



From Inner State to Visible Action: An Acting-Based Methodology for Developing Authentic Self-Presentation and Nonverbal Communication

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ABSTRACT

This article presents VISIBLE YOU, an acting-based educational methodology developed by Irina Konkina to support authentic self-presentation and intentional nonverbal communication. The study examines the relationship between internal psychological states, communicative intentions, physical expression, and interpersonal perception, drawing on theoretical perspectives from acting pedagogy, social psychology, and nonverbal communication research.

The proposed methodology challenges conventional approaches to self-presentation that emphasize the imitation of confident postures, standardized gestures, and predetermined emotional expressions. Instead, it conceptualizes effective self-presentation as a dynamic process through which individuals identify their internal state, establish a communicative intention, direct attention toward an interaction partner, and translate intention into observable action.

The article introduces the five-stage VISIBLE YOU framework—State, Intention, Gaze, Action, and Impression—and examines the complementary S.I.G.N.A.L. instructional model. It also describes three progressive levels of expressive development: BE SEEN, BE FELT, and BE REMEMBERED. Practical applications include camera-based exercises, improvisation, micro-acting, role-based communication, and structured video feedback.

The study proposes an educational framework for developing expressive flexibility and self-awareness across professional and everyday communication contexts. It further identifies methodological considerations for evaluating instructional outcomes, including behavioral observation, participant reflection, and comparative video analysis.

As a conceptual and methodological study, the article does not claim experimentally verified effectiveness. Rather, it establishes a theoretical and pedagogical foundation for future empirical investigation of acting-based communication training.

Keywords: acting pedagogy, authentic self-presentation, nonverbal communication, VISIBLE YOU methodology, embodied expression, camera presence, intentional action, expressive flexibility, communication confidence, video feedback.

1. INTRODUCTION

Human communication is a complex process in which verbal language represents only one component of interpersonal interaction. Before a person begins speaking, observers may already form preliminary impressions based on posture, movement, facial expression, eye contact, and the manner in which an individual occupies physical space. These nonverbal characteristics influence how people interpret confidence, emotional openness, professional competence, and social intentions. The significance of such processes has been examined extensively within social psychology. Willis and Todorov (2006) demonstrated that individuals



can form initial judgments about unfamiliar faces after extremely brief visual exposure, indicating that social perception begins rapidly, often before meaningful verbal interaction has occurred [1]. Similarly, Ambady and Rosenthal (1993) found that brief observations of nonverbal behavior could be associated with subsequent interpersonal evaluations [2]. Although these judgments do not necessarily provide accurate information about an individual's personality or abilities, they illustrate the considerable influence of visible behavior on social perception and the importance of understanding how external expression contributes to communication.

In contemporary society, the ability to communicate effectively through physical expression has become increasingly relevant because professional and interpersonal interactions frequently occur in visually mediated environments. Video interviews, online conferences, digital presentations, social media communication, professional auditions, and recorded educational content require individuals to communicate not only through words but also through facial expressions, gestures, posture, and movement. In these circumstances, the camera becomes an intermediary between the individual and the audience, transforming ordinary behavioral characteristics into elements of visual communication. A movement that appears natural during face-to-face interaction may acquire a different meaning when framed by a camera, while subtle changes in gaze or facial expression may become particularly noticeable in close-up recordings. Consequently, the development of effective self-presentation requires an understanding of how physical behavior functions within different communicative environments and how individuals can adapt their expressive resources without losing their personal identity.

Many conventional approaches to self-presentation focus primarily on external behavioral correction. Individuals are encouraged to maintain an upright posture, establish eye contact, smile appropriately, minimize nervous gestures, and reproduce physical characteristics commonly associated with confidence. Although such recommendations may be useful in certain professional contexts, they can also encourage excessive self-monitoring and create a discrepancy between internal experience and external behavior. A person who attempts to control every gesture may become more concerned with appearing confident than with communicating a meaningful message. As a result, attention shifts away from the interaction itself and becomes concentrated on the evaluation of one's own appearance. This process may produce rigidity, artificiality, and a reduction in spontaneous responsiveness, particularly among individuals who already experience discomfort when speaking before an audience or appearing on camera.

A similar contradiction has long been recognized within acting education, where performers must learn to communicate emotions, intentions, and relationships through observable behavior. An actor who concentrates exclusively on demonstrating a particular emotion may produce an exaggerated or unconvincing performance, whereas an actor who understands the character's objective and circumstances can organize physical and verbal expression around purposeful action. The distinction between displaying an emotion and pursuing an intention provides an important conceptual foundation for adapting acting techniques to broader communication education. Rather than instructing a person to appear confident, an acting-based approach encourages the individual to determine what they wish to accomplish in a particular interaction and to select expressive actions that support this objective. Such a transition from external imitation to purposeful behavior represents a significant pedagogical shift because it emphasizes communication as an active process rather than a collection of predetermined gestures.

The VISIBLE YOU methodology, developed by theater and film actress and acting instructor Irina Konkina, applies this principle to the development of authentic self-presentation and intentional nonverbal communication. Drawing upon professional acting techniques and structured educational exercises, the methodology proposes that effective self-expression emerges through the coordination of internal awareness, communicative intention, directed attention, and observable action. Instead of encouraging participants to imitate an idealized image of confidence, VISIBLE YOU invites them to recognize their current physical and emotional state, identify the purpose of their communication, establish a meaningful relationship with an audience or camera, and translate their intentions into visible behavior. The methodology therefore considers authenticity not as the absence of preparation or behavioral regulation but as the ability to select expressive actions that remain consistent with personal intentions, individual characteristics, and situational requirements.



The educational relevance of this approach extends beyond professional acting. Models, public speakers, entrepreneurs, educators, and individuals without theatrical experience frequently encounter situations in which they must communicate under observation or evaluation. A professional preparing for a job interview may experience difficulties maintaining natural gestures, while an entrepreneur recording a promotional video may struggle to establish a convincing connection with an unseen audience. Similarly, adolescents participating in classroom presentations may become excessively concerned about peer evaluation and lose the ability to communicate their ideas clearly. Although these situations differ in their professional and psychological characteristics, they share a common requirement: individuals must coordinate internal intentions with external behavior while responding to the presence of observers. Acting-based training offers a potentially useful educational environment in which participants can explore these processes through structured exercises, role-based interaction, and repeated practical experience.

The purpose of this article is to examine the theoretical foundations of acting-based self-presentation training and present the conceptual structure of **VISIBLE YOU** as an educational methodology. Particular attention is given to the relationship between nonverbal behavior and social perception, the role of purposeful action in theatrical pedagogy, and the influence of self-focused attention on expressive behavior. The article further introduces the methodological principles developed by Konkina, including the five-stage sequence State, Intention, Gaze, Action, and Impression, and considers how these principles can be integrated into a structured educational process. The study adopts a conceptual and methodological approach, combining relevant academic literature with an analysis of the author's instructional framework. It does not present original experimental findings or claim that the proposed methodology has already demonstrated measurable therapeutic effects. Instead, its contribution lies in articulating a coherent educational model and identifying its potential applications in acting education, camera-based communication, professional self-presentation, and future empirical research.

2. THEORETICAL FOUNDATIONS OF ACTING-BASED SELF-PRESENTATION

2.1. Nonverbal Communication as a Component of Social Perception

Nonverbal communication encompasses a broad range of behavioral signals through which individuals convey information about their emotional states, intentions, attitudes, and relationships with others. These signals include facial expressions, gestures, posture, body orientation, interpersonal distance, movement rhythm, and the direction and duration of visual attention. Although such characteristics are often interpreted intuitively, their meanings are neither universal nor independent of context. The same gesture may communicate friendliness, uncertainty, disagreement, or discomfort depending on cultural expectations, the circumstances of interaction, and the relationship between communication partners. Direct eye contact, for example, may be associated with attentiveness and engagement in one setting while appearing confrontational or inappropriate in another. Similarly, a relaxed posture may suggest confidence during an informal conversation but be interpreted differently in a formal professional environment. These variations demonstrate that effective nonverbal communication cannot be reduced to a fixed collection of correct gestures or universally desirable physical positions.

Research on interpersonal perception provides an important foundation for understanding why visible behavior matters in professional and social interaction. Ambady and Rosenthal's investigation of thin-slice judgments demonstrated that brief behavioral observations could be associated with broader interpersonal evaluations, suggesting that observers often form impressions on the basis of limited nonverbal information [2]. Willis and Todorov's research further illustrated the speed with which individuals develop preliminary judgments from visual stimuli [1]. However, the rapid formation of impressions should not be confused with their accuracy. An individual who avoids eye contact may be experiencing anxiety, concentrating on a complex task, following cultural conventions, or expressing a personal communication preference. Likewise, a person who appears confident may still experience considerable internal uncertainty. Consequently, educational programs addressing self-presentation should avoid presenting individual nonverbal characteristics as reliable indicators of personality, psychological condition, or professional competence.



Within acting education, nonverbal behavior is approached as an expressive instrument that can be consciously modified according to dramatic circumstances. A performer may alter walking rhythm, shoulder position, breathing patterns, or movement intensity to communicate different relationships, objectives, and emotional conditions. The same individual can appear hesitant, authoritative, vulnerable, or emotionally distant without changing verbal content, demonstrating the flexibility of physical expression as a communicative resource. This principle is particularly relevant to self-presentation training because it suggests that individuals can expand their expressive repertoire through observation and practice rather than relying exclusively on habitual behavior. The objective is not to replace natural expression with artificial performance but to develop greater awareness of the choices available within communication.

VISIBLE YOU incorporates this understanding by treating nonverbal behavior as a flexible system of expressive possibilities rather than a diagnostic indicator of personality. Participants are encouraged to observe how changes in posture, gaze, movement, rhythm, and facial expression influence the clarity of their intended message. Instead of asking whether a gesture is universally correct or incorrect, the methodology directs attention toward whether the action supports the communicative objective. For example, a restrained facial expression may be appropriate when communicating seriousness, while greater expressiveness may support an invitation to participate in an informal discussion. Both approaches can be effective when they correspond to the circumstances and intentions of the interaction. This perspective shifts the educational emphasis from behavioral conformity toward expressive adaptability and encourages individuals to develop a more conscious relationship with their own physical communication.

2.2. Acting Pedagogy and the Principle of Purposeful Action

Acting pedagogy offers a valuable theoretical framework for understanding how internal intentions become visible through physical and verbal behavior. Within influential traditions of theatrical training, particularly those associated with Konstantin Stanislavski, purposeful action occupies a central position in the development of performance [3]. Rather than instructing actors to reproduce predetermined emotional expressions, this approach encourages them to identify the objectives, circumstances, and relationships that motivate a character's behavior. Emotional expression is therefore understood in relation to action, with physical and verbal choices emerging from the performer's attempt to accomplish a specific objective. This principle establishes an important distinction between demonstrating an emotion and engaging in behavior that may naturally communicate emotional meaning.

The practical significance of this distinction becomes evident when comparing different types of performance instructions. A direction such as "appear confident" provides relatively little information about what the performer should actually accomplish, leaving the individual to imitate familiar visual stereotypes associated with confidence. By contrast, an instruction such as "convince your partner that your decision is final" establishes a concrete communicative purpose. The performer can then organize voice, gaze, posture, movement, and timing around the intention to communicate that decision. The resulting behavior is connected to an identifiable objective rather than a collection of isolated expressive characteristics. This action-oriented approach is especially relevant when working with individuals who experience difficulty presenting themselves naturally because it redirects attention from the appearance of confidence toward the practical task of communication.

The same principle can be applied to professional and everyday interactions. A public speaker preparing for a presentation may initially concentrate on appearing knowledgeable, authoritative, or charismatic, which can increase the pressure to control facial expression, posture, and vocal tone. An action-oriented approach encourages the speaker to replace these abstract performance goals with specific communicative objectives, such as explaining a complex idea, inviting collaboration, clarifying a misunderstanding, or persuading an audience to consider a proposal. When the purpose of communication becomes clearer, physical and verbal behavior can be organized around that purpose. In this context, gestures and facial expressions are no longer treated as decorative additions to speech but as components of a coordinated communicative action.

The VISIBLE YOU methodology adapts this theatrical principle by encouraging participants to move from the



question of how they should appear toward the question of what they intend to accomplish. Konkina's instructional approach emphasizes that expressive behavior becomes more meaningful when it is connected to a clearly defined intention. Participants are therefore invited to formulate objectives through active verbs such as explain, invite, persuade, reassure, challenge, or establish a boundary. These verbs provide practical directions that can be explored through movement, speech, gaze, and interaction. During camera-based exercises, the same sentence may be performed with different intentions, allowing participants to observe how changes in internal objectives influence externally visible behavior. Such exercises demonstrate the educational value of distinguishing between the verbal content of communication and the intention that organizes its delivery.

Purposeful action also provides a potentially useful alternative to excessive behavioral self-monitoring. Individuals who feel uncomfortable under observation may attempt to regulate numerous physical characteristics simultaneously, including hand position, posture, facial expression, and vocal stability. This divided attention can interfere with the continuity of communication and make behavior appear fragmented. By concentrating on a meaningful objective, participants are encouraged to organize their actions around a single communicative direction rather than a series of unrelated corrections. Although the effectiveness of this specific approach within VISIBLE YOU requires future empirical evaluation, its conceptual foundation is consistent with the broader pedagogical understanding of acting as a process of intentional behavior developed through practice, observation, and reflection.

2.3. Self-Consciousness, Social Evaluation, and Expressive Inhibition

The relationship between self-consciousness and communication performance represents another important theoretical consideration in the development of acting-based educational methodologies. Public speaking, professional auditions, and camera-based presentations frequently involve situations in which individuals anticipate evaluation by others. Under such circumstances, attention may shift away from the communicative objective and become concentrated on monitoring one's own appearance, behavior, and perceived mistakes. A person may repeatedly question whether their voice sounds nervous, whether their gestures appear unnatural, or whether the audience has noticed signs of discomfort. This heightened self-observation can interfere with concentration and reduce the individual's ability to respond flexibly to the interaction.

Cognitive models of social anxiety provide a useful perspective on these processes. Clark and Wells (1995) proposed that heightened self-focused attention, negative interpretations of social performance, and the use of certain safety behaviors may contribute to the maintenance of social anxiety [4]. Although ordinary shyness should not be equated with a clinically significant anxiety disorder, this theoretical framework helps explain why excessive concern about external evaluation can interfere with communication. When individuals become preoccupied with controlling how they appear, they may lose contact with the immediate purpose of the interaction and begin responding to their own anticipated judgments rather than to the actual communicative situation.

Similar difficulties can be observed within theatrical training when performers become excessively concerned with producing the correct emotional expression or satisfying perceived expectations. An actor who continually evaluates whether a performance appears convincing may struggle to remain responsive to a scene partner, while a model concentrating on reproducing an ideal pose may lose the natural continuity of movement. These examples illustrate the potential tension between conscious technical control and spontaneous responsiveness. Effective training must therefore develop awareness without encouraging constant self-criticism, allowing participants to observe their behavior while maintaining attention on the communicative task.

VISIBLE YOU addresses this challenge through exercises that redirect attention toward intention, interaction, and observable action. Participants may be asked to imagine speaking to a familiar person behind the camera, communicate a specific message to an imagined partner, or perform the same short introduction with several different objectives. Such exercises are intended to replace the abstract demand to appear confident with concrete tasks that require attention and purposeful engagement. The methodology also incorporates video fee-



edback, enabling participants to compare their intended message with the behavior visible in a recording. Importantly, this process emphasizes the description of observable actions rather than judgments about personality, attractiveness, or personal worth. Feedback may address the clarity of an intention, the direction of gaze, the continuity of movement, or the relationship between gesture and speech, while avoiding generalized evaluations of the individual.

This distinction is particularly important for maintaining an ethically appropriate educational environment. Participants who already experience discomfort under observation may become more self-conscious if feedback is expressed through personal criticism or rigid standards of physical attractiveness. By focusing on specific and adjustable aspects of behavior, the methodology seeks to support constructive reflection and preserve individual autonomy. Participants are encouraged to identify one element they wish to modify during the next attempt rather than attempting to correct every aspect of their performance simultaneously. Such an approach creates a structured process of observation, adjustment, and repeated practice, while recognizing that the development of communication skills does not require the elimination of nervousness or the adoption of an artificially extroverted personality.

The proposed methodology should nevertheless be distinguished from clinical psychological intervention. Acting-based communication exercises may provide opportunities for developing expressive skills and practicing behavior in situations involving observation, but they should not be presented as established treatments for social anxiety disorders. The primary objective of VISIBLE YOU is educational rather than therapeutic, and its potential psychological benefits require systematic investigation. This distinction allows the methodology to be considered within the broader field of communication education while maintaining appropriate boundaries between acting instruction and mental health treatment.

3. CONCEPTUAL FOUNDATIONS OF THE VISIBLE YOU METHODOLOGY

3.1. From External Imitation to Authentic Expression

The central philosophical principle of VISIBLE YOU is expressed through the author's statement, "Do not become someone else. Learn to consciously direct who you already are." This formulation reflects the distinction between self-presentation based on the reproduction of externally defined behavioral standards and self-presentation developed through awareness of personal intentions and expressive resources. In many professional and social environments, individuals are encouraged to imitate the gestures, facial expressions, and communication styles of people perceived as confident or successful. Although imitation can serve as a useful component of technical training, excessive reliance on predetermined behavioral models may restrict individual expression and create a discrepancy between external appearance and internal experience. VISIBLE YOU proposes an alternative educational approach in which participants learn to recognize their own physical and emotional characteristics, clarify their communicative objectives, and select expressive actions that correspond to the requirements of a particular situation.

Within this framework, authenticity is not understood as the complete absence of preparation or behavioral regulation. Professional communication frequently requires individuals to adapt their behavior to different audiences, environments, and objectives. An actor must respond to the circumstances of a dramatic scene, a model must consider the visual requirements of a photographic assignment, and a public speaker must organize expression according to the needs of an audience. Such adaptation does not necessarily contradict authentic self-presentation. The relevant distinction concerns whether behavioral choices emerge from meaningful intention or from the mechanical reproduction of an externally imposed image. A participant may choose a restrained manner of expression in one context and a more energetic approach in another, with both forms remaining authentic when they correspond to personal intentions and are selected consciously rather than imposed through rigid expectations.

Konkina's methodology therefore treats authenticity as a form of expressive flexibility. Instead of establishing a single ideal model of confidence, VISIBLE YOU encourages participants to develop a broader range of communicative behaviors and to understand how these behaviors influence interpersonal perception. This



approach is particularly relevant in acting and modeling education, where technical preparation may sometimes be interpreted as the reproduction of standardized poses or emotional expressions. A model may learn to position the body effectively within a photographic composition yet still struggle to communicate a recognizable emotional intention, while an actor may reproduce technically appropriate facial expressions without establishing a meaningful relationship with the circumstances of a scene. The proposed methodology addresses this limitation by integrating physical technique with attention, intention, and purposeful action, allowing expressive behavior to develop as part of a coordinated communicative process.

An additional characteristic of the VISIBLE YOU framework is its emphasis on personal agency and respect for individual boundaries. Effective self-presentation is not equated with constant visibility, excessive openness, or the obligation to attract attention. In certain circumstances, authentic expression may involve speaking clearly before an audience, while in others it may consist of maintaining a deliberate pause, declining an inappropriate request, or communicating disagreement without aggression. By recognizing these different forms of expression, the methodology broadens the concept of self-presentation beyond conventional expectations of charisma and extroversion. Its educational purpose is to help individuals make their intentions visible when necessary while preserving their right to determine how, when, and to what extent they wish to engage with others.

3.2. The Five-Stage Model of Visible Action

The conceptual foundation of VISIBLE YOU is organized around a five-stage sequence that describes the transition from internal experience to externally observable communication: State, Intention, Gaze, Action, and Impression. This sequence represents the central instructional logic of the methodology and provides a structured framework for understanding how participants can develop awareness of their behavior and intentionally modify their expressive choices. Rather than functioning as a rigid psychological mechanism, the model is intended as a practical educational tool that helps individuals examine the relationship between their initial condition, communicative objectives, direction of attention, physical actions, and the impressions formed by observers.

The first component, State, concerns awareness of the individual's current physical and emotional condition. Before attempting to communicate, participants are encouraged to notice their breathing, muscular tension, bodily support, movement rhythm, and subjective readiness to engage with an audience or camera. This stage does not require the elimination of nervousness or the artificial production of positive emotions. Instead, it encourages recognition of the condition from which communication begins. An individual who experiences tension before recording a video may benefit from identifying that tension and selecting a comfortable physical position rather than attempting to conceal every visible sign of discomfort. Within the methodology, awareness of state serves as the starting point for intentional behavior because it allows participants to make expressive choices based on their actual experience rather than an imagined ideal.

The second component, Intention, introduces the communicative objective that organizes subsequent behavior. Participants are asked to determine what they want to accomplish in a particular interaction and to formulate this objective through a concrete action. Instead of attempting to appear friendly, for example, a participant may choose the intention to invite another person into a conversation. Rather than trying to demonstrate authority, the participant may focus on explaining a decision or establishing a clear position. This distinction transforms abstract emotional expectations into practical tasks that can be expressed through speech, movement, and interpersonal interaction. Within VISIBLE YOU, intention functions as the organizing principle that connects internal motivation with visible behavior.

The third component, Gaze, concerns the direction of attention and the establishment of a meaningful relationship with an actual or imagined communication partner. Although gaze is expressed physically through eye movement and visual focus, its instructional significance extends beyond the mechanical maintenance of eye contact. In theatrical performance, the direction of attention helps establish relationships between characters and communicates the importance of objects, events, and interactions within a scene. In camera-based communication, similar principles can be applied by encouraging participants to imagine a specific per-



son or audience behind the lens. Rather than treating the camera as an intimidating technical object, the participant is invited to establish a communicative relationship with an imagined recipient. This approach is intended to support purposeful attention and reduce the tendency to concentrate exclusively on one's own appearance.

The fourth component, Action, refers to the observable behavior through which the communicative intention becomes externally expressed. Action may involve speech, gesture, movement, posture, facial response, silence, or changes in physical distance. The central principle is that these behaviors should be connected to a meaningful objective rather than functioning as isolated decorative elements. For example, a deliberate pause may support an intention to emphasize an important statement, while a change in body orientation may communicate an invitation to participate in a conversation. In this framework, effective expression is not determined by the quantity or intensity of visible gestures but by their relationship to the communicative task. Participants are therefore encouraged to develop continuity between intention and behavior, allowing individual expressive elements to contribute to a coherent action.

The final component, Impression, concerns the interpretation formed by an observer in response to the participant's behavior. This stage introduces an essential distinction between intended communication and perceived communication. An individual may attempt to express openness but be perceived as distant, or may intend to demonstrate authority while creating an impression of unnecessary aggression. VISIBLE YOU does not assume that speakers can completely control how others interpret their behavior, since interpersonal perception depends on numerous contextual and individual factors. Instead, the methodology encourages participants to compare their intended message with observable feedback and consider whether particular expressive choices contributed to clarity or misunderstanding. Video recordings and structured observation provide practical opportunities for this comparison, allowing participants to examine their behavior without relying exclusively on memory or subjective impressions.

The five-stage sequence is therefore designed as an iterative educational process in which observation, intention, action, and reflection inform subsequent attempts. Participants begin by recognizing their current state, formulate a communicative objective, direct attention toward a partner or audience, perform an intentional action, and examine the resulting impression. Through repeated exercises, they can explore alternative expressive strategies and develop a more conscious understanding of the relationship between internal experience and external communication. The methodological significance of this sequence lies in its integration of psychological awareness, theatrical principles, and practical behavioral observation within a single instructional framework.

3.3. Authenticity as Expressive Flexibility and Personal Agency

Within the VISIBLE YOU methodology, authenticity is closely associated with the ability to adapt expressive behavior without losing personal agency. This understanding challenges the assumption that authentic communication must always be spontaneous, emotionally unrestricted, or independent of preparation. In professional environments, individuals regularly adjust their language, tone, posture, and movement according to the circumstances of interaction. Such adjustments can be understood as intentional communicative choices rather than evidence of artificiality, provided that they remain consistent with the individual's objectives and personal boundaries. The methodology therefore proposes that authenticity and technical preparation are not opposing concepts but complementary dimensions of effective self-presentation.

Expressive flexibility is particularly important because communication situations vary considerably in their emotional and social demands. A restrained facial expression may be appropriate during a serious professional discussion, while greater emotional openness may support an informal presentation or creative performance. Similarly, maintaining physical distance may communicate respect for personal boundaries in one situation, whereas moving closer may support engagement in another. VISIBLE YOU encourages participants to recognize these contextual differences and develop the ability to select expressive strategies deliberately. The objective is not to establish one universally desirable communication style but to expand the range of behaviors available to individuals while preserving their capacity for independent choice.



The emphasis on personal agency also influences the ethical organization of the educational process. Participants are not required to demonstrate confidence through exaggerated physical openness, prolonged eye contact, or uncomfortable interpersonal interaction. Instead, they are encouraged to identify their own communication goals and establish boundaries regarding the exercises in which they participate. This principle is especially relevant in camera-based training, where individuals may experience discomfort related to appearance, visibility, or external evaluation. By allowing participants to modify exercises, decline particular activities, and reflect on their experiences without personal criticism, the methodology seeks to create an environment in which expressive development can occur without unnecessary pressure to conform to predetermined behavioral standards.

The broader educational significance of this approach lies in its understanding of self-presentation as a process of intentional communication rather than continuous performance for external approval. A person does not need to become more extroverted, imitate a charismatic public figure, or maintain constant visibility in order to communicate effectively. Instead, the individual can learn to recognize the purpose of an interaction, choose an appropriate expressive strategy, and evaluate whether the intended message has been communicated clearly. In this sense, VISIBLE YOU proposes a model of self-presentation that integrates theatrical technique with conscious behavioral choice, positioning acting-based education as a potentially valuable resource for developing communication skills across professional and everyday contexts.

The theoretical and conceptual foundations presented in this section establish the basis for examining the practical structure of the VISIBLE YOU methodology. The following part of the article will analyze the S.I.G.N.A.L. instructional framework, the progressive educational levels BE SEEN, BE FELT, and BE REMEMBERED, and the practical exercises through which participants are encouraged to develop physical awareness, intentional action, camera presence, and expressive flexibility.

4. THE S.I.G.N.A.L. INSTRUCTIONAL FRAMEWORK: TRANSLATING INTERNAL EXPERIENCE INTO COMMUNICATIVE BEHAVIOR

4.1. The Methodological Structure of S.I.G.N.A.L.

The practical implementation of VISIBLE YOU is supported by the S.I.G.N.A.L. instructional framework, a six-component model developed by Irina Konkina to organize the relationship between internal awareness, communicative intention, and observable behavior. While the five-stage sequence of State, Intention, Gaze, Action, and Impression describes the general process through which internal experience becomes visible, S.I.G.N.A.L. provides a more detailed structure for educational exercises, individual reflection, and camera-based training. The framework is designed to help participants move beyond the mechanical reproduction of gestures and facial expressions toward a more conscious understanding of how their physical and verbal behavior communicates meaning. Its six interconnected components—State, Intention, Gaze, Need, Action, and Leave or Legacy—represent practical questions that participants can use to prepare, perform, and evaluate communicative situations.

The methodological significance of S.I.G.N.A.L. lies in its integration of principles traditionally associated with acting education into a structured system suitable for broader professional and interpersonal applications. Acting training frequently requires performers to understand the circumstances of a scene, identify their objectives, establish relationships with partners, and organize physical actions accordingly. However, individuals without theatrical experience may find these concepts abstract or difficult to apply in everyday situations. The S.I.G.N.A.L. framework translates them into accessible instructional questions that connect internal experience with concrete behavior. Rather than asking participants to demonstrate an emotion such as confidence, authority, or friendliness, the methodology encourages them to identify their present condition, determine what they wish to accomplish, establish a focus of attention, recognize the importance of the interaction, select meaningful actions, and examine the impression produced.

The first component, State, directs attention toward the participant's physical and emotional condition at the beginning of an interaction. Awareness of breathing, muscular tension, bodily support, and movement rhythm



provides a starting point for developing more intentional expression. The methodology does not assume that individuals must achieve an ideal emotional state before communicating effectively. Instead, it encourages them to recognize their current condition and identify adjustments that may support the communicative task. For example, a participant preparing for a recorded presentation may notice tension in the shoulders, accelerated breathing, or a tendency to move unnecessarily. Rather than attempting to conceal every sign of nervousness, the participant is invited to establish a comfortable physical position, recognize the available space, and direct attention toward the intended message. This approach treats physical awareness as a practical resource for communication rather than a demand for perfect bodily control.

The second component, Intention, concerns the objective that gives direction to the interaction. Within S.I.G.N.A.L., intention is formulated through a concrete communicative action rather than an abstract emotional characteristic. A participant may choose to explain, invite, persuade, reassure, challenge, or establish a boundary, depending on the circumstances. Such objectives provide clearer behavioral direction than instructions to appear confident or charismatic. The distinction is particularly relevant in camera-based communication, where individuals may become preoccupied with how they look instead of what they are trying to communicate. By defining an intention before performing, participants establish a meaningful connection between their internal objective and their subsequent physical and verbal choices.

The third component, Gaze, refers to the direction of visual attention and the establishment of a communicative relationship with an actual or imagined partner. In acting, the direction of attention contributes to the audience's understanding of relationships, motivations, and emotional circumstances. In self-presentation training, gaze serves a similar function by helping participants identify the recipient of their message. The objective is not to maintain continuous eye contact or follow rigid rules regarding visual behavior, but to develop awareness of where attention is directed and how that direction influences communication. During camera exercises, participants may imagine a particular person beyond the lens and address their message to that individual. This practice transforms the camera from an object of self-observation into a point of communicative connection, encouraging participants to focus on interaction rather than appearance.

The fourth component, Need, introduces the personal significance of the communicative situation. In theatrical practice, a character's actions become more meaningful when the performer understands what is at stake and why the objective matters. S.I.G.N.A.L. adapts this principle by encouraging participants to consider what is important to them within a particular interaction. A person presenting a professional idea may wish to communicate its practical value, while someone establishing a personal boundary may need to protect their autonomy or clarify expectations. Recognizing this underlying need provides context for intention and helps participants avoid performing actions that lack personal meaning. The methodology does not require the disclosure of private emotional experiences; instead, it uses the concept of need as an educational instrument for clarifying motivation and strengthening the relationship between intention and action.

The fifth component, Action, represents the practical realization of the preceding elements through observable behavior. Within this framework, action is understood as purposeful communication expressed through speech, movement, gesture, posture, facial response, silence, or changes in interpersonal distance. The central distinction concerns whether behavior supports a meaningful objective or merely reproduces an expected visual appearance. For example, a participant instructed to appear authoritative may adopt an exaggerated posture or artificial vocal tone, whereas a participant asked to communicate a carefully considered decision can organize behavior around a more specific task. This approach encourages continuity between intention and physical expression, allowing gestures and movements to emerge as components of communication rather than isolated decorative elements.

The final component, Leave or Legacy, concerns the impression that remains after the interaction. Participants are encouraged to examine what they intended to communicate, what an observer actually perceived, and which aspects of their behavior contributed to or distracted from the intended message. This reflective stage is particularly important because it recognizes that communication involves interpretation and that the speaker cannot completely control the audience's response. Within **VISIBLE YOU**, feedback is therefore used to



support awareness and adjustment rather than to establish absolute judgments about personal qualities. By comparing intended and observed behavior, participants can identify specific elements for further development and approach subsequent attempts with greater clarity.

Together, the six components of S.I.G.N.A.L. form a structured instructional cycle connecting self-awareness, motivation, attention, action, and reflection. The framework is intended to be adaptable rather than prescriptive, allowing instructors to modify exercises according to participants' experience, communication goals, and individual circumstances. As presented in the VISIBLE YOU educational materials, S.I.G.N.A.L. remains a working instructional model whose terminology, sequence, and effectiveness require further examination through pilot implementation and systematic evaluation. Its principal contribution at the current stage is the organization of acting-based communication principles into an accessible structure that can guide practical training and future methodological development.

5. PROGRESSIVE DEVELOPMENT OF EXPRESSIVE SKILLS: THE THREE EDUCATIONAL LEVELS OF VISIBLE YOU

5.1. BE SEEN: Developing Physical Awareness and Controlled Presence

The educational structure of VISIBLE YOU is organized into three progressive levels designed to support the gradual development of expressive awareness, intentional communication, and individual presentation style. The first level, BE SEEN, focuses on the participant's ability to occupy physical space consciously and establish a recognizable presence before an audience or camera. Within this stage, visibility is not understood as the pursuit of attention or the performance of exaggerated confidence. Instead, it refers to the development of basic physical awareness and the ability to enter, remain within, and move through a communicative environment with greater intentional control. Participants begin by observing habitual posture, breathing, movement rhythm, and the direction of attention, establishing a practical foundation for subsequent expressive exercises.

A central feature of BE SEEN is the use of simple physical tasks that allow participants to explore the relationship between bodily organization and visual communication. Exercises may involve entering the camera frame, stopping at a designated point, turning toward an imagined partner, maintaining a comfortable position, and leaving the frame. These apparently elementary actions provide opportunities to examine movement continuity, unnecessary tension, and the relationship between intention and physical behavior. A participant who initially rushes into the frame or repeatedly adjusts posture may gradually learn to recognize these habits and experiment with alternative forms of movement. The objective is not to establish a universally correct manner of standing or walking but to develop awareness of how physical choices influence the clarity and continuity of presentation.

Camera recording plays an important role during this initial stage because it provides participants with an external perspective on their own behavior. A short neutral recording establishes a starting point from which subsequent changes can be observed. The recording is not intended to function as a psychological assessment or a judgment of personal attractiveness. Instead, it allows the participant and instructor to identify observable characteristics, such as whether the entrance into the frame is continuous, whether movement corresponds to the intended task, and whether the participant can maintain a stable focus of attention. By emphasizing specific behaviors rather than personal evaluations, BE SEEN establishes a foundation for constructive feedback and encourages participants to regard visual observation as a learning resource.

The educational significance of this stage lies in its recognition that expressive development begins with awareness rather than imitation. Before participants can intentionally communicate different emotional or professional intentions, they benefit from understanding how their bodies behave under observation. BE SEEN therefore establishes the physical and attentional foundations upon which more complex communicative tasks can be developed.



5.2. BE FELT: Communicating Intention Through Purposeful Expression

The second level, BE FELT, introduces the relationship between communicative intention and the impression created through physical expression. Once participants have developed basic awareness of posture, movement, and camera presence, they begin exploring how the same physical composition or verbal statement can communicate different meanings depending on the intention guiding the action. This stage draws directly upon acting pedagogy, where performers learn to transform internal objectives into externally recognizable behavior without relying exclusively on exaggerated emotional expression.

Within BE FELT, participants are encouraged to replace general emotional instructions with specific action verbs. Rather than attempting to appear mysterious, confident, friendly, or distant, they may be asked to attract attention, maintain distance, invite interaction, challenge a statement, or communicate a decision. These objectives create distinct communicative circumstances that influence the organization of gaze, movement, timing, and facial response. A participant delivering the same sentence with the intention to invite collaboration may use a different rhythm and direction of attention than when communicating a firm refusal. The verbal content may remain unchanged, but the relationship between intention and physical expression produces different communicative possibilities.

An important element of this stage is the exploration of restrained expression and micro-reactions. In professional acting and camera-based communication, subtle changes in attention, breathing, or facial response can contribute to the interpretation of a scene. Participants are therefore encouraged to experiment with small behavioral adjustments rather than assuming that stronger emotions always require more visible gestures. For example, a brief pause before responding to an unexpected statement may communicate reflection or uncertainty, while a slight change in gaze may indicate recognition or reconsideration. These exercises help participants explore the expressive potential of minimal action and understand how different levels of physical intensity influence the readability of intention.

The BE FELT level also introduces greater attention to the relationship between the participant and the communication partner. Instead of treating self-presentation as an isolated performance, the methodology emphasizes interaction, responsiveness, and the presence of an imagined or actual recipient. This approach is particularly relevant to camera-based training because the absence of a physically present audience can encourage mechanical or disconnected behavior. By establishing a specific communicative objective and directing attention toward an imagined partner, participants are encouraged to create a more coherent relationship between internal intention and visible expression. The instructional objective is not to guarantee a particular emotional reaction from observers but to improve the participant's ability to communicate distinct intentions through purposeful behavior.

5.3. BE REMEMBERED: Integrating Expressive Skills into an Individual Communication Style

The third level, BE REMEMBERED, focuses on integrating previously developed skills into a flexible and recognizable personal approach to communication. At this stage, participants are encouraged to combine physical awareness, intentional action, directed attention, and reflective observation within more complex presentation tasks. The educational objective is not to create a standardized charismatic personality or ensure that every interaction produces a memorable impression. Instead, the methodology seeks to help participants identify expressive strategies that correspond to their individual characteristics and adapt these strategies to different professional and interpersonal circumstances.

Within this level, participants may work with several distinct communicative states and objectives, developing a personal repertoire of expressive possibilities. The VISIBLE YOU materials propose the creation of a small collection of approximately three to five states and actions that participants can recognize, reproduce, and modify according to the situation. Such a repertoire may include restrained professional communication, energetic presentation, reflective engagement, playful interaction, or deliberate distance. The significance of this exercise lies in the participant's ability to select an appropriate strategy rather than reproduce one preferred manner of expression in every context.



BE REMEMBERED also emphasizes continuity of action and the relationship between individual expression and situational requirements. In professional acting, a performer must sustain a character's objectives throughout a scene while responding to changing circumstances. Similarly, a model or public speaker may need to maintain a coherent communicative intention across several movements, statements, or camera positions. The methodology encourages participants to explore this continuity by performing longer sequences and examining whether their physical and verbal behavior remains connected to the intended objective. Through repeated observation and adjustment, participants can develop a more integrated understanding of their expressive resources.

The progression from BE SEEN through BE FELT to BE REMEMBERED reflects the broader educational philosophy of VISIBLE YOU. Participants begin by recognizing how they occupy space, proceed toward communicating intentions through observable action, and eventually work toward integrating these skills into a flexible personal style. The three levels are intended as an instructional progression rather than a validated psychological scale, and the achievement of one level does not imply the acquisition of a permanent personality characteristic. Their value lies in providing a coherent structure for educational activities and helping instructors organize practical exercises according to increasing communicative complexity.

6. PRACTICAL TRAINING TECHNIQUES AND CAMERA-BASED EXERCISES

6.1. State Switch: Exploring Expressive Variation

The practical component of VISIBLE YOU includes a series of exercises designed to help participants observe how internal objectives influence externally visible behavior. One of these exercises, State Switch, introduces controlled variation within a consistent camera composition. The participant remains in approximately the same physical position and records several short performances representing different expressive directions, such as power, mystery, playfulness, distance, and openness. Each variation is preceded by a brief preparation period, after which the participant performs a short recorded sequence. The resulting recordings are reviewed without sound, allowing observers to focus on posture, movement, gaze, facial response, and the overall continuity of physical expression.

The educational purpose of State Switch is not to encourage participants to reproduce exaggerated emotional stereotypes. Instead, the exercise examines whether different intentions can be communicated through observable changes in behavior while preserving natural expression. Participants may discover that a slight adjustment in movement rhythm or visual attention creates a more recognizable difference than an exaggerated gesture. The exercise also demonstrates that expressive variation can emerge without substantial changes in physical position or verbal content. By comparing several performances under similar recording conditions, participants gain an opportunity to examine the relationship between internal intention and external readability.

6.2. Do Not Perform Confidence: Act with Intention

Another central exercise within the methodology is based on replacing abstract emotional instructions with concrete communicative objectives. Participants are not asked simply to look confident, mysterious, or authoritative. Instead, they receive a brief situation that requires meaningful action. A person who might otherwise be instructed to demonstrate confidence may be asked to communicate a decision that has already been made, while someone exploring restrained expression may be invited to imagine recognizing a familiar person without immediately deciding whether to initiate contact. These circumstances provide a practical reason for behavior and encourage participants to organize expression around the requirements of the imagined interaction.

This exercise illustrates the methodological distinction between representing an emotional characteristic and pursuing an objective. When a participant concentrates on appearing confident, physical expression may become dependent on familiar stereotypes, including exaggerated posture, unnecessary gestures, or artificial facial control. When the participant instead focuses on communicating a decision, the expressive task becomes more specific and allows behavior to emerge from the imagined circumstances. The instructor can then evalua-



te whether the action remains coherent and whether the participant's movements support the communicative intention. The objective is not to eliminate preparation but to replace mechanical imitation with purposeful behavior.

6.3. Camera as Partner: Establishing Meaningful Visual Contact

The Camera as Partner exercise addresses a common difficulty in recorded communication: the absence of an immediately responsive audience. Individuals speaking to a camera may become excessively aware of their appearance or experience uncertainty about where to direct attention. The exercise introduces an imagined communication partner whose presence provides a specific context for the participant's message. Depending on the instructional objective, this imagined recipient may be a friend, a professional colleague, a person requiring reassurance, or someone with whom the participant wishes to establish a particular relationship.

By identifying a recipient before speaking, the participant is encouraged to approach the camera as a medium of interpersonal communication rather than an object of evaluation. The direction of gaze, vocal rhythm, facial response, and timing of pauses can then be organized around the imagined interaction. A statement addressed to a trusted friend may acquire a different quality from the same statement directed toward a professional audience, even when the words remain unchanged. This exercise demonstrates the importance of communicative context and encourages participants to develop greater flexibility in adapting expression to different recipients. The imagined circumstances should remain comfortable for the participant, and the exercise does not require the reconstruction of personally distressing experiences.

6.4. Micro-Acting: The Expressive Potential of Minimal Action

Micro-Acting focuses on the communicative significance of subtle physical and facial responses. In this exercise, participants are presented with a brief imagined event, such as hearing a familiar voice, noticing an unexpected detail, or realizing that an assumption was incorrect. Rather than immediately producing an exaggerated emotional reaction, they are encouraged to observe how attention, breathing, pauses, and minimal movement can communicate the experience of recognizing or responding to an event. The same situation may then be performed in both restrained and deliberately exaggerated versions, allowing participants to compare the expressive effects of different behavioral intensities.

The educational value of Micro-Acting lies in developing awareness of how small behavioral changes can contribute to the interpretation of intention. Camera-based communication often makes subtle facial and physical responses more visible, particularly when the framing emphasizes the face or upper body. However, the methodology does not assume that minimal expression is always superior to more pronounced behavior. Instead, participants are encouraged to recognize the relationship between expressive intensity, communicative purpose, and the visual circumstances of the recording. This distinction supports the broader objective of developing adaptability rather than imposing a single preferred style of performance.

6.5. One Frame, Three Intentions: Comparing Communicative Meaning

The exercise One Frame, Three Intentions examines how different communicative objectives can alter the interpretation of otherwise similar visual material. Participants record the same composition three times while maintaining approximately consistent camera placement, lighting, and verbal content. Each recording is organized around a different intention, such as attracting attention, maintaining distance, or inviting dialogue. The resulting sequences are compared to determine which behavioral characteristics make the intentions distinguishable and whether the intended message corresponds to the observer's interpretation.

This exercise is particularly relevant to professional self-presentation because it demonstrates that the effectiveness of communication cannot be evaluated solely through technical appearance. A visually polished recording may still communicate an unclear or unintended message if the participant's physical behavior does not correspond to the communicative objective. Conversely, relatively simple movements and restrained expressions may support clarity when they are organized around a meaningful intention. By maintaining



consistent recording conditions, the exercise allows participants to focus on the relationship between expressive choices and perceived meaning rather than differences in camera technique or visual presentation.

6.6. Boundaries in the Frame: Communication, Consent, and Personal Agency

The Boundaries in the Frame exercise introduces the ability to communicate agreement, disagreement, refusal, and personal preferences through clear verbal and nonverbal behavior. Participants may practice stopping an unwanted movement, requesting additional physical distance, declining an uncomfortable pose, or asking for a modification to an instructional task. The exercise is especially relevant in acting and modeling environments, where individuals may encounter situations involving physical direction, interpersonal proximity, and expectations regarding bodily expression. Its purpose is not to encourage confrontation but to develop the ability to communicate personal boundaries clearly while maintaining respect for other participants.

Within VISIBLE YOU, boundary-setting is treated as an integral component of authentic self-presentation rather than a separate interpersonal skill. The ability to communicate one's intentions includes the capacity to express uncertainty, request clarification, and decline participation when necessary. Participants are therefore encouraged to understand that effective self-expression does not require constant openness or compliance with external expectations. The methodology emphasizes voluntary participation, prior consent for physical contact, and the right to modify or discontinue exercises. These principles are particularly important when working with adolescents or individuals who may feel vulnerable under observation, and they contribute to the creation of an educational environment in which expressive development is connected to personal autonomy.

7. EDUCATIONAL IMPLEMENTATION AND STRUCTURED FEEDBACK

The practical exercises described above are integrated into a proposed eight-session educational program, with each session lasting approximately ninety minutes. The program begins with an initial video recording and the identification of individual communication objectives, followed by activities focused on physical presence, expressive variation, intention, gaze, micro-reactions, personal boundaries, and final comparative recording. This sequence reflects the progressive structure of VISIBLE YOU by introducing foundational awareness before moving toward more complex expressive tasks. Participants are encouraged to observe their initial communication habits, experiment with alternative behaviors, and compare subsequent performances under approximately similar conditions. The instructional process is designed to support gradual skill development rather than immediate transformation or the achievement of a predetermined ideal of confidence.

Structured feedback represents an essential component of this educational model. Following recorded exercises, participants are invited to compare what they intended to communicate with what observers were able to identify. The methodology emphasizes descriptive observations rather than generalized judgments about personality or appearance. For example, an instructor may comment on the direction of attention, the clarity of an intended action, or the continuity of movement, while avoiding statements that characterize the participant as inherently confident, insecure, attractive, or unconvincing. This distinction is intended to preserve a constructive learning environment and encourage participants to regard feedback as information about adjustable behavior rather than an evaluation of personal worth.

The VISIBLE YOU materials propose a five-point instructional observation scale addressing several dimensions of expressive performance, including clarity of intention, management of gaze, continuity of action, differentiation of expressive states, and independence in constructing a recorded performance. These dimensions provide a preliminary structure for documenting individual progress and comparing initial and final recordings. However, the scale is intended as an educational observation tool rather than a standardized psychological assessment, and its reliability and validity have not yet been established through empirical research. Any conclusions drawn from its use should therefore remain limited to the specific instructional context and the observable behaviors being evaluated.

An important methodological principle is the recommendation to modify only one element during a subsequent recording. Rather than attempting to correct posture, gaze, breathing, gestures, and vocal expression simultane-



ously, participants are encouraged to identify a specific adjustment and observe its effect. This process creates a more manageable relationship between feedback and action, allowing individuals to explore the consequences of particular behavioral choices without becoming overwhelmed by excessive self-monitoring. The approach also supports the broader educational objective of replacing generalized self-criticism with concrete observation and purposeful experimentation.

The proposed training structure includes explicit principles of participant safety and autonomy. Exercises should remain voluntary, and individuals should have the opportunity to modify tasks, decline participation, or discontinue activities that cause discomfort. Physical contact and corrective positioning require prior consent, while recording, storage, and publication of video materials should be governed by clearly communicated agreements. When working with minors, appropriate parental or legal guardian consent and additional safeguarding measures are necessary. Feedback should avoid criticism based on appearance, age, body characteristics, accent, or emotional response, focusing instead on the specific communication skills being developed.

Taken together, the instructional structure of VISIBLE YOU demonstrates how principles of acting pedagogy can be organized into a practical educational framework that combines physical awareness, intentional action, camera-based experimentation, and structured reflection. The S.I.G.N.A.L. model provides a conceptual guide for preparing and evaluating communication, while the three progressive educational levels establish a sequence through which participants can develop increasingly complex expressive skills. The practical exercises translate these principles into observable activities that can be adapted to acting education, modeling, professional presentations, and everyday communication. At the current stage of development, the methodology should be understood as a structured authorial educational proposal whose practical effectiveness remains to be evaluated systematically. Its theoretical significance lies in the integration of purposeful theatrical action, conscious self-presentation, and reflective behavioral observation within a coherent instructional approach.

8. DISCUSSION: EDUCATIONAL SIGNIFICANCE AND INTERDISCIPLINARY APPLICATIONS OF VISIBLE YOU

8.1. Acting-Based Training as an Instrument of Communication Development

The theoretical and methodological principles presented in this study suggest that acting education can provide a valuable framework for understanding and developing intentional communication beyond the traditional boundaries of theatrical performance. Acting techniques involve the coordination of attention, physical expression, emotional awareness, and purposeful behavior, all of which contribute to interpersonal communication in professional and everyday contexts. The VISIBLE YOU methodology developed by Irina Konkina builds upon these principles by organizing them into a structured educational system intended to support authentic self-presentation and expressive flexibility. Its central proposition is that effective communication should not depend exclusively on the reproduction of externally defined behavioral standards but should emerge through the relationship between internal awareness, communicative intention, and observable action.

This perspective is particularly relevant to contemporary communication environments, where individuals increasingly encounter situations requiring visual self-presentation. Professional interviews, online meetings, recorded presentations, auditions, and digital media communication frequently place individuals in circumstances where they must establish a recognizable presence without the immediate feedback available during conventional face-to-face interaction. Such environments may intensify self-consciousness and encourage participants to concentrate on their appearance rather than the purpose of communication. By introducing acting-based exercises that emphasize intentional behavior and directed attention, VISIBLE YOU offers a pedagogical approach for exploring the relationship between internal objectives and externally visible expression.

The methodology also contributes to a broader understanding of confidence as a behavioral and contextual



phenomenon rather than a fixed personal characteristic. Conventional self-presentation training sometimes assumes that effective communication requires individuals to appear consistently assertive, energetic, or emotionally open. However, such expectations may overlook differences in personality, cultural background, communication preferences, and situational requirements. VISIBLE YOU proposes that expressive competence involves the ability to select appropriate behavioral strategies while maintaining personal agency. A restrained manner of speaking, a deliberate pause, or a clearly communicated refusal may be as effective as energetic presentation when these actions correspond to the communicative objective. Consequently, the methodology shifts attention from the imitation of confidence toward the development of intentional and adaptable communication.

This distinction is consistent with broader educational perspectives emphasizing experiential learning and reflective practice. Kolb (1984) described learning as a process through which experience is transformed through reflection and subsequent experimentation [5]. Schön (1983) similarly emphasized the importance of reflective practice in professional development, particularly in situations requiring individuals to evaluate and modify their actions [6]. Although VISIBLE YOU was not derived exclusively from these theoretical models, its use of practical exercises, video observation, feedback, and repeated performance demonstrates conceptual similarities with experiential and reflective approaches to education. Participants engage in communicative tasks, observe their behavior, consider the relationship between intention and impression, and experiment with adjustments during subsequent attempts. This sequence provides a coherent instructional structure for developing awareness through experience rather than relying exclusively on theoretical explanation.

8.2. Applications in Acting and Modeling Education

One of the most direct areas of application for VISIBLE YOU is professional training for actors and models. Both fields require individuals to communicate through physical expression under conditions of observation and evaluation, yet the nature of the required behavior varies considerably according to the professional task. Actors must establish relationships, pursue objectives, and respond to changing circumstances within dramatic situations, while models frequently communicate visual concepts through posture, movement, gaze, and facial expression. In both cases, technical control is important, but mechanical reproduction of predetermined gestures may limit expressive flexibility and reduce the coherence of the intended message.

The VISIBLE YOU methodology addresses these challenges by encouraging participants to connect physical behavior with specific communicative objectives. In acting education, this approach can support the development of purposeful action and greater awareness of the relationship between intention and expression. During auditions or self-tape recordings, performers may benefit from identifying the objective of a scene, establishing an imagined communication partner, and organizing their physical behavior around the dramatic circumstances rather than attempting to demonstrate a predetermined emotional appearance. Exercises such as Camera as Partner and Micro-Acting provide opportunities to explore these processes through controlled recording and observation, while State Switch encourages performers to investigate different expressive directions within similar visual conditions.

In modeling education, the methodology may offer a complementary approach to conventional training in posture, movement, and posing. Professional modeling requires the ability to adapt physical expression to different visual concepts, including commercial, editorial, and runway presentations. A model may be technically capable of reproducing a pose yet struggle to communicate a recognizable emotional intention or maintain continuity between movements. By introducing action-oriented objectives and structured feedback, VISIBLE YOU encourages participants to understand posing as a form of visual communication rather than a sequence of isolated physical positions. The exercise One Frame, Three Intentions is particularly relevant in this context because it demonstrates how the same composition may communicate different meanings through changes in attention, movement rhythm, and facial response.

Nevertheless, the potential benefits of the methodology in professional performance training should be understood as pedagogical propositions requiring further evaluation. The present article does not establish that VISIBLE YOU improves audition outcomes, casting success, or professional performance ratings. Instead, it



identifies a structured instructional approach through which such outcomes could be investigated in future research.

8.3. Professional Communication, Public Speaking, and Digital Self-Presentation

Beyond the performing arts, the methodology may be applicable to individuals whose professional activities require public communication and visual presentation. Entrepreneurs, educators, managers, consultants, and other professionals increasingly communicate through video recordings, online meetings, and public presentations. These activities demand the coordination of verbal content with nonverbal behavior, particularly when the audience's attention is mediated by a camera or digital interface. Individuals may experience difficulty maintaining a natural manner of communication when they become conscious of being recorded or evaluated, and conventional advice emphasizing correct posture and confident appearance may not fully address these difficulties.

VISIBLE YOU proposes that communication training should begin with the identification of a specific objective. A professional preparing to introduce a business proposal, for example, may be encouraged to determine whether the primary intention is to explain, persuade, invite collaboration, or clarify a particular issue. This objective can then guide decisions concerning vocal rhythm, movement, gaze, and the organization of pauses. The methodology does not assume that one expressive style is universally appropriate; instead, it encourages participants to experiment with different forms of behavior and evaluate whether their chosen actions support the intended message. Such an approach may be especially relevant to individuals who experience difficulty adapting their communication style across formal and informal environments.

The application of acting-based techniques to public speaking also raises questions concerning the relationship between anxiety and performance. Research on psychological interventions for fear of public speaking indicates that structured approaches, particularly those incorporating cognitive and behavioral components, can reduce public speaking anxiety [7]. However, the effectiveness of these established interventions should not be interpreted as direct evidence that acting-based educational programs produce equivalent outcomes. VISIBLE YOU includes activities that may resemble certain elements of gradual exposure, such as repeated speaking before a camera or audience, but its primary objective remains the development of communication skills rather than the clinical treatment of anxiety. Future studies would be necessary to determine whether participation in the methodology produces measurable changes in self-reported communication confidence, behavioral avoidance, or public speaking discomfort.

Another potentially important application concerns the development of digital self-presentation skills. Camera-mediated communication introduces specific challenges related to visual framing, limited interpersonal feedback, and the perceived permanence of recorded material. Participants may become excessively concerned about facial expression, appearance, or the possibility of making mistakes. The VISIBLE YOU approach encourages them to redirect attention toward the intended recipient and communicative objective, while using video recordings as opportunities for structured observation rather than personal criticism. This approach may help educators design training activities that address both the technical and behavioral dimensions of digital communication.

8.4. Educational Applications for Adolescents and Beginning Performers

The principles of VISIBLE YOU may also be relevant to educational environments involving adolescents and individuals with limited experience of public performance. During adolescence, social evaluation and peer relationships can play an important role in the development of self-perception and communication behavior. Students may hesitate to participate in classroom discussions, presentations, or creative activities because they anticipate criticism or embarrassment. Acting-based exercises can provide structured opportunities to explore communication through fictional circumstances, role-based interaction, and collaborative performance without requiring participants to disclose private emotional experiences.

Research on school-based drama interventions has identified potential benefits in areas related to social intera-



ction, emotional expression, and health promotion, although methodological differences between studies limit the generalizability of findings [8]. Such research supports further investigation of drama-based educational practices but does not establish the effectiveness of any particular instructional system. Within this broader context, VISIBLE YOU offers a structured approach emphasizing gradual participation, personal choice, and observable communication skills. Its exercises may be adapted to different age groups and levels of experience, provided that instructional activities remain appropriate to participants' developmental needs and individual circumstances.

The methodology's emphasis on personal boundaries is especially significant in educational work with younger participants. Acting and camera-based exercises may involve physical movement, interpersonal proximity, recording, and exposure to group observation. These activities require clear procedures concerning consent, privacy, and the right to decline participation. VISIBLE YOU incorporates these considerations by encouraging instructors to avoid personal criticism, obtain appropriate consent for recording, and allow participants to modify or discontinue exercises. Such principles help distinguish constructive communication education from approaches that pressure individuals to demonstrate confidence or emotional openness regardless of their comfort level.

9. METHODOLOGICAL LIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

The development of an original educational methodology requires a clear distinction between conceptual coherence, practical applicability, and empirically demonstrated effectiveness. The present article introduces VISIBLE YOU as a structured authorial framework that integrates acting pedagogy, nonverbal communication, intentional action, and reflective observation. Although its components are informed by established educational and psychological concepts, the methodology has not yet been subjected to systematic empirical evaluation. Consequently, claims regarding its effectiveness should remain limited to its proposed instructional functions and potential applications rather than conclusions about demonstrated behavioral or psychological outcomes.

One important limitation concerns the absence of controlled studies examining changes in communication skills following participation in VISIBLE YOU training. The methodology includes an eight-session instructional program and proposes comparative video observation as a means of documenting individual development. However, the existence of a structured program does not establish that participation produces measurable improvements. Future research could address this limitation through pilot studies involving participants with different levels of acting experience, communication confidence, and professional backgrounds. Such investigations could examine whether changes occur in observable expressive behavior, self-reported communication confidence, or the ability to communicate distinct intentions under standardized recording conditions.

A second limitation concerns the assessment of expressive performance. The VISIBLE YOU materials propose an instructional observation scale addressing clarity of intention, gaze management, continuity of action, differentiation of expressive states, and independence in constructing a performance. These dimensions provide a useful preliminary structure for educational feedback, but the proposed scale has not been validated as a standardized measurement instrument. Future research should therefore examine the clarity of its operational definitions, consistency between independent observers, and sensitivity to changes across repeated training sessions. Establishing reliable assessment procedures would be particularly important if the methodology were to be investigated in comparative educational studies.

A possible pilot research design could involve recording participants before and after a defined period of instruction, using standardized communication tasks and consistent technical conditions. Participants might complete short self-presentation exercises requiring them to communicate different intentions, while independent observers evaluate specific behavioral characteristics according to predefined criteria. Self-report questionnaires could be used to explore perceived communication confidence and comfort with camera-based presentation. Where feasible, a comparison group receiving conventional presentation training could help



distinguish changes associated with VISIBLE YOU from improvements resulting from repeated exposure to recording or general instructional attention. Such a design would not eliminate all methodological limitations, but it could provide an initial basis for evaluating the educational claims associated with the framework.

Another important consideration concerns individual differences. Participants may respond differently to acting-based exercises depending on previous performance experience, personality, cultural background, communication preferences, and sensitivity to social evaluation. A method that supports expressive exploration for one participant may feel uncomfortable or unnecessary for another. Future research should therefore avoid assuming that all individuals benefit equally from the same instructional activities. Particular attention should be given to the adaptability of exercises, the voluntary nature of participation, and the distinction between observable performance changes and subjective emotional experiences.

The relationship between physical expression and emotional experience also requires careful interpretation. Research on facial feedback has suggested that certain facial movements may influence emotional experience under particular experimental conditions, although the magnitude and consistency of these effects vary [9]. Such findings indicate that bodily expression and emotional experience may interact, but they do not justify the conclusion that adopting a confident posture or facial expression automatically produces psychological confidence. VISIBLE YOU does not depend on this assumption. Instead, it conceptualizes physical behavior as one component of a broader process involving intention, attention, action, and reflection. Future studies could investigate whether this integrated approach offers educational advantages over instruction focused primarily on external behavioral correction.

Finally, the methodology's relationship to established psychological interventions must remain clearly defined. Although acting-based exercises may involve situations that resemble gradual exposure or behavioral experimentation, VISIBLE YOU is presented as an educational framework rather than a clinical treatment. Its application should not be interpreted as a substitute for psychotherapy, medical care, or specialized intervention for individuals experiencing clinically significant anxiety. Maintaining this distinction is necessary for both methodological accuracy and responsible educational practice.

10. CONCLUSION

The present study has examined the theoretical foundations, conceptual structure, and practical educational applications of VISIBLE YOU, an acting-based methodology developed by Irina Konkina to support authentic self-presentation and intentional nonverbal communication. Drawing upon principles of theatrical pedagogy, interpersonal perception, and reflective learning, the methodology proposes that effective self-expression emerges through the coordination of internal awareness, communicative intention, directed attention, and observable action. Rather than emphasizing the imitation of standardized gestures or idealized forms of confidence, VISIBLE YOU encourages individuals to develop a conscious relationship with their expressive behavior and to select communicative strategies appropriate to their objectives and circumstances.

The central contribution of the methodology lies in its structured integration of acting principles into a broader educational framework. The five-stage sequence of State, Intention, Gaze, Action, and Impression provides a conceptual model for understanding the transition from internal experience to externally perceived communication, while the S.I.G.N.A.L. framework introduces additional instructional dimensions related to personal motivation and reflective evaluation. The three progressive levels—BE SEEN, BE FELT, and BE REMEMBERED—organize the development of physical awareness, intentional expression, and individual communication style. Together, these elements establish a coherent approach to acting-based self-presentation training that can be adapted to different educational and professional contexts.

The practical exercises associated with VISIBLE YOU further illustrate how theoretical principles can be translated into structured learning activities. Camera-based observation, expressive variation, role-oriented communication, micro-acting, and intentional action provide opportunities for participants to explore the relationship between their intended message and observable behavior. The methodology's emphasis on descriptive feedback and individual autonomy also establishes an important ethical dimension, recognizing



that effective self-presentation does not require constant visibility, exaggerated confidence, or conformity to externally imposed behavioral standards.

From an educational perspective, the framework offers potential applications in acting and modeling instruction, professional presentations, digital communication, and the development of interpersonal expressive skills. Its interdisciplinary character reflects the broader possibilities of transferring artistic training methods into non-artistic environments while preserving the central importance of meaningful action and individual expression. At the same time, the present study recognizes that conceptual coherence and practical structure do not constitute empirical proof of effectiveness. The methodology requires further investigation through pilot implementation, standardized behavioral assessment, and comparative research before conclusions can be drawn regarding measurable educational outcomes.

The broader significance of VISIBLE YOU lies in its understanding of self-presentation as an intentional and adaptable process rather than a performance of predetermined personal qualities. Within this perspective, confidence is not reduced to a particular posture, facial expression, or manner of speaking, and authenticity is not understood as the absence of preparation. Instead, expressive competence involves the ability to recognize one's internal condition, identify a meaningful objective, select appropriate actions, and reflect upon how those actions are perceived by others. By connecting these processes within a structured educational system, Irina Konkina's methodology provides a foundation for further exploration of the relationship between acting pedagogy, nonverbal communication, and the development of authentic professional self-expression.

ABOUT THE AUTHOR

Irina Konkina is a theater and film actress, acting instructor, and developer of educational programs focused on acting techniques, nonverbal communication, and authentic self-presentation. Her professional work explores how theatrical training can be adapted to help individuals develop expressive flexibility, camera presence, communication confidence, and the ability to translate internal intentions into observable behavior.

She is the creator of VISIBLE YOU, an acting-based educational framework integrating physical awareness, intentional action, visual communication, and structured self-observation. The methodology is designed for actors, models, public speakers, entrepreneurs, and individuals seeking to improve their ability to communicate naturally and effectively.

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