

# REFLECTIONS ON ARTISTIC SCENIC AND AUDIOVISUAL PRODUCTION

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## ABSTRACT

**Aim.** Performing and audiovisual artistic production requires an interdisciplinary approach that contributes to substantiating the creative role of the artistic producer, a fun-

damental aspect of film, television, radio, and the performing arts. The artistic producer is a creator who contributes to enriching the script, contextualising it within the production reality, and readjusting it according to market trends and the needs of the audiences who receive and consume art.

**Methods.** This article results from the application of research methods such as analytical-synthetic, inductive-deductive, and the systematisation of experiences.

**Results.** Essential theoretical foundations are offered for understanding the importance of an artistic producer in performing and audiovisual creation. It is based on the dialogue between the creative experience of the authors and related sciences, such as art history, theory, and criticism, on the one hand, and philosophy, semiotics, aesthetics, sociology, and the psychology of art, on the other. Aspects such as the cultural determination of performing and audiovisual artistic production, the historical-concrete nature and the contextualisation of creative processes are based on these topics.

**Conclusions.** Artistic production is based on a long and fruitful accumulated experience, complemented by the knowledge provided by a range of art sciences, as well as economics, marketing, and arts and cultural management.

**Cognitive value.** The theoretical foundations offered are essential for understanding and assessing production processes in the performing arts and audiovisual media, with an emphasis on film, television, and radio.

**Keywords:** artistic production, artistic producer, cultural determinism, performing arts, audiovisual media

## INTRODUCTION

Artistic production in the performing arts and audiovisual media requires an interdisciplinary approach that helps uncover and substantiate the creative role of the artistic producer, fundamental aspects of film, television, radio, and the various performing arts. The artistic producer is a creator who can contribute to enriching the script, contextualising it in the productive reality where the creative process will take place, and readjusting it depending on market trends and the needs of audiences who receive and consume performance and audiovisual art.

This article is the result of the application of research methods such as analytical-synthetic, inductive-deductive, and the systematisation of experiences.

Performing arts and audiovisual production is conceived as the creative and management process deployed by artistic producers to ensure the quality execution of a performing arts or audiovisual product. In film, radio, and television, it encompasses the processes of pre-production, production, and post-production.

Theoretical foundations are offered that are essential to understanding the importance of an artistic producer in theatrical and audiovisual creation. It is based on the dialogue between the creative experience of the authors and related sciences,

such as art history, theory, and criticism, on the one hand, and philosophy, semiotics, aesthetics, sociology, and the psychology of art, on the other. The discourse sections address the cultural determination of artistic performance and audiovisual production, its historical-concrete nature, and the contextualisation of creative processes.

Artistic performance and audiovisual production is based on a long and fruitful experience accumulated in theatre, dance, entertainment, film, radio, and television, which is complemented by the knowledge provided by a series of art sciences, as well as numerous other related disciplines, including economics, marketing, and art and cultural management.

The theoretical foundations offered are essential for understanding and appreciating production processes in the performing arts and audiovisual media, with an emphasis on film, television, and radio.

## CULTURAL DETERMINATION OF ARTISTIC PERFORMANCE AND AUDIOVISUAL PRODUCTION

To understand the cultural determination of performance and audiovisual production, we believe we must begin with the influences that culture exerts on the personality of the artistic producer of performance and audiovisual work. Therefore, it is necessary to address some ideas about socialisation, the process by which the individual is absorbed by the culture of their society and incorporated into it as a constituent member.

Artistic culture, as a fundamental result of the socialisation achieved through art and the art sciences, is one of the subject's first anchors in culture and, at the same time, responsible for all those anchors that occur in different periods of existence. Likewise, it contributes to perpetuating the artistic culture of the dominant class, thus leading to the treatment of hegemony, centre-periphery relations, and cultural resistance.

The formation and development of artistic culture is a process mediated by hegemonic culture, by art, by the sciences of art, and by the mechanisms of art promotion and consumption, legitimised by the canons of the dominant class. Performing and audiovisual artists appropriate culture, assimilate different forms of human activity that are meaningful to them, and orient the development of their personality and creative processes in accordance with the dominant symbolism of the society into which they integrate as active cultural subjects. (Pavlíková, 2018).

Given that the cultural environment in which they are born and mature has such a strong influence on the behaviour of performing and audiovisual artists, it might seem that they are deprived of individuality or free will.

The problem of cultural determinism and the contextualisation of the facts that make up culture for a better understanding of its cultural meanings have been addressed by sociology and social anthropology at different times, and by representatives of various theoretical frameworks.

Franz Boas (2005a) analysed the dual conditioning of culture, based on the influence of external and internal factors. He also highlighted the importance of the historical method in determining the role of geographical (natural heritage), psychological, and social determinants in the formation and development of culture (Boas, 2005a).

Boas went far beyond internal determinism in his reflections, arguing that external influences combine with particular historical determinants in conditioning the unique internal development of the group, the basis of cultural relativism.

Alfred Louis Kroeber (2005) supported the diachronic approach in establishing “the social, psychological, and natural determinants of culture” (p. 113), as well as understanding their role in shaping the meaning of cultural events. Typical of Kroeber’s ideas is the preponderant role he attributed to the psychosomatic actions of human beings as a fundamental determinant in the construction of culture.

The Austro-American anthropologist Robert H. Lowie (1917) rejected racial determinants and challenged psychological reductionism in cultural determination. “(...) Culture is a thing sui generis which can be explained only in terms of itself. This is not mysticism but sound scientific method (Lowie, 1917, p. 66).

More forceful and conclusive regarding the inappropriateness of racial determinants is the classic text, *The Equality of the Human Races: Positive Anthropology*, by Haitian anthropologist Anténor Firmin (2012). Firmin, from the Anthropological Society of Paris, dismantled the racist and colonialist ideas of the evolutionary anthropology of his time, which was deeply committed to European colonialism.

The reciprocal nature of the relationships between the individual and society, and the bidirectionality of cultural determinism, are some of the aspects developed by Ralph Linton (2005), who established a psychological typology of cultural influences: what other people do to the individual, what other people teach the individual, and the behaviour of other people, as observed by the individual.

Linton considered the existence of a proportionality between the social and psychological determinants of culture, with a clear emphasis on the psychological reactions of acceptance or rejection of the influences of the social environment. Linton’s approach to cultural and psychological determinants is consistent with his idealistic conception of culture and the identification, latent in his work, between culture and individual consciousness.

Regarding cultural determinants, Abram Kardiner (1939) introduced the idea of the adaptation of the individual to culture and their environment (Kardiner, 1939). The existence of what Kardiner called the basic personality ensures the adaptation that conditions society for each of its members.

Parenting techniques, institutional influences, and the very essence of society prepare its members to survive and develop in the cultural context in which they live. The literary and artistic canons legitimised by educational and cultural institutions and the media also contribute to shaping the basic personality in modern societies.

From a historical-cultural psychology perspective, we assume that the interpretation of a cultural fact or phenomenon is based on the dialectical determination of personality phenomena. The determination of consciousness is subject to external factors—social, historical, and cultural—and internal factors—the individual's psychological qualities. Thus, external factors are reflected in consciousness, and their accumulation provokes qualitative changes in the individual.

At the same time, historical-cultural psychology recognises that each person has a natural tendency toward self-motion or self-regulation, which makes them a reflector of cultural phenomena and limits or accelerates the evolution of individual consciousness. Both facets in the determination of the psychic interpenetrate and influence each other.

From this explanation, we conclude that consciousness does not play a reactive role in society, but rather an active one, which is expressed in its decisive participation in the transformation of the world and the construction of culture, both material and spiritual.

(...) it is necessary to investigate not only how socio-historical determination and external activity, acting through the internal conditions of the personality, engender and transform psychic reflexes and properties, but we must also study the inverse phenomenon, that is (...) how psychic activity creates the world of material and spiritual culture, how psychological formations, once they have emerged, have an impact on external activity and the social world. (González, 1985, p. 232)

Diego Jodé González (1985) pointed out that the process of determining consciousness operates in three phases, which corroborate the dialectical spiral of development:

- Socio-historical or external determination leads to self-movement or psychic self-regulation, and acts through it;
- Self-movement, psychic self-regulation, leads to external interaction and acts through it;
- External determination (now at a new level, because it contains the modifications resulting from the subject's psychic development) leads again to self-regulation, and acts through it.
- This relatively autonomous and active character of the human personality is explained by its location on a social level, because it is a reflection of its socio-historical environment that has emerged in the ontogenetic course. Its autonomy and active character are explained precisely by the essential function that characterises it: the creation and assimilation of culture. (González, 1985, p. 236)

The theories of dialectical determinism are reflected in the act of interaction between the subject and the cultural fact, as in this process a series of influences are manifested that are vital in the encoding and decoding of universal sign systems. The system of influences that determines the understanding of the cultural fact is what constitutes the object of study of the theory of contexts.

It is important for the performing and audiovisual artistic producer to understand the complex system of influences they receive as a developing cultural subject, and even throughout their life, and to take advantage of or neutralise them in their investigative process, depending on their nature or their positive or negative impact on the creative process of different artistic manifestations.

The process of socialisation or cultural determination of the basic personality of each society is what historical-cultural psychology has called cultural mediation. This process develops from the role played by mediators: the agencies and agents of socialisation, on the one hand, and the tools and signs, on the other (Pavlíková, et al., 2023; Petrovič et al., 2025).

Cultural-historical psychology distinguishes between instrumental and symbolic mediators. It is prudent to specify that instrumental mediators include the objects we use in everyday life, laboratory instruments, work tools, and the material goods that characterise culture. On the other hand, sign or symbolic mediators include language, art, the sciences surrounding art, and the various communication systems.

Cultural mediation is one of the distinctive mechanisms of human development, according to cultural-historical psychological theory, which investigated the development of the cultural individual and how it was guided by the role of interpersonal communication and culture. It also observed how higher mental functions are developed through social interactions with significant people in the individual's life, particularly relatives, but also with other adults.

These psychological considerations lead us to analyse, now from the perspective of sociology, other complex relationships established in the socialisation process (Martin et al., 2021). It involves the links between the performing and audiovisual artistic producer as a cultural subject and the social mediator, in a formal act of cultural appropriation, as well as the educational influences of society (Akimjak et al, 2025; Martin et a, al. 2025)

Each developing personality carries a cultural subject with specific goals, functions, and tasks, in line with the interests of society. The role of this personality is materialised in the part of society in which it operates, where educational influences and the role in the accumulation of notions and the formation of social representations have a transcendental ideological and social impact.

In this article, we conceive society and culture as conceptual alternatives, understood as the product of the reciprocal action of humankind, which constitutes a fundamental determinant in the formation and development of personality. We also address the individual-society relationship as an expression of the subject-object-subject relationship.

We also consider the artistic formation process of the performing and audiovisual artistic producer as the result of interactions in multiple formal and informal cultural spaces of artistic consumption, which have their core in the traditions and institutions of art, the latter almost always serving the dominant class and hegemonic culture.

The artistic formation of performing and audiovisual artists is a process mediated by hegemonic culture. The producer appropriates culture, assimilates different forms of human activity that are meaningful to them, and orients the development of their personality in accordance with the dominant symbolism of the society into which they integrate as an active cultural subject.

In a broad sense, the appropriation of art and the theoretical, methodological, and practical foundations of artistic production, as a process of socialisation or internalisation of culture by performing and audiovisual artists, is conceived as the appropriation of culture under conditions of social orientation and interaction.

As an active subject in the appropriation of culture, performing and audiovisual artists are educable by culture through the process of socialisation-internalisation. They would not survive as individuals if they were not socialised. Culture would not endure if it is not perpetuated through socialisation, including that of artists like the one we are discussing in this article.

The above approaches lead us to consider that the basic personality, the ideal social model of each people, is determined by culture, and the performing and audiovisual artistic producer is no exception to this ideal social model. In this way, culture ensures the adaptation of every individual and guarantees its own survival. It is, therefore, a mechanism for perpetuating or defending culture, a manifestation of the tendency toward conservation.

Now, if we agree that the personality of the performing and audiovisual artistic producer is culturally shaped, we must also admit that poetic praxis, as products of the cognitive-evaluative activity of the performing and audiovisual artistic producer, are determined by culture, whether from hegemonic or peripheral positions, in open cultural resistance.

We will illustrate the principle of cultural determinism in artistic creation with a fragment from Julián del Casal's chronicle, published by José Martí in the newspaper *Patria* on October 31, 1893. We ask the reader to consider how much of Martí's cultural personality is reflected in these criteria, and even more so, how much of Cuban culture is contained within them.

The poor poet died, and we never got to know him. Thus we all go on in this poor land of ours, split in two, with our energies scattered throughout the world, living without a person in foreign towns, and with the stranger sitting in the armchairs of our own town! We grow bitter instead of loving each other: We become jealous instead of opening the way together. We love each other as if through prison bars. Truly, it's time to end! Julián del Casal has finished, young and sad. His verses remain. America loves him for his refinement and sincerity. (Martí, 1997, p. 226)

Once we have appreciated the text we brought as an example of the cultural determination of artistic *poiesis*, we perceive in it what has been called Plekhanov's principle, that is, the connection between the artistic work—which this chronicle undoubtedly

is—with the cultural reality of the writer and his homeland, exiled and in constant struggle, held captive by a bloody colonial regime that drove its best sons to sacrifice their lives for freedom and sovereignty.

As we have seen, artistic *poiesis* develops in relation to the processes of ideological formation described by Pavel Medvédev and Mikhail Bajtín (1983-1984), dialectically interrelated with the processes of performing and audiovisual artistic production, which are simultaneously mediated by the artistic work itself as an interwoven field of multiple ideologies that constantly dialogue with the entire cultural system.

To conclude this section, related to the cultural determination of performing and audiovisual artistic production, we will refer to the theoretical foundations offered by Viktor Ivánov (1985), related to the dialectic of individual style and the creative method of this artist who is also the artistic producer.

The performing and audiovisual artistic producer appropriates objective reality in a unique way, or in other words, the multiple ideologies that coexist in the cultural system, and reflects it in his works, not only from a philosophical position, but also in his evaluative criteria, in the selection of formal features, in the sources he uses, and in the postulates he offers, in which certain features common to other artistic producers are manifested, which make up what can be called a method of artistic creation.

However, we have not found a characterisation of creative methods specific to performing and audiovisual artistic production, only research-creation methods in their relationship with methodological paradigms and perspectives. Perhaps the characterisation of this research-creation method and forms of management is another debt that the sciences owe to art.

In this complex dialectic, the forms of performing and audiovisual artistic production in different cultures are manifested, viewed in spatial and temporal dimensions. The variations from Aristotle's *Poetics* to semiotic conceptions and other current theories are innumerable, and they determine the modes of producing art, in any of its branches. There are ways of conceiving artistic production, purely centred on management, which generate related practices, with a predominance of economic criteria. We could say that the theoretical-methodological and practical affiliation of the performing and audiovisual artistic producer is, or at least defines, their method of artistic creation, because this "constitutes a system of guiding principles for the artist's creation" (Ivánov, 1985, p. 135), which is why, in our opinion, it possesses the character of an objective law of performing and audiovisual artistic production.

Of course, the theoretical-methodological and practical affiliation of the performing and audiovisual artistic producer is determined by culture, by the worldview they profess, by the ideologies they receive through the multiple agencies and agents of socialisation, or by the artistic producer themselves.

Another important aspect in the study at hand concerns the historical-concrete nature of performing and audiovisual artistic production. Marxist science reveals the universal principle of historicism or the concrete historical nature of the facts, phenomena,

and processes of reality, among which those related to performing and audiovisual artistic production occupy a place.

Artistic production has a specific historical character not only because it carries out, when required, a historical analysis of the art of the past or the deepest sociological penetration into existing art" (Lunacharski, 1981), but because it is determined by ideological conceptions such as the political position of the performing and audiovisual artistic producer, their identification with certain classes or social groups, their beliefs and values, their theoretical-methodological positioning in artistic *poiesis*, the availability of cultural information and access to sources and material resources, among other multiple cultural aspects that adjust to the specific historical circumstances in which the artistic fact is produced. In truth, artistic production is "a specific historical-concrete formation" (Navarro, 1986, p. 337).

These considerations about the historical-concrete nature of performing and audiovisual artistic production bring us into contact with theoretical aspects that conform to historical criteria, such as artistry, issues revealed by reception theory, and the dialogical nature of content and creative methods, all referred to and analysed in different parts of this article.

## ON THE CONTEXTUALISED NATURE OF THE SCIENCES IN ART

We want to begin our explanation of the contextualised nature of the sciences in art with an excerpt from Martí's article "Homer's Iliad," which clearly demonstrates the appropriateness of the discourse to the knowledge and sensitivity of the audience: the children of America, as well as to the needs of the new citizens of the free homeland.

And one night, suddenly, Achilles heard a noise in his tent, and he saw that it was Priam, Hector's father, who had come unseen with the god Mercury.

Priam, of the white head and the white beard. Priam, who knelt at his feet and kissed his hands many times, and weeping begged for Hector's body. (Martí, 2000, pp. 56-57)

This same contextualisation in the recipient becomes even more evident in the Prologue by Martí himself to the book *The Poets of War*, referred to by the Institute of Literature and Linguistics of the Republic of Cuba.

Another collection, this time arising from the political imperatives of the period, was published in 1893: *The Poets of War*. The book had a prologue by José Martí, and the notes were written primarily by Serafín Sánchez, Gonzalo de Quesada, and Fernando Figueredo. The poets gathered there included, among others, Fernando Figueredo himself, Pedro Figueredo, Antonio Hurtado del Valle, Miguel Jerónimo Gutiérrez, José Joaquín Palma, Luis Victoriano Betancourt, and Ramón Roa. The compilation of the selected poems was motivated by the need to commemorate and perpetuate the poetry written during the first war for independence, and above all, to encourage the work that Martí himself had been preparing.

This was a poetry of high patriotic sensitivity, although not the paradigm of refined literary expression, and served as a summary of the patriotic motif that characterized a portion of Cuban Romantic poetry. (Institute of Literature and Linguistics of the Ministry of Science, Technology and Environment, 2003, p. 454)

Regarding the adaptation of Martí's criteria to cultural contexts, the Institute of Literature and Linguistics itself expands:

José Martí's intention (...) was part of his ideological strategy (...) to which warlike ardour, just violence, confidence in Cuban forces, heroic memory, and the prevalence of the goal of independence and patriotic love above all other interests or affections were perfectly suited. (Instituto de Literatura y Lingüística del Ministerio de Ciencia, Tecnología y Medio Ambiente, 2003, p. 505)

The authors agree on the need to contextualise performing and audiovisual artistic production, primarily in its relationship to the sciences of art and the criteria used in criticism. To these ideas, we add that contextualisation often contributes to the semiotisation of some structural components of the artistic text, such as the personalisation or depersonalisation of discourse, the use of expressions of modality, among other aspects.

In Marxist scientific studies on art, the correlations between artistic creation and the economic and social context have already been substantiated. To this, as has been demonstrated in this same poetics, we add that there are correlations between the sciences regarding art and the cultural contexts of encoding and decoding. As these aspects will be addressed in other essays, such as the one on the semiotic nature of the sciences regarding art, we will limit ourselves to sharing with our kind reader these theoretical criteria of Desiderio Navarro:

Different readings result from different code choices and hierarchies. Code choices and hierarchies are conditioned by the social communication situation in which reception occurs. The social communication situation is a system of sociocultural conditions, repeatable and statistically regular, into which all the cultural factors of a given socioeconomic formation can enter to the extent that they condition changes in that culture's functional semiotic systems and code choices and hierarchies. Each culture has a specific, historically variable, repertoire of social communication situations. (Navarro, 1986, p. 231)

## **On Interdisciplinarity in Artistic Performance and Audiovisual Production**

It is evident that artistic production maintains close relationships with the various artistic, humanistic, and other cultural disciplines, seeking within them theoretical and methodological criteria, as well as appreciations and assessments of artistic objects,

events, phenomena, and processes, from synchronic or diachronic perspectives, which allow for a broader conceptualisation and the treatment of varied poetic perspectives during the creative process.

The artistic producer is thus identified as a researcher who helps ensure the verisimilitude, credibility, and other indicators of the discursive modality of the artistic work they create. Although contextualised in art criticism, the criteria of the thinker of Cuban aesthetic theory, D. Navarro (1986), are assumed when he wrote about interdisciplinary relations in the arts, such as these ideas that are reproduced, belonging to his article entitled *Some reflections on literary and artistic criticism*:

(...) the critic must assimilate knowledge from all disciplines that study aspects and connections of literary and artistic culture. Scientific research into literary and artistic phenomena cannot be anything other than a multidisciplinary inquiry, integrating particular and specialised sciences in accordance with the real complexity of these phenomena. Therefore, our critics, in addition to being obligated to systematically study the theoretical, historical, and methodological disciplines of the science that deals with the branch of art in their specialty, should also pay attention, on the one hand, to the study of the theory and history of art and culture; on the other hand, to the appropriation of notions from the branches of sociology, psychology, and semiotics that deal with the art in their specialty; and, on the third hand, to the acquisition of knowledge of ethics, sociology, social psychology, history, and other social disciplines. (Máhrík et al, 2018)

(...) To all that has been said, we add the inescapable obligation of the critic to become familiar with literary and artistic works (...)

(...) wrote Marinello: “At no time can one conceive (...) of a critic who is not at the level—and I am tempted to say: above the level—of the general and specific information and culture that his time demands.” (...)

(...) The ideal type of the Marxist critic, to whom every critic should aspire, is an erudite, encyclopedic scientist, to whom nothing directly or indirectly related to art is foreign. (Navarro, 1986, pp. 345-346)

In the text that we bring as an example of interdisciplinarity in artistic *poiesis*, the history, theory and criticism of literature are interrelated, this time from Martí's (1997) approach to the personality and artistic work of the Cuban modernist poet Julián del Casal, in relation to the poetics of Latin American modernism, and his own:

This literary generation is like a family in America, beginning with imitative refinement and now embracing a loose and concise elegance, and an artistic and sincere, brief and refined expression of personal feeling and Creole and direct judgment. Verse, for these workers, must resonate and fly. Verse, the child of emotion, must be fine and profound, like a harp note. It's not the rare that should be spoken, but rather the rare moment of noble or graceful emotion. And that verse, with the applause and affection of the Americans, was what Julián del Casal worked on. And then, there was another reason for them to love him. And it was that the sorrowful and whimsical poetry that came to him from France with its sublime rhyme ended

up being in him the natural expression of the little affection that such a delicate artist must have felt for that country of his depths, where the hidden or confessed awareness of general humiliation presents everyone as if cornered, or as if wearing a mask, without taste or power for the frankness and graces of the soul. Poetry lives on honor. (Martí, 1997, pp. 225-226)

And they specify, when referring to the interdisciplinary dialectic of artistic *poiesis*, that “there is yet another domain deeply interested in the creation of a sociological poetics: criticism” (Medvédev & Bajtín, 1983-1984, p. 162). In this sense, they establish quality parameters, proposing their constant feedback in the history and theory of art, which presupposes “the perfect mastery of this language” (Medvédev & Bajtín, 1983-1984, p. 163). According to these authors, “a competent and healthy critique must give the artist the ‘social mandate’ in the artist’s own language, as a poetic mandate” (Medvédev & Bajtín, 1983-1984, p. 162).

Artistic production, both stage and audiovisual, analyses the artistic act, generally in synchrony, and reveals the stylistic and expressive regularities that manifest themselves in a series of works, in an audiovisual producer, in their generation, or in the artistic movement to which they are integrated. Thus, it contributes to the creative act with systematised knowledge that enriches the work and helps direct it in new directions.

## CONCLUSIONS

Performing and audiovisual artistic production draws on art history, theory, and criticism, situating production teams and the work produced in accordance with the technical aspects of the manifestation valid for particular historical contexts, and based on the forms of reception, distribution, and marketing of art at different times. These are ways to understand artistry and clarify artistic and aesthetic values, beyond the biased views of a period or school of scientific-artistic thought.

Art theory provides indispensable theoretical and methodological foundations for performing and audiovisual artistic production, such as those related to structural elements and their functions, the dialectic between the creative method and the artist’s style, the aesthetic ideals that characterise generations, the methods of research and creation in art, and other transcendental aspects that enhance the producer’s artistic work.

During the artistic production processes of performing arts and audiovisuals, knowledge of numerous disciplines is required to perfect the creative role of the artistic producer, in close connection with their management skills at the different stages of creation. The ideas offered are essential for the work of producers in their relationships with production teams, which include the director and heads of the various departments, as well as the actors, extras, and technical personnel who make the artistic work possible as a final product.

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