in this study as subjects, coming from the "George Enescu" University of Arts in Iași, as well as from the Faculty of Theatre and Film at UBB, Cluj-Napoca.

The main objective of this study was to attempt to create a clinical psychological profile of acting students in Romania, assessing their psychological well-being and general mental health status. This entailed the prevalence of a set of variables related to psychological and cognitive vulnerabilities and the assessment of their potential impact on learning processes in the EFPv context of acting training. Influenced by phenomenological theories of embodiment and the 4E (embodied, embedded, extended and enacted cognition) theoretical approach, the study aimed to investigate, from a psychophysiological perspective, the consequences on the capacity for embodiment of what students imagine during improvisations, the possible psychological consequences in the presence of psychological and cognitive vulnerabilities on learning experiences on the road toward achieving performance objectives in acting, as well as on the cultivation of psychological well-being.

The study consisted of two stages, as follows:

**I.** The first stage took place in 2019, before the outbreak of the COVID-19 pandemic, and involved administering a series of test batteries aimed at collecting data from participants to:

a) Investigate the relationships between irrational and dysfunctional beliefs and distress and/or psychopathology. This process also included:

b) Investigating the existence of a mediation relationship by the variable of experiential avoidance.

**II.** In the second stage, conducted online due to pandemic restrictions in April-May 2021, the students were divided into experimental and control groups. The Affective Distress Profile (PDA) test and the STROOP task were administered. Students' dramatic improvisation tasks were video recorded for subsequent analyses, replacing the initially planned physiological measurements such as EEG, EKG, and salivary cortisol.

This chapter also presented the psychological instruments used during the two stages and the protocol elements associated with their implementation. Thus, data on irrational beliefs, dysfunctional attitudes, psychological inflexibility, emotional distress, and depressive symptoms, as well as mediating variables such as experiential avoidance (EA), were collected and analysed.

The study found that all these variables are positively correlated. Irrational beliefs and dysfunctional attitudes have a strong association with psychological inflexibility and emotional distress. Furthermore, psychological inflexibility has a significant relationship with emotional distress.

Additionally, it was found that psychological inflexibility mediates the relationship between dysfunctional attitudes and psychological distress. This means that dysfunctional attitudes contribute to increasing psychological inflexibility, which in turn intensifies psychological distress.

Moreover, irrational beliefs contribute to psychological inflexibility, which in turn leads to psychological distress. The direct effect of irrational beliefs on psychological distress is not significant, suggesting that psychological inflexibility is an important mediator.

It was also observed that although psychological inflexibility predicted by dysfunctional beliefs did not have a significant impact on depressive symptoms, there is still a positive correlation between them.

The results of the second phase show that, overall, stress factors decreased from the first to the second and third phases in both groups. The experimental group started with a lower level of stress and experienced a significant decrease by the second phase, followed by a slight increase in the third phase. On the other hand, the control group started with a higher level of stress but had a steady and significant decline throughout the experiment.

Regarding positive emotions, they increased significantly from the first to the second phase, during the improvisation task, in both groups. In the experimental group, this increase was followed by a slight decrease in the third phase, while in the control group, positive emotions decreased dramatically in the third phase after an initial significant increase.

Statistical analysis revealed that the differences in the level of role identification between groups were marginally significant, suggesting that actors in the control group identified slightly more with their roles. However, no significant differences were found in acceptance levels between groups post-improvisation. This aspect may indicate that the experimental manipulations did not succeed in differentially influencing this aspect between groups.

These results have important implications for actor training. The decrease in stress and fluctuations in positive emotions suggest that training techniques can influence actors' emotional state during and after immersion in performance. For acting students preparing for various roles, it is important to be guided towards the awareness that different preparation methods and approaches to a role can affect both their stress levels and positive emotions. Additionally, it is crucial to consider incorporating stress-reduction and positive emotion-enhancement techniques into the curriculum, such as breathing exercises, meditation, cool-down (Seton, Maxwell and Szabó 2019), (Panoutsos 2021, 2-4), de-roling (Bailey and Dickinson 2014, 3-5) combined with defusion techniques and other forms of relaxation, as outlined in the introductory chapter.

We concluded that all these can contribute not only to the improvement of actors' artistic performance but also to their psychological and general well-being, helping them better manage the emotional challenges encountered during rehearsals and performances. Thus, by offering complementary training perspectives, our study contributes to understanding the psychological and cognitive dimension of how training can be improved to support actors' mental and emotional health, which ultimately can lead to more authentic and resilient performances in the face of professional challenges and artistic demands.

The chapter concludes by addressing the risks of inadequate cultivation of psychological well-being (BPS) in the context of actor training (EFPv) for acting students. By analysing specific components of pedagogical knowledge content as well as the content of course

syllabus, we highlighted that specific actor training techniques can activate previous traumas in students or trigger new traumas, especially since actors may experience reactions of emotional hyperarousal and cognitive dissociation. In an (EFPv) context where teachers are unprepared to handle such reactions, this can leave destabilizing residues on psychological well-being. Furthermore, we demonstrated that the preparation and role-playing process can reinforce addictive and self-destructive behaviours, and acting students, as well as professional actors, may remain silent for fear of being deemed incapable if they acknowledge the emotional difficulties they are experiencing.

**In Chapter IV**, we found it appropriate to return to the field of theatre and performing arts, specifically the director-actor relationship, to explore a concept we have called the "directing of the actor's return to the self." For us, the significance of this concept lies in a deterritorialization of verbal rules determined by ineffective power dynamics and cultural legacies containing many psychologically destabilizing elements that affect the exploration and distribution of the sensible in the creative process. Thus, we considered it necessary to place increased importance on exposing the inductive functions of directing to the actor, with the aim of cultivating, together with the actor, meta-attentions to self-perspectives, the cultivation of psycho-linguistic vigilance agility over the actor's imaginal realm, as well as the pathways of action-perceptual embodiment at pre-reflective, pre-expressive, and non-conceptual dimensions, at the 4E level.

This pivot was mainly due to the interaction with CBT (Cognitive Behavioural Therapy), ACT (Acceptance and Commitment Therapy), and especially the paradigm of Functional Contextualism, conceptualized by Steven C. Hayes based on the worldviews outlined by (Pepper 1970). Given the scarcity of studies and a scientific philosophy of theatre directing, we deemed it necessary to outline some principles starting from the scientific paradigm of functional contextualism, to aid in the scientific explanation of the practices of the director and their working relationship with the actor. Thus, by engaging with the principles and objectives of functional contextualism, we sought to introduce complementary, scientifically validated elements that could inform the practices and discipline of theatre directing. In addition to principles, we also employed practical examples, formulating new objectives and constraints for the director's exercises, which can be found either in the body of the thesis or in its appendices.

In light of the results obtained, the chapter concludes with a phenomenological and scientific revisitation and analysis of the video materials associated with the second phase of

the CVC study. Thus, we consider that we are materializing the principles discussed throughout the chapter.

**The final chapter** focuses on drawing general conclusions, revisiting Diderot's actor's paradox through the lens of functional contextualism, and, not least, proposing new research directions.

As discussed more extensively in this chapter, we reiterate here that neglecting psychological well-being in actor training represents a serious threat to their mental and physical health, potentially leading to lasting trauma and professional dysfunctionalities. Educational and accrediting institutions have a duty to implement healthy and sustainable practices, integrating psychological support and stress management into training programs. Without such a supportive culture, actors may become victims of anxiety, depression, and burnout, undermining both artistic integrity, academic proficiency and mental health. It is imperative that theatre provides a working environment that promotes excellence and protects the well-being of those involved, preventing a toxic climate and ensuring adequate resources to support actors' emotional balance, which is essential for authentic and sustainable creativity.

In the final part of the chapter, we address the problematic intersection between Open Science (OS) and EFPv in the field of theatre and performing arts. One of the potential negative consequences of superficial institutional and administrative treatment, characterized by a disregard for prosocial principles, is reiterated here: the implementation of OS in EFPv, particularly in areas such as acting and theatre directing, will not be without challenges. A significant concern is the potential conflict between personal knowledge interests and the need to protect intellectual property. Institutions and practitioners may be reluctant to share their techniques and methodologies due to fears of losing their competitive edge and financial viability—because we talk first about artists before educators. Protecting one's own knowledge is often seen as a bastion of preserving uniqueness, durability, and sustainability in training programs. Additionally, the subjective nature of acting and directing presents unique challenges. These fields involve individualized and personal processes, making it difficult to standardize and openly share training methods without compromising artistic integrity. There is a risk that homogenizing techniques and artistic styles may undermine the creative diversity essential to the performing arts.



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Filme:

John Q. 2002. Directed by Nick Cassavetes. Performed by Denzel Washington.

The Old Man. 2022. Directed by Robert Levine and Jonathan E. Steinberg. Performed by Hiam Abbas.

Spectacole:

Richard III. 2015. Performed by Lars Eidinger. Schaubühne, Berlin. 5 februarie.

## ANEXA 2 a,b,c

### Declarație de acordare a dreptului de folosire a datelor rezultate a studiului CVC

Titlul Proiectului de Cercetare	<b><i>Corporalizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC)- un studiu național.</i></b>
<i>Stadiul Publicării</i>	- nepublicat și nedepus spre publicare
<i>Autor principal</i>	- Psiholog Dr. Monica Bartucz
<i>Contribuția Cercetătoarei/Cercetătorului</i>	- Coordonator principal al designului experimental și de protocol al desfășurării etapelor aferente studiilor, 2019-2021. -Codificare de date și realizarea statisticilor. -Contribuitoare la interpretarea rezultatelor studiului. -Design experimental și interpretare de rezultate a sarcinii STROOP.

Prin prezenta declarație, subsemnata Psiholog Dr. Monica Bartucz, acord drepturile de folosire a rezultatelor studiului denumit *Corporalizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC) – un studiu național*, desfășurat în perioada 2019-2021, studentului doctorand Cosmin Matei cu scopul de a le prezenta sub formă de *Anexă* în cadrul tezei sale de doctorat cu titlul ***CORPORALIZAREA VULNERABILITĂȚILOR COGNITIVE ÎN ANTRENAMENTUL ACTORULUI - Riscurile cultivării deficienței a bunăstării psihologice (BPS) în procesul de educație și formare profesională/vocațională (EFPv) a studenților-actori din România*** în vederea susținerii publice în fața comisiei de doctorat.

*Semnătura*



*Data*

27.06.2024



Declarație de acordare a dreptului de folosire a datelor rezultate a studiului CVC

Titlul Proiectului de Cercetare	<b><i>Corporalizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC)- un studiu național.</i></b>
Stadiul Publicării	- nepublicat și nedepus spre publicare
Co-autor	- Psiholog drd. Paula Stroian
Contribuția Cercetătoarei/Cercetătorului	- Co-coordonator al designului experimental și de protocol al desfășurării etapelor aferente studiilor, 2019-2021. - Codificare de date și realizarea statisticilor. - interpretarea rezultatelor studiului. -Co-coordonator și supervisor al studiu experimental desfășurat online în Aprile-Mai 2021.

Prin prezenta declarație, subsemnata Psiholog drd. Paula Stroian, acord drepturile de folosire a rezultatelor studiului denumit *Corporalizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC) – un studiu național*, desfășurat în perioada 2019-2021, studentului doctorand Cosmin Matei cu scopul de a le prezenta sub formă de *Anexă* în cadrul tezei sale de doctorat cu titlul ***CORPORALIZAREA VULNERABILITĂȚILOR COGNITIVE ÎN ANTRENAMENTUL ACTORULUI - Riscurile cultivării deficitare a bunăstării psihologice (BPS) în procesul de educație și formare profesională/vocațională (EFPv) a studenților-actori din România în vederea susținerii publice în fața comisiei de doctorat.***

Semnătura



Data

27.06.2024

Titlul Proiectului de Cercetare	<i>Corporealizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC)- un studiu național.</i>
Stadiul Publicării	- nepublicat și nedepus spre publicare
Co-autor	- Psiholog Teodora Cordoș
Contribuția Cercetătoarei/Cercetătorului	- Membru în echipa de implementare a protocolului studiului experimental, etapa a II-a, Aprilie-Mai 2021. - Contribuitor la codificarea datelor și în realizarea statisticilor. - Realizarea graficelor aferente Profilului Distresului Afectiv / PDA.

Declarație de acordare a dreptului de folosire a datelor rezultate a studiului CVC

Prin prezenta declarație, subsemnata Psiholog Teodora Cordoș, acord drepturile de folosire a datelor rezultate din studiu și a graficelor statistice aferente, din cadrul proiectului de cercetare denumit *Corporealizarea Vulnerabilităților Cognitive în antrenamentul actorului (CVC) – un studiu național*, desfășurat în perioada 2019-2021, studentului doctorand Cosmin Matei cu scopul de a le prezenta sub formă de *Anexă* în cadrul tezei sale de doctorat cu titlul **CORPORALIZAREA VULNERABILITĂȚILOR COGNITIVE ÎN ANTRENAMENTUL ACTORULUI - Riscurile cultivării deficiențe a bunăstării psihologice (BPS) în procesul de educație și formare profesională/vocațională (EFPv) a studenților-actori din România în vederea susținerii publice în fața comisiei de doctorat.**

Semnătura



Data

28.06.2024