Arts Research Institute of Ilia State University

MA and Ph.D students
III International Research Conference
“Art Science, Practice, Management”
MA AND PHD STUDENTS III
INTERNATIONAL RESEARCH CONFERENCE IN
ARTS SCIENCE, PRACTICE, MANAGEMENT

2-4 of May of 2012

Conference Publication

Ilia State University

2-4 May
Tbilisi, Georgia
2012
In 2012 international MA and PhD students conference was taking place for the third time. Conference was organized by Arts Research Institute of Ilia State University. Science conference was a precondition for training of young scholars and a great way for their future professional advancement. International format of the conference supports cultural dialogue.

International academic and organizational council of the conference:

Professors of Ilia State University:

Dr. Levan Khetaguri, Arts Research Institute – Chair of the Council
Dr. Iuri Mgebrishvili, Arts Research Institute
Dr. Nino Mkheidze, Arts Research Institute
Dr. Manana Itonishvili, Arts Research Institute
Dr. Teona Kakhidze, Arts Research Institute
Dr. Hip Haggort, professor of Utrecht University, the Netherlands
Dr. Emil Ershakhovsky, professor of Jagiellonian University, Poland
Dr. Brian Singleton, Professor of Trinity College, Ireland

Conference Supported by:

Ilia State University
Stichting Caucasus Foundation (NL)
Tumanishvili Film Actors Theatre

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PREFACE

In 2012 Arts Research Institute of Ilia State University join ELIA as full member.

This year international MA and PhD student conference in arts sciences, performing arts and arts management will be conducted in Georgia for the third time. In 2010 it was conducted for the first time with initiative from Stichting Caucasus Foundation /NL/.

Last year it was one of the first of its kind in Europe and it is noteworthy that presently many universities are already involved in organizing international MA and PhD student conferences not only in direction of arts theory but in research field of arts practice. Next year conference will be organized in cooperation with ELIA.

Necessity of conducting a science conference comes from need for further improvement of young scholars and researchers, for useful and necessary approbation of their research, for creating a friendly environment and establishment of future international connections.

Research of theoretical and practical issues of the arts is linked with number of difficulties. First and foremost these difficulties are associated with its two dimensional system, because arts always has local national as well as international identity, according to which it shares local functions along with international and global values. Virtually it is part of globalization process.

Main importance of our conference lies in the fact that researchers of arts theory present their works together with arts practitioners like directors, musicians, arts managers and every young scholar interested in future development of the arts.

Exchange and sharing of ideas and experience of young scholars is a precondition for planning and implementation of joint research as well as preparation for shared programs.

It is particularly notable, that is Ilia State University along with its Arts Research Institute created in 2010 second time is organizer of this conference. It is nevertheless important that our Institute is virtually the only multi disciplinary research center in Georgia and Caucasus with research directions in arts theory and practice, culture policy and arts management with successful approbation of new programs.

I would like to make a particular emphasis on Ilia State University’s support for arts research development in present high education field which is a clear indication that Georgian academic life is getting closer and closer to the experience of Western civilization.

Around 17 PhD, MA student and scholars from 5 countries and more than 7 different Universities are participating in this year’s conference. Only 17 different presentations have been selected from large number of applications. I strongly believe that the third international PhD and MA student conference will be successful for young scholars.

Professor Dr. Levan Khetaguri
Director of Arts Research Institute of Ilia State University
CONFERENCE PROGRAM

Wednesday, 2 of May

11.30-12.00 registration of participants

CULTURAL PROGRAM

19:00

Performance: “R+J” /Director: M. Marmarinos.
Tumanishvili Film Actors Theatre
Address: Agmashenebeli st. N164

Thursday, 3 May

Tumanishvili Film Actors Theatre / D. Agmashenebeli ave. N 164/

10.30-11.00 Registration of participants

11.00 – 11.30 Official Opening. Plenary Session

Greetings:

Professor Gigi Tevzadze (Rector of Ilia State University)
Professor Nino Javakhishvili (Vice-Dean of Ilia State University's Arts and Science Faculty)
Mr. Zura Getsadze (General Manager of Tumanishvili Film Actors Theatre)
Professor Levan Khetaguri (Director of Art's Research Institute of Ilia State University)

11.30-11.40 Break

11.40-13.00 Session 1/ Working language English/
Moderated by Professor Levan Khetaguri, Ilia State University

4. Inge Snip – “Avant-garde poet Ilja Zdanevich; A Constructivist approach to his works and Georgia’s development in the early 1900s”
5. Ianina Prudenko – “Media art in Ukraine. 20-year history of the theory and practice”
7. Olga Balashova – “Young Ukrainian Art: Overcome of Conservatism of Thinking”
8. Svetlana Pakhlova – “European Approaches to Reformation of Public Administration in the Sphere of Culture of Ukraine”
Questions

13.00 -14.00  Launch

14.00-15.15  Session 2  / Working language Georgian/
Moderated by Professors Iuri Mgebrishvili, Manana Itonishvili, Ilia State University
10. Salome Guruli – “Georgian Painting after the Post-Stalinist Liberalization”
11. Tamar Mikadze – “STYX by Giya Kancheli”

Questions

15.15 – 15.45  Break  Coffee, Tea

15.45- 17.00  Session 3   / Working language Georgian /
Moderated by Professors Nino Mkheidze, Teona Kakhidze, Ilia State University
16. Nino Tolordava – “Cognitive aspects of communication and Verbal and non verbal devices of media text”

Questions

Friday, 4 of May

Ilia State University, Block A, Room 304
Chavchavadze ave. 32

1.1-14.0  Lunch

14.00-15.40  Session 4  /Working language Georgian and English/
Moderated by Professor Levan Khetaguri, Ilia State University
Professor Brian Singlton, Trinity College, Ireland

“European Theatre and the Performance of Modernity, or whatever happened to the intercultural?”

Lecture provided with Georgian translation
Questions

15.40 – 16.00 Break Coffee, Tea

16.00-17.40 Session 5 /Working language Georgian and English /
Moderated by Professor Iuri Mgebrishvili, Ilia State University
Professor Brian Singleton, Trinity College, Ireland

“Landscapes of Memory: postcolonial performance beyond nationalism”
Lecture provided with Georgian translation

Questions

17.40-18.00 Session 6 – Conclusion, Presentation of Electronic Volume of the Conference of 2011

Moderated by Professor Levan Khetaguri, Professor Brian Singleton, Associated Professor Nino Mkheidze, Associated Professor Iuri Mgebrishvili, Associated Professor Teona Kakhidze, Associated Professor Manana Itonishvili,

Conference working languages: Georgian, English

Time-limit: 10-15 min
Arts Sciences
IMAGE-AIGUE EXPERIMENT
THE WAY TO CREATE THE WORLD OVER AGAIN

Image-Aigue - the Theatre of Lyon (France), founded by the director, Christiane Vericel in 1983. The performance of Christiane Vericel is an experiment about the identity of European settlement. The plays are creating during the travel, actually during the meetings, when the professional actors and the amateurs (mostly adults) get together for introduction.

The whole play, except the previously prepared text, is the way of consideration the questions – the place of a person in the modern world.

The actors and the amateurs are the inhabitants of Europe, Asia, Africa and America, speak their native language on the stage. In the performances of Image- Aigue different cultures get joined. The cultural differences that are produced by separation of geographic and social politics are clearly seen here.

The actors communicate in many ways: movement, gestures, language of body.

Each person shows his spiritual world, especially adults, which will find their own place in the world.

This work I am going to speak about the projects of Image-Aigue: A soul of Europe, Europe starts here or over there, les ogres and The child bears a Universe inside himself.

In more than ten years, Image Aigue has emphasized its action in Europe. Awarded the title of “European cultural Ambassador “ by the EU in 2010.

Meet each other, observe and pass on is plot of of Image-Aigue.

Young artists with different nationalities are introduced to Christiane Vericel's artistic approach. Having progressively acquired these methods, they can later on transmit the values of the Company.

Les ogres

The central theme of the ogres comes back to a concern always in the work of Image Aigue since its creation in 1983: The question of sharing food and the search for everyone.

How is it possible in the years to come to feed all the human being on earth?

Christiane Vericel can’t answer this question, but she can try, via the stage, to make each of us aware of it.

With six children actors and four professional comedians meeting on stage,
Christiane Vericel les orgs:”

It's new invitation to think over the question of food sharing, to explore by the means of theatre the different themes of lack, access to resources and relationship to dependence and authority. This mosaic-like performance made of a succession of small stories, a series of a theatrical sequences, creating highly contrasted moods and universes, opens our minds to the consequences of big conflicts and small wars."
Rushing over some crumbs, fighting for life or to defend their rights of property. the big and small characters running under our eyes become in turn executioners and victims, masters and slaves, puppets and manipulators. In their own way, they take part in the fight for existence and give us back the image of egoisms, our impatience and avidities.

A vivid and fruitful vision of theatre is:
When comedians are not punctuated by musical moments, power struggles and exchanges of words, the different sequences of the ogres don't need any words and can just rely on the unique presence of the actors: like little Marie-Sara and Kaina, silently sitting on a bench, facing the audience.. A woman (Sandrine De Rosa) joins them, without uttering a word and starts to peel potatoes meticulously. She doesn't see that has hurt herself and that she is bleeding.. But then, we hear again voices, injunctions, petitions and happy reprimands .. These little bits of daily life, out of time, give birth to stage moments which, if full of a striking poetry, are also full of meaning. Counterpoints to the lively scenes during which the children manage to impose themselves towards adults, these moments colored with some hints of impressionism to Christiane Vericel's new productions.

A creation where different short scenes can be modified and reinvented in future, in order to nourish the vivid and fruitful vision of acting on which the Compagnie Image Aigue has been working for more than 29 years.

The child bears a Universe inside himself

It is very interesting performance of Image Aigue

Acting is both essential and natural: essential because acting as such enable them to express themselves and at the same time to weave a relation whit the word.

In fact, whit the theatrical rules Christiane Vericel offer the child, the stage is a transition space. it helps him to express his dreams, his phantasms using a great number of objects as a support. Christiane Vericel let them play with the space but give them also some limits. This space is like a kind of envelope with some limits than Christiane Vericel define. Inside it, the child is a free to chose, organize and represent an interior world. That way the child can express his interior world very naturally.

Christiane Vericel draw the outlines of a space of permission and freedom that is limited by a frontier –that he can infringe or not. In their movements, in the relation to the body of the oldest actors, children find the limit to their expression.

Christiane vericel bid them at the same time reserve space and present them the freedom to express themselves in a certain space while finding a unifying harmony between all these movements. As for a child hides an entire univers inside him but he hasn't always got the possibility to express it in life, to find the space where he can use the body language to let it out.

Christiane vericel's opinion for the teenager, the problematic is completely opposite. Hi will play his own part or refuse the character that is inside him. Hi is in search of his identity. Christiane vericel accord him the space where hi can disclose it. So, he can express movements that can be either more violent or more repressed. A teenager doesn't know who hi is. Christiane vericel make him feel the distance to his own identity.

The space is an element that helps him to delineate the way he sees himself, the way to experiences himself.

Christiane vericel teach them how to apprehend the world, a “small” piece of humanity.

Pierre Salesne psychoamalyst: “In Christiane vericel's acting approach, there is space for violence and also space for tenderness, a rang of feelings that comedians can use to play on stage. All
her performances spread happiness and tremendous energy for life. It is a kind of choreography where Christiane vericel direct the space with accuracy. That helps the children and the teenager to structure their own personality. They learn to live in a society and within a group. To rehearse a show, requires great efforts of elaboration and working out which are not done by the wave of a magic wand! “

**A Soul for Europe**

The civil-society project A soul for Europe aims at using the power of culture to impact the development of Europe and EU policies. For the initiative, this involves taking advantage of culture in the interest of better social and political development in Europe by permeating the non-cultural sectors of politics and society with culture – from foreign policy to economics to social affairs. Impact is sought across all political levels, from the level of communities and regions, to national and European level.

The adventure of Image-Aigue has been continuing for 28 years from country to country and bringing the proof that theatre may be the best place for meeting different people. The actors make realization of what is the meaning of being the Citizen of Europe and the world.

This is the way to create the world over again

**References**


Image aigue Companie 2009, Image aigue Companie Christiane Vericel .magazine
I have been researching USA theatre during the past year, to which I am going to dedicate my dissertation work. In order to analyse, how European theatre affected American, first I have to define the history of its development and origin, also analyse what has caused its impediment and vice versa, acceleration of its progress.

I have started researching American theatre from its basis. In general, in Georgia it is hard to find decent information about American theatre, which impedes the research process. Even in most reach library, I mean Georgian Parliament National Library, you can not find publications of Russian and English authors, which could have been helpful to gain information and familiarize with creative processes analyzed by different authors, let alone researches published in Georgian.

Using accessible resources, I have analysed the origin and first period of development of USA Theatre, approximately through 1910’s, which I presented on the conference “American Theatre Syndicate and Art as a Family Business” held in 2011, where I discussed how development process of professional theatrical art and dramaturgy has been impeded by entrepreneurs financial estimations. For me as a researcher, the one political and religious truth became most important: As it turned out, the development process of USA theatre was impeded by the power (authority) of Puritans, who forbid theatrical performances in the north of country, and secondly, the fight for independence, during which performances were prohibited. I had to go over everything, in order to make this year’s conference choice reasonable and actual.

Right now I am going to discuss proposal, which in contrast from above mentioned, has accelerated the progress of American theatre. It is true, that the process of progress and process of professional development was not long, but in my opinion, it is important stage to do a research and determine the features of American theatre.
In the beginning of 20th century theatrical activity became private enterprise and so called “business entertainment”. Stationary theatres became opreseed by commercial theatres. Changed theatrical repertoire: classical performances were not held any more, only entertainment plays, musical comedies and so called “shows” were being set. Artistic decorations covered the low quality of performances. This is the period when Broadway well-known as american theatrical life center became famous, New York street which became so strong that it enclosed more streets. But, above mentioned is already past stage of period which I am going to discuss.

I have to mention from the beginign that the development of American theatrical art, has been defined by countryle's economic and political status. Those times America really did not distinguished with stability. It is true that some statinary theates functioned that time, from which american theatre researchers outline theatres “Union” and “Artef”, though other theatre unions used to be much more popular. During strike periods “Agitotional Theatrical Groups” became active, which held little theatrical performances, so called “live newspapers” for public. Their superiority, originality and vitality was based on their political characteristic. Performance themes and content such as politics, was very well known and sensitive for Americans, than the same as writings of Maxim Gorky, as it turned out, where being set in stationaty tipe theatres.

The fact that American theatre is peculiar, brought my attention as a researcher. I belive, it is important initiative, which was kicked off by the spread of crisis in the country. The thing is that, in 1925-1935 years, American financial crisis, which turned out to be unbeatable, in the first place affected professional theatres, who tried to focus rather on financial gains, but on the quality of plays and professional performances, and to display the acting power and dramaturgy. Which, as I have mentioned already, for Americans who were accustomed to entertaining and amusing performances, was unexciting and monotonous. Many theatres closed down, which caused actors to loose their jobs. This is thought to be the reason why government started to think about subsidising professional theatres. This kind of initiative is important not only for mentioned period, but for whole American theatrical history, as long as, in US theatre is associated with business, financial gains, and incomes and in rare cases, with the european theatre influence it esteemed about solving creative problems.
Government subsidising imposter theatres, turned out to be the important stage in the development of American theatre. Initiative was realized in the terms of Franklin Roosevelt’s “New Policy” and was named as Federal Theatre Project.

The process continued around 4 years, from 1935 to 1939, and it had vital importance for American theatres. In the terms of Federal Theatre Project, about 160 theatres started to work in US, appeared competition and rose the number of spectators. It is pitty that initiative did not continue and never became a tradition. US government never granted American theatres with this kind
of concession, again following the political and economic situation. American theatre once more lost the chance to move to the next stage of professional development.

40-50s of the past century appeared so critical for American theatre unions and companies, that the production quality dropped and again Broadway occurred in the center of public interest, with its poor quality and entertaining performances. As a result, decreased criticism and realism on the stages. After Federal Theatre Project, American dramaturgy is appearing in the center of public interest, with the service of now worldwide famous American dramaturgs, was very popular. It is important that, significant pieces of American dramaturgy was best presented not on American stages, but on European. Hence, we can say that American dramaturgy became power, that in contrast with income based theatres, made it possible to master, reanalyse European traditions. And it left heritage, which has been the source for world theatrical culture for the past 2 centuries.
After Eugene Gladstone O’Neill (1888-1953), who is considered to make American dramaturgy famous worldwide, dramaturgs Arthur Miller, (1915-2005), Lillian Hellman, (1905-1984), Tennessee Williams, (1911-1983) appeared, whose works are also recognized. Less famous is Clifford Odets (1903-1963), whose works were being set successfully in “Group-Theatre”, in one of the leading theatrical unions.

Plays being set according to Clifford’s works were successful, audience was interested with the plot being developed on the scene. It is important to mention that, people who started their creative work in “group theatre”, many became famous actors, directors and teachers. To say shortly, the theatre assisted whole generations to become skilful masters. In the history of American theatre it is outlined that in the “group-theatre’s” company have worked actors such as Stella Adler, Lee Strasberg, Elia Kazan and others. Them performing, scenes from Odette Lydford’s marital conflicts, material and everyday problems, lives of spiritually exhausted people, became alive. Plays among them were: “Wake up and sing”, “Golden boy” and others.
Compound discussion of all theatres formed and which existed during the research period, could have helped to talk about their diversity and originality, but this information is unavailable. This is why I singled out “group theatre”, whose existence was of importance, while in 30s of past century, was established a school, that prepared directors and actors for semi professional groups. According American theatre historians, it is true that “group –theatre “ was closed , but its work higly contributed to the development of American theatre history, it continued to influence the theatrical companies even after its termination.

After Federal Theatre Project conclusion, American theatre continued its existence on the expense of Broadway. US government never bothered to subsidise American theatre again.

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“STYX” BY GIYA KANCHELI

“Styx” is one of the most frequently performed works by Gia Kancheli. It is a memorial-program composition, which is dedicated to the greatest contemporary viola player Yuri Bashmet. The work was complete at 1999 by the request of Dutch festival Gaudeamus.

In Greek mythology “Styx” (by Aeschylus – Styx, Stugos – something dreadful, fearful, hateful) is a subterranean sacred river, that formed the boundary between the kingdoms of dead and alive; The ferry of Haron, that noiselessly slides on its surface, transports the souls of the newly dead across this river into the gloomy world of Hades. The legend about the river Styx served as a basis for Giya Kancheli composition written for solo viola, chorus and large symphony orchestra, which was written in memoriam of late parents and friends of the composer.

“There are longtime creative relationship and sincere love that connects me and Gia. “Styx” and “The Liturgy” became main guiding stars in our lives. Gia Kancheli fights against all kinds of music fashion. He always used to write like this. Gia has developed his own style and his music was immediately picked up by the people… In the name of Mankind Gia speaks about our epoch, his music is very beautiful, wonderfully animated, sad and in the same time, filled with typical Georgian humor, which only reinforces the tragedy – this is truly the clever music” Yuri Bashmet (16, 502 page).

By its conception, “Styx” serves as a certain bridge between the previous and present periods of Giya Kancheli work. It is not difficult to notice the connection with such works as: opera “Music for the Living”, Liturgy “Mourned by the Wind”, Chamber cycle “Life without Christmas”, “Bright Sorrow Requiem” – they are united with one of the main ideas of the author’s intentions, namely, with his conception facet. By the titles of his works the composer shows how the music of these compositions is related with the world of religious ideas. Giya Kancheli himself notes, that for him all kind of music has religious meaning, but when he wants to hint what really references to his “religion view” he names Adagio from Gustav Mahler’s 5th Symphony and stresses that such ideal music is religious for him.

It is essential that in Kancheli’s creative work religion appears not in canonical way, in the frames of church esthetics, but “with the wide understanding of religiousness”, with the correct vision of music, deep layers of human soul associated with the nature, which arises meditative, deep, harmonic feelings.

First of all, we will stop at the understanding of Kancheli’s Styx Genre. It is a synthetic type of creative work with a contrastive variant development, where features of various genres are seen. The fact is due to specific varieties, conceptions, dramatic and instrumental compositions. Here the marks of each genre and the forms of their expression will be discussed.

Generally, semantic nature of symphony is expressed in the scales of Styx, conflict dramatic composition, development of opposing faces, intensiveness of usage unifying means of contrast, thematic connections. However, it is more logical to think that “Styx” belongs to Vocal Symphony Genre.
Also it is possible to call “Musical Action” to Styx, which represents the specific conversion of mythological theatrical mysteries. Peculiar requiem like feature is obviously displayed in Styx, though it is not a traditional, canonical Requiem, but a requiem with “wide understanding”, so that this creative work is for the memory and forgiveness of near relatives’ souls. And really, chorus part in Styx is as if a symbol of “angels’ chant”, heavenly spirituality.

As for the viola part, it has one of the most important roles, musical dramatic meaning in Styx, which is distinguished with its amazing psychological deepness. It is a mediator between two polar “worlds” in the creative work. The viola part is personified with confession of human soul. There are big cantabile melodies, passionate monologs widely presented in viola part, which is not typical for Kancheli style. However, this is not accidental – during the creation of the production G. Kancheli asked to Y. Bashmet if he had any wishes; Bashtet asked for two things:

- long melodies in Styx, which would not break (like half words) to make listeners’ fantasies open;
- and the next: not to make the final calm, but loud and effective.

So, non-traditionally sensible, concert genre features are displayed in Styx. Here the solo function of viola does not point out concert understanding of the instrument but the most important role of its temper in art concept implementation.

The creative work program is revealed in verbal text of the composition. At a glance it is significant that here is not united developed text, which provided the development of “content”, but unity of word and music gains new functions and becomes the fundament of instrumental construction:

- on the one hand the structure of the verbal language creates the frame of musical composition which directly influences on formative principle of Styx,
- on another hand we should highlight the special sugesti function.

Thus, it is possible to speak about symbolic faces of words and symbolic marks in Giya Kancheli creative works and specifically in the case of Styx. The author himself marks that it is difficult for him to highlight any specific conditions which form the specific text drama. It was created as if subconsciously, spontaneously. However, he confirms the fact here that these blocks have definitely united semantic, sequential drama.

“Everlasting values have merged with private memories of already passed away relatives, with whom spiritual connection is deepening time to time. Now it is difficult for me to distinguish if feelings dictated specific text drama or it was created unintentionally. However, in the final of Styx, there is Shakespeare’s artistically complete text, which united all blocks semantically.” End of the quote by Gia Kancheli (16)

Nine main semantic blocks were highlighted during the analysis of the work:

- Harmonious words (Bibini, vaios veli, vaios suli);
- names of churches, monasteries and Georgian historical monuments (Alaverdi, Sioni, Atenis Sioni, Bethania, Angelozta Galoba);
- folk songs and spiritual hymns
- closest relative connections (Deda, Mama, Tsoli, Shvili);
- natural disasters;
- names of dead friends;
- verses by Galaktion Tabidze;
- verses from “A Midsummer Night’s Dream” by Shakespeare;
- Praise to God and Virgin Mary. (Dideba ufalsa, ugalobet mariams, Didebuli suli)

As we mentioned above, the verbal text influences on organization of the work form. It is in-
serted in the tissue of the work. Generally in musical works where the texts are “edited”, many compositional problems are arisen – on the one hand, the text shows the acute dramatic messages, shows direction and produces on its own way; on the other hand, music stands under the thread of being illustrated. But in Styx, music and word complexly raise their voices and their organizational importance together with its ideological semantic role, together with their implications and constructive features created a basis for its synthetic form.

Above mentioned nine semantic blocks are distinctly connected with the music theme and influence on formation. Now the words, which are repeated for several times between the parts and serve as unifying in Styx drama:

“Galoba” (Chant) – I, II, IV sections:
“Suli” (Soul) - I, III, IV sections:
“Dideba” (Praise) - I, IV sections:
“Bibini” (Harmonious word) - I, II sections:
“Alleluiia” – II, IV and in coda – on this word choir are scanning very often.

It is seen vividly that the above mentioned 5 words are dominant. Despite of this, the biggest importance of the words “chant” and “spirit” was highlighted. To some extent, these words have the function of refrain. These episodes always create bright mood. Coral structure of layer, which is connected with polyphonic layer of Georgian chants, dominates on choral part of this episode. Chant genre is presented here as a symbol of purity, something bright and sacral.

It should be mentioned that two main intonation complex exist in the work, which is semantically connected with the faces of art reality earthly (orchestra) and heavenly (choir).

• While showing the earthly faces the author uses metro-rhythmic, temper or sonorous layer. All the above mentioned is colored with a temper diversity.

• Choir parts of coral layer appear to be the expression of rise.

“Styx” themes are with the pure instrumental nature, where various genre and characteristic parts are changing each other. Each of them does not represent an independent building, at the same time they can be seen as grown up from the main intonation core. This intonation core is so called Lamento intonation, together with various harmonic and rhythmic complex, is presented as varied. Second motive (interval second) actually becomes as determining of “Styx” for its dramatic, species, and intonation sphere. It appears at the beginning of the production and always shown in development. Exactly from here theme-motives are grown up, which are contrastive emotionally, though they have one basis. Each theme has a semantic importance and expresses sadness, sorrow, regret, nostalgia, miss of dead friends.

Thus, interval second intonation appears to us as a basis of each theme, which rapidly changes its initial semantic characteristic feature and becomes a carrier of a fatal nature. Two contrastive type spheres grow from second core, which gives us opportunity to say that there is a mono intonation in “Styx”.

Two lines of rhythmic drama are highlighted in Styx as well, which have a big importance in organization of the production together with the above mentioned complexes.

Two main rhythmic models can be highlighted:

“Move with eighths” connected with the theme of chants and words: chant, glory to god, forgive me god, is it good or bad weather.

“Triplet rhythm” - it has a main role in formation. All culmination moments are built on trio rhythms. Its biggest usage indicates “mono rhythmic” feature of the work.
As we mentioned before, according to its compositional structure the discussed work has free, thick, one-party section. Organization of the work is according to phase drama principle, where the leading is Epic, slow tone, though dynamic and tensed inside.

The fact proving that “Styx” possesses vital capacity and general recognition is that in 2003, Shota Rustaveli State Theatre art director Robert Sturua transformed “Styx” as 80 min. wordless, plastic-chorographical-dramatic act.

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Performing Arts/
Media Communication
We go to theatre. Sometimes it’s a habit, sometimes it’s professional need. I mean people who work in theatre. What are we looking for in there? And what we find? What happens with modern theatre? What happens with modern Georgian theatre? These are questions, words, theory, which are waiting for answers. But answers are existing in practical part of theatre.

Everyone agree that theatre today is not as attractive as it was 10-20 years ago. We observe a decrease interest in the audience in the theater. Why? Why we have less names in modern theatre? And names we know in theatre today are from past century? What’s it? It is the decrease of interest of theatre or decrease of professional quality? In one of his publication Peter Brook is saying that theatre is like an old newspaper. You have an interest to read todays newspaper but yesterday issue does not interesting. Who is to blame? Play writers, directors, actors. producers, who? We have no answer on this question. But we know that the main person, who is responsible for all main processes while making performance is director. So today it will be logically to speak about directors work and education.

It is generally accepted that being a director involves higher order skills. To take responsibility for the creative elements of a theatre is a huge challenge. Drama director have to be ready for flexible thinking. Practicing only one way or one method is detrimental to the modern theater. What we have in education when we go to university or theatre school today? We teach students Stanislavsky method. We say that if we want to direct good performance it must be like life. Some kind of naturalism. Students acquire the method and go to professional stage. But skills they obtain allow to spectators to watch performance which had their parents watched. It seems nothing changes.

It’s very important to teach theatre director to look at his work from several directions. For example: Peter Brook during one of his lectures, was speaking about reality in theatre. How to achieve reality in the stage? He was speaking about types of theatre. About attempts of imitate reality. As he said Indian dance is one type theatre and tool for reality imitation. Japan theatre, Persian theatre, China theatre, African rituals are types of theatre. And each type has its own rules, tools and means of expression to achieve reality, to make theatre alive. But very often students in Universities or theatric schools never heard about these concepts of theatre. At least they never touch practical side. But the practical knowledge in theatre is most important. Afterwards, when student graduate he can choose his own way himself. But before it happens, he have to armed students with practical knowledge about and through several schools and theatric directions.

What we have today in theatric theory all over world? What is the principles on which modern theatre works. I think it is multisystem approach...

Why I spoke about different ways of reality imitation? Because, first what we have to recognize is that modern theatre without multisystem approach doomed to die. We teach students same methods as 30, 40 years ago. We are looking around and see that everything changed, even nature
– but not theatrical teaching. I asked one famous director: “Where did you study theatre?” He was from Europe and I was waiting for vivid story of the miracle teaching and the mastery of the theater. To my great surprise, I heard an answer that is the least expected to get. Answer was: “we studied Stanislavski and nothing else...” I was shocked. How? Europe! The heart of art and freedom. Stanislavsky – as bible. Why my friend director dissatisfied with teaching process in the heart of art!? Really I have no answer on this question but theatre has. Forms and meanings in theatre are forms and meanings in our mind. We often ask directors why they did not give modern performances and never ask our self that we teach them as in 30-40th. And I beg my pardon – may be some more earlier..... Times changed, but theatrical methods are relict! Space, materials, techniques and what’s more dangerous relict thinking.

As I said upper, we often ask directors why they did not put on stage modern performance? Becouse when we go to the theatre, very often we know what we should see in advance.... We know decorations, we know which light would be in performance we know how actors would play, all in advance. That happens because methods directors are using to put performances on stage are old and well known, even for spectators. The secret lies in education...

I graduated from the theatric institute in 1993. While studying there in theatric institute, nobody told me even a word about light in theater, about space, about sound... We have very good teacher in Drama Directing, but system of education did not provide teaching of lightening or space comprehension. But we use these tools in our performances. Techniques and approaches for actor acting or directing are many, lot of schools a lot of directions....

As you know about theater theory and practice, not one or two books has been written. From Aristotle’s “Poetics” to our days we raised a lot of thought and theory. The absolute majority of the works and studies related to the techniques of acting and acting systems. Almost did not occur in the direction of teaching methods for drama directors.

We are talking about the problems of the modern Georgian theatre. As I mentioned above, the backbone of any field – education. Drama education is very specific direction. Director wants to know “everything” – of course the word “everything” is conventionally used. First, the director should have knowledge in a different theater schools, but not in theory in the practical point of view. When a person is taught painting, he starts from the Figure structuring. After he practices with colors, than with the Stylistics. Why are these things in theater education in Georgia ignored? I think students of drama directions should be teaching several Stylistics. Experiance in Great diversity of theater schools leaves good space for imagination.

Eugenio Barba and Peter Brook devoted their whole lifes to the multicultural research in theater. For the European theater Approach, this tendency has become to some extent. As a result, a variety of theater, has become an interesting and dynamic, which unfortunately cannot be said today about the Georgian Theatre. Despite of communication and information capabilities education in the theater (I mean in Georgia) dwells in vacuum. Obtain information from internet, for example from wikipedia or youtube.com is not an education and cannot fills this vacuum. Theatre is practical science so that’s impossible to get education only from internet. Stanislavski system continued its life with his disciples.

Stanislavsky as base, his disciples gave an entirely new schools and ways of theatre. On the other hand, these schools have given new directions but in modern Georgian theatrical education also are not taught. Even Meyerhold. A lot of people know that if the theater has gods – one of them is Meyerhold, who, with Michael chekhob, Grotovsky and Brecht is engine of theatrical directions.
Awesome, but why do so few theatre workers in Georgia know what the influence has Gordon Craig on world theatre? Craig, who had influence on Kote Marjanishvili. Marjanishvili’s theatre is not researched good. I don’t mean biography data, but his practical work in theatre? Even his performance “Uriel Acosta,” which still goes on Marjanishvili Theatre repertoire is not researched from practical side. I think that fact “Uriel Acosta” is still on stage is very important for education. This is a great example of simulation, what proofs that performances are not dyeing, they continue to live in mise-en-scene memory, space, and as the notes in music, can be “recorded” and restored at any time, which in itself is a very great heirloom learning process.

If it was possible to save Marjanishvili’s performance, we can save others and keep it as artifact of style and direction. In case student makes simulation teacher does not say him how to do it. Student on practice discovers how for example Vakhtangov did it century ago. The simulation experience for drama director students teaching has great importance. During the simulation students are actually going through the same route, which passed the creator. A Lots of names gave new ways to the theatre but most of them are on the paper of theatrical tutorials. Why bring your attention on simulations? I think that this is indispensable tool for teaching learning and understanding what is the style or method in theatre.

As you know the format of the conference is limited. So I want to speak about couple of problems – one is lighting. Drama directors, especially in Georgia introduced in practice, when a couple days before the premiere director lights the performance himself. All over the world there are special people for it. I agree that director in performance decides what kind of light he needs at the stage, he decides the principles of lightning. But here in Georgia directors had no special knowledge for it. Nobody taught them the lightning. Result – bad, wrong lighting in performances. Incorrect accents in lighting in Georgia is ultimately unprofessionalism. Lightning is a very powerful tool in modern theatre. Education in lightning in modern theatrical schools in the world is rather developed. But not in Georgia. So I think that lighting should become one of the most important parts of drama directors education. However, accents, color and lighting – is drama director alphabet and should be thoroughly studied.

The same occurs in the use of space. As an example, Adolphe Appias ideas of space and the dimension of the relationship between the space, actor and light skills may be seems outdated today, but I think that Appias removal from the educational process is wrong and makes process poor. Set design as a separate academic discipline also very important for drama directors. Very important to teach drama director how to understand and use space in modern theatre. Very often in our days directors are working without set designer or are making set design themselves. The problem of scenography and space in modern theatre is deeper than seems. Scenographer has to create world. But what kind of world? That profession seeks new dimension. We have to know a lot to be able to explore a new dimension in scenography. I think drama directors have to study side by side with scenographers, because scenography is most nearby profession to drama direction. May be it is other form of drama directing. Drama director is creator of the art world, so it is impossible to ignore set design in drama directors education. Light and scenography two most powerful tools in modern theatre and we have to know the rules which manage these disciplines to make drama directors work more effective.

Music – also, may be the most important and oldest instrument on theatre understanding. What about music? I think factor of music in today’s theatre is enormous. Every art comes from music. Music, rhythm, sound. That is what we hear. Because sense of listening is very impressive
side of drama direction. I don't know, may be times will come, when music, near with light, acting system or manner, space design and dramaturgy and text analysis will need science knowledge. Science is also creeps up to theatre. Science as a principé of dimension. Kind of new thinking. And not science for science. But science for drama direction, for new dimensions. New time new challenges. As a result new theatre.

Text analysis is heart of performance preparation... Today we speak a lot that modern theatre is based on physical acting and not on text. May be partly that is right, but text as sign in theatre will never die.

Today there are many approaches and methods through which you can open a modern text. In the modern theater means you can quite freely with the text. You can use the text as sound. You can use the text for the definition, etc. But somehow the solution of contemporary problems of the text also requires certain skills and abilities. Directors trained in drama should also include all the modern aspects of the text.

As we can see the process of training directors is rather complex and multifaceted. Modern theater directors require universal knowledge in various fields. The old system of education in the theatrical school theater directors produced that could compete with the approach of the time. But times have changed mercilessly, although programs the theater schools remained the same. At first I wanted to write only about the theatrical system, but realized that this would not be enough. Need to be able to develop principles that will include all the disciplines involved in modern theatrical process. The theater style or system, the light, the ability to decide space, the ability to understand and use the space to work with the text – these components have to be organized into a single training program that will make the future of theater more interesting.
Media art in Ukraine has a strange character: on the one hand, it has a twenty-year-old development history; on the other hand, an undulating, unstable, regional and unsystematic character.

Each of these characteristics has its own reason. Undulation is caused by the interest of foreign institutions to Ukraine and by its disappearance. Thus, media art, for example, began to actively develop in the Ukraine during the times of support of this art by the Soros Center for Contemporary Art.

The main reason of instability of media art is the lack of an art institution that could support undertakings of media artists. Most often the interest in new media is a certain stage in the creative biography of a Ukrainian artist or an initial stage for a future designer (what, in particular, was often a professional fate of media artists who worked in the 90s).

Regionalism, of course, is caused by the development of art culture only in big cities of the Ukraine, such as Kyiv, Odesa, Kharkiv, Lviv (and this is without “etc.”; the only exception is the provincial Kherson). Thus, Lviv citizens living near Poland are “geographically” lucky, as they often are able to create much more interesting and technologically more advanced projects in Polish institutions that support media art, which, of course, advantageously stand out against the background of the other Ukrainian media artifacts.

Unsystematic character is the result of all the above-mentioned reasons plus the lack of teaching of media art theory and practice at the universities and art colleges.

In addition to all the above-listed we should also mention almost a complete lack of a communication field in this area, what partly can also be explained by the absence of the professional institution of media art, which is supposed to serve as a platform for communication, exchange of thoughts and artistic ideas for theorists and practitioners of new media art. Thus, young artists from different regions of the Ukraine (from the above mentioned Kyiv-Odesa-Kharkiv-Lviv-Kherson) are often simply not aware of the existence of each other, and aesthetics and art critics often believe piously that they are the first who have developed the course on the history and theory of media art, because with conferences and seminars devoted to media art the situation in the Ukraine is even worse than the one with thematic festivals and expositions.

However, at this point it can be stated that there is a new wave of interest in media art in the Ukraine, which comes from several fronts at once – from the young generation of artists who have grown up at the keyboard and the young generation of scholars seeking to create authentic concepts and restore the history of the media art development in the Ukraine; and also cultural institutions that have recently shown a still feeble but more and more increasing interest in the collaboration of art and new technologies.

The desire to create media art objects by the young Ukrainian artists is supported by the existence of regional (it is interesting that in Kyiv such one is absent at the moment) festivals, which include the program dedicated to media art. First of all, this is MediaNonStop (Kharkiv), Terra Incognita (Kherson), Transformator [1] and The Week of Contemporary Art with the program
Media Depo [2] in Lviv. Considering the lack of the primary institution these festivals are an excellent opportunity to express oneself and even to compare one's works with the works of the western colleagues.

It should also be emphasized that in recent years the genre range of works, which previously were largely limited to video art – the simplest one for technical reasons, has expanded significantly. Particularly today media art in the Ukraine is represented by such genres as video art (the young team of TOTEM, SOSka, R.E.P., ubik., Dmytro Shiyan, Lada Nakonechna, Alina Kleytman, Andriy Tyeryentyev, Olga Syelishcheva, Roman Gavrilov, etc.), video installation (Sergiy Petlyuk, Tamara Gridyayeva), interactive installation (Tamara Gridyayeva, Andriy Linik, Oleksiy Khoroshko, YuriiKruchak and Julia Kostyeryeva), net.art (akuvido, Yurii Kruchak and Julia Kostyeryeva, Masha Shubina, Irina Markova), sms art (Roman Minin), excel art (Oleksiy Sai), pixel art (Juliana Alymova), kinetic sculpture (Anna Naduda, Anatoliy Sloyko), digital street art (ubik., Anna Naduda), sound installation (Ivan Svitlychny).

But as we can see from the list of the names in brackets video art still dominates as technically the easiest genre.

As for the field of media art theory in the Ukraine, here as well we could recently observe quite a big recovery. The course “Art of New Technologies” has already for several years been taught at the Drahomanov National Pedagogical University for students of the cultural studies department and at the National Academy for Art and Architecture for the future art critics. Moreover, in August 2009 there was the first selection for the Media Communications department [3], which was opened at the Sociology faculty of the Karasin Kharkiv National University. The Center for Media Communications and Visual Studies [4], which conducts master classes, public lectures, seminars and workshops devoted, in particular, to history and theory of media art, was opened at the department.

The sector of media art is growing in popularity at both academic conferences and interdisciplinary forums, which become a platform for discussion of a common topic for artists, theorists and curators of media art. Thus, in fall of 2010 the Futuristic Congress [5] was held in Lviv, which among others visited Richard Barbrook – the author of the interdisciplinary masterpiece “Imaginary Futures”.

In their turn, cultural institutions are becoming more open to media art – for example, by support of the Cultural Project [6] in fall of 2010 the living classic of media theory Lev Manovich visited Ukraine with two lectures.

Being a theorist and curator of media art, the author of this article is happy about the fact that such a reputable institution as the Foundation Center for Contemporary Art (Kiev) presented the proposal to create an open archive of media art and educational course on the history of the media art formation in the Ukraine, which includes lectures of venerable artists, curators and screenings of works that, unfortunately, are so rarely available today.

Last year (2011) in the framework of the art competition MUHi (Young Ukrainian Artists) was held a media art forum New Media Ukraine. Its structure consisted of educational course, the exposition of works by the young Ukrainian artists working with new media and the round table, where the important issues of further development of media art in the Ukraine was discussed.

In particular the forum with lectures was visited by Oliver Grau (Austria) – editor of the already canonical “Media Art History” and Dmitry Bulatov (Russia) – curator of the Kaliningrad department of NCCA that explores art born on the verge of artistic and scientific.

But still the most urgent problem, in my opinion, remains the question of establishment of the media art institution in the Ukraine. And this is despite the fact than last (2011) year was the 20th
anniversary of the Ukrainian media art. Naturally, during this period of time was carried out many attempts of institutionalization of media art in Ukraine. Sporadic cases of birth of media art in Ukraine start as in Europe with video art.

From my observations, our video art has certain specific artistic features. First of all is the problem of TV (a classic for the first video art experiments of the Fluxus), that raised in works of Vasil Tsagolov (“Solid TV”, 1995), Andriy Kazandzhiy (“When screens are becoming thinner”, 1995), Glib Katchuk (“Apokalipso”, 1997), Ilya Chichkan (interactive video installation «Global TV», 2005).


A special place in the history of Ukrainian video art belongs to work Fund of Masoch (Igor Podolchak and Igor Dyurych) «Art in Space» (1993), which is one of the first arts of the independent Ukraine represented at the Biennale of Art in Sao Paulo (Brazil) in 1994. The video depicts a documentation of a project bearing the same name that took place on 25 January 1993, when, for the first time in outer space, the astronauts Sergei Avdeev and Andrey Soloviev displayed some graphic works of Igor Podolchak on the board of the Russian space station Mir. The concept of the project was in bringing out the human space, not only technological, but also the artistic culture of humanity.

The existence of the interactive art in Ukraine, for example, has quite long history associated with the activities of Soros Center for Contemporary Art in Kyiv and German cultural center «Goethe Institute» in Kyiv. In 1997 they invited Hermann Noering to Kyiv, who is the Director
of EMAF (Electronic Media Art Festival) from Osnabruck, one of the most influential media art events world-wide. He presented the theory and the practice of new media art from Germany and other countries to Ukrainian artists and a wider public. The purpose of this meeting was to explore possibilities of using new technologies in art. Within the lecture, there were seminars on computer animation conducted, together with a presentation of works of German new media art and an exhibition «Video sculpture in Germany».

The results of this lecture, seminars and exhibition became an establishment of Ukrainian institutions of media art – Info Media Bank and the festival KIMAF (Kyiv International Media Art Festival) that was held three years in a row (2000-2002). Thanks to this institution and the festival, such media artists appeared in Ukraine as Natalia Holibroda, Iliya Isupov, Olga Kashymbekova, Glib Katchuk, Anna Artemenko, Alexander Vereshchak, Margarita Zinets, Kirilo Protsenko and others. Also emerged artists and curators group «Institution of Unstable Thoughts» worked with new media art.

Certainly, today, despite the existence of specific institutions in the country, the Internet presents unlimited opportunities for artists to present their work. A first example of Ukrainian net. art is the group Akuvido, which consists of two artists – Victor Dovhalyuk and Hanna Kutz. They began their art education in Lviv Academy of Art (Ukraine) and continued in L4 Institut fuer Neue Medien (Berlin, Germany). Their first interactive project was Esse (1998), presented in Berlin. Later on, there created more net.art projects – City – interactive, Stand sound station, Decode, Jokonde XP, Web Wuerfel Werkstatt, Are you net-voyeur? All the works are available on the site «http://www.akuvido.de. These are probably the world’s most famous Ukrainian media artists, although they have been operating mostly outside of Ukraine. But perhaps it is impossible to talk about some national features of art created in the world wide network.

The first art project that was created physically in Ukraine is the project BABY (2002) by Yuri Kruchak and Julia Kostyeryeva. It was their first media art project, in which the artists have embodied their desire to combine art and new technologies. The aim of the authors was to enable the people to create art by themselves, in this case their own children. At the time of the creation of the project the mortality in Ukraine was prevailing over the birth rate, so the authors decided to create an internet project. For this purpose, there was a site developed, where anyone could “give birth” to a child and support it and develop it over a period of 9 months.
In 2007 there was created a net.art project The Dictionary of the Khazars, or requiem for the theater (director Anna Aleksandrovich). It was a first theatrical performance in Ukraine, which was broadcasted online on site “http://www.hazary.com.ua. A hypertext of Pavich was supplemented by audience comments and broadcasted on the front wall of the theater hall during the performance. One of the spectators even came to the theatre with a notebook, so he became both a real and a virtual spectator at the same time. Besides that, all actors could use a notebook set on the stage to chat online with the audience, which also displayed on the wall.

Unfortunately, the sites of these projects are not available now. These were, so to say, temporary net.art projects. However, there are projects created in Ukraine that you can find online now. Interestingly, these projects were originally created for exhibitions in the traditional gallery space, and only later they kept on their life on the Internet.

So in 2007 a young Ukrainian artist Masha Shubina, who usually works as a classical painter made her net.art project Digital narcissism [7]. Actually, to present her works, she chose internet dating sites. Masha notes that at that moment it was interesting for her to combine traditional painting and multimedia. Her project was presented in Ukraine in PinchukArtCentre at the exhibition Generation UsA and in the galleries in Russia as well as in Germany, Italy and Great Britain. She set a goal to meet the curators, gallery owners, and museum directors in such way. But only one curator from Australia responded to Masha. Most of the men (and women) reacted with intimate suggestions. It is interesting that even in our times of hypervisualization, when there are photos, video and virtual reality images of paintings can still become an object of sexual desire.

Masha's parallel goal was also to promote her art in different parts of the globe, establishing communication with the audience – she always conducted correspondence with anyone who wrote her letters and hung around her paintings at the galleries, where the project was presented.

In Kharkiv festival of youth projects NonStopMedia in 2008, was presented the project “Mobile loneliness” of artists Hamlet Zinkivsky and Roman Minin [8]. The project consisted of 15 paintings of Hamlet, which portrayed people who talked on mobile phone and of sms-art of Minin, who showed, by characters of sms-messages that at present the author can express himself as an artist without brushes and paints.

However, I must say that in the most difficult genres of new media art today in Ukraine young artists from Lviv are working, as they have internships in Polish media institutions. So during artistic residencies in Poland worked Tamara Hridyayeva, Sergiy Petlyuk, Oleksiy Khoroshko and Andriy Linik.
Last year on WRO Biennale of Media Arts in Wroclaw Sergiy Petlyuk presented such a work he created there in the residence. However, in Ukraine as well, he is very active in presenting his work in Kyiv, Lviv, and Kharkiv. In 2009 at Lviv Festival Week of Contemporary Art, which has a special program devoted to media art – MediaDepo, a project “Dreams of Europe” was presented, in which, in a dark room, on the pillows “lay” a video projection of the people who spoke the names of various European cities.

A few years ago, on GOGOLfest in Kyiv, Oleksiy Khoroshko presented his video installation «I» – «Myself»; «I» – «You» (2008), where he raised important philosophical problem of perception of myself as the Other. This concept was expressed by means of video cameras, screens and mirrors. Thus the viewers could see themselves: in a mirror in full face along with an uncommon angle for a person – from the back – on the screen.

The work Representation (2010) of another young Lviv artist Tamara Hridyayeva, was also created at a residence in Poland and presented last year at Biennale of Media Arts in Poznan (Poland). During the perception of this interactive work, the recipient was identified with an arrow that responded to the viewer by gaining gigantic dimensions.

Last year (2011) another Ukrainian media artist from Lviv Andriy Linik presented himself at the festival «Mindware. Technologies of Dialogue» in Poland (Lublin). His work Aiolos was created at the intersection of existing genres of art media: video installation, interactive installations and net.art. It should be noted that such a work is tough to implement and this kind of form of presentation is usually created and showcased in Poland. It is difficult to carry it out in Ukraine due to the lack of media art institutions in the country and the unwillingness of galleries and art centers to work with such kind of contemporary art. The reason is the budget issue (it is expensive to create and does not allow profits).

Finally I would like to remark that despite all these problems today, in Ukraine, a new generation of young media artists who grew up on a computer keyboard raise. Also, importantly, there are young curators and art theoreticians ready to interpret such a modern art form..

Links:
COGNITIVE ASPECTS OF COMMUNICATION AND VERBAL AND NON VERBAL DEVICES OF MEDIA TEXT.

Research subject is a synthesis of research on cognitive and emotional effects of television structural features, the neuro linguistic effect of media, specifics of information, cognitive aspects of communication, body language and intonation. NLP, the outcome of verbal and non verbal influence. How is performed the language knowledge and lexical base in a persons consciousness. How the listener processes the information in the process of understanding. In the process of listening its generally assumed, that there is working information mechanical treatment, in contrary with reading process. In the case of acoustic and reading, the cognitive mechanism of comprehension is radically different.

Communication is not limited to words. Speakers use a wide variety of extra-verbal devices, from emphasis and dramatic pauses to changes in tone or tempo. Speakers also use a broad range of non-verbal clues. They “talk” with their eyes and their bodies. They use hand gestures and facial expressions to convey ideas. With the verbal impact of the message and with non verbal accents, the information becomes easy to realize and acceptable for listener according his or her mental vocabulary database. In the process of persuasion of audience, the main goal is – to create specific attitude (positive or negative) towards any action or phenomenon. The full understanding between news presenter and audience formed via cooperation and coordination. The word in media communication is the main tool of influence people. Nowadays, in journalistic there is widely used the method of subconscious stimulation, when the attitude of the audience is formed due to standardized imagination. For instance, via stereotypes, myths and images. Journalistic gives the opportunity to modify estimations, for ex: good, bed, useful, harmful. Hence, the process of estimation is the main tool of argumentation, which is the essential for formation of ideas and tendency. So, the synthetically confluence of rationalism, emotion, logic and psychology is guaranteed the successful process of persuasion. Audience loyalty gives the exact reaction of sent message. The trust of people watching and listening audience, cooperation of emotional and cognitive aspects, makes the word perceptive and the process of inspiration effective.

In this case, there is the main aspect is how the information receiver accepts the message via language reproduction and high perception process. communication can be estimated as the process of delivery information from one person to another, thought generally assumed symbols. These symbols may be visual or audial. This process is conducted among sender, who codify the information (in our case anchor) and receiver, who encodes this information (in our case listener/onlooker).

As usual this is the most critical stage of communication, and requires special ability of listening. In the process of encoding of news, the information is perceived in a whole, in contrary of
printed version, which is received by reader literally. However, we can say that human mind cognitive mechanism works in a different way in the case of listening, than in the process of reading.

Tele communication process is not only words. Journalist, for enhancing the degree of informational impact, uses extra verbal devices (pauses, acute, tone, tempo). in this case, we have to consider non verbal communication.

According to statistics, the great deal of our communication comes to gesture and mimicry (60 percent comes to gesture and mimicry language, 30 percent to tembre of voice and only 10 percent take words).

So, to sum up, the 80/90 percent of communication is non verbal. for journalist it is very essential to understand the listener psychology, to understand, what needs and requires audience. There are a lot of way to express our thoughts (the language of body, physical environment, information sender appearance, interjections). For journalist, who works with audience, is considerable to know how to encode successfully the language of gesture and mimicry. According to this, body is the sending tool and key, which gives the signal about our feelings and emotions. in this point of view, it is generally assumed that, successful communication is formed between two person if they are look like each other, they have similar tempo, behavior, dynamic, gestures and mimicry, also, use the same word combinations.

To sum up, message is easily understandable if sender uses correct verbal and non verbal devices, and receiver uses prompt encoding mechanisms. In the audience inspiration process, the most significant device is to get them form positive or negative attitude toward this or that phenomenon. Relation and successful communication among anchor and onlooker will form, if cooperation constructed.
Cultural management,
Cultural Policy,
Cultural Tourism
GLOBALIZATION AND CHANGE MANAGEMENT IN CULTURE

Every culture has its own fundamental values. Nowadays with all the different cross-border activities here also is a shift in moral values between the different cultures. Sometimes western civilizations are even accused of exporting their forms of government, their ideals and lifestyles along with their goods. Globalization describes the political, economic, and cultural atmosphere of today and forming by factors:

1. the capital movement;
2. the growth registered in the developing countries;
3. intensification of trade exchanges;
4. the setting up of global organizations.

World increasingly dominated by mega resembles a common space where cultures and national cultures at the same time to contribute. There are similar requirements for people of different nationalities and constitute the general standards for the production of mega-corporations.

National culture is created by the need to leave the product on the international market in order to create international standards for quality of products and find a global market segment. The influence of intercultural management becomes necessary.

Thinking about globalization in the broadest possible terms, there are three principal ways that globalization can be seen to have an impact on global culture. These occur through:

1. the development of a new culture of the globally connected professionals and especially business elites;
2. the proliferation of pop culture—which many critics complain is primarily American; and
3. the diffusion of beliefs and values about broader issues such as human rights and other social mores.

This changes are important for government policy makers and political systems. During global processes are changed society and its impact on several processes. Harvard University Professor Samuel Huntington has characterized this group of global professionals as the “Davos culture,” thesis focuses on the differences between various civilizations, Reich (Robert Reich, who served as Secretary of Labor under President Clinton) points out that this cultural globalization is also creating a division within American society. For Reich, this new class of globalized professionals accounts for perhaps 15 to 25 percent of the U.S. population. He observes that the members of this group:

- think in cosmopolitan rather than national terms;
- have high skill and education levels, and, as such, benefit the most economically from globalization;
• speak foreign languages;
• travel internationally;
• are much less likely to lose their jobs, or to work in industries with falling wages, due to globalizing economics;
• are unlikely to have served—or even have family members who have served—in the military.

Friedman notes that, due to the increased volumes of immigration and mobility of people brought about by globalization, almost every country in the world has to learn to come to terms with multiculturalism. In spite of its problems in dealing with the problems of race and ethnicity, many people around the world look to the United States as an example of how to promote diversity and tolerance of other cultures within one society.

Among the three effects of globalization on culture, the growth of global “pop culture” tends to get the most attention, and to strike people on a visceral level. Many complain that this form of globalization is actually Americanization, because the United States is by far the biggest producer of popular culture goods. Pop culture is manifested around the world through movies, music, television shows, newspapers, satellite broadcasts, fast food and clothing, among other entertainment and consumer goods.

It seems that globalization has given rise to a paradoxical movement of cultures. On the one hand, emergent global cultures transcend national boundaries and cultures. On the other hand, the synchronizing power of the Internet and wireless digital technologies provide local companies and indigenous cultural values with unprecedented global exposure. Two broad constructs seem to have been driving the paradoxical movement of cultures:

1. cultural ecology with uniquely embedded local political institutions, climate, language, traditions and customs;
2. cultural learning of values and practices as a consequence of cultural clashes in the marketplace and cyberspace of globalization, foreign direct investment (FDI), and the Internet.

Cultural ecology is local phenomena and cultural learning mean cultural diffusion and spreading. The more the quality of the process of globalization, cultural engagement, and more intensive management of the need for change. Specific individuals involved in the process of globalization as well as the culture of the global market how an accomplice culture. If we compare levels of culture with the wrong side pyramid, on the bottom (pyramid tip) will be located individual level, after this subcultures, organizational culture, professional culture, industry culture, national culture and in the end Transnational culture that is comprehensive and universal. The participation of each level in globalization processes is growing from bottom to upwards.

Individual culture is personal and derived from the individual.
Subculture is the totality of beliefs, customs, traditions and values shared by the society.
Organizational culture, on the other hand, is comprised of broad guidelines which are rooted in organizational practices.

Professional culture create the web of professional customers who united by in one directions.
Industrial culture and cultural forms associated with the broad commercialization. Culture goes to the original character of the mass technologies. Culture is the product of multiple and massive sale.Corporate culture can be looked at as a system.

National culture is similar to that of an organization as it is comprised of the symbols, values, rituals, and traditions of the people living in a particular region.
National cultural policy in first regulate domestic management of country what get into contact with the international space. Inside the country will be create institutional units, what separate in cultural issues. (institution founded by request). Boards of management will be elected by specific. The management will be based on equal relation within main center and local center. Center will be monitoring local request analysis and research resource and potential. This center also will be look for sponsors and introduction of advanced methods of culture and est. Main center related on dates of regional facts create general cultural conception.

*Transnational culture* is united culture and global phenomena. Culture changes because it pass various of ways from original level to transnational level.

Each culture is increasing the level of participation in the processes of globalization from below and above.

*Levels of culture*

There are two main principles:

1. Close to the level of transnational culture and more chances to be competitive in a global process.
2. Each level is a direct line to participate in the globalization of culture, but it is more complicated, which is located on the upper level.

Each level of management in a variety of systems used in conjunction with globalization. But at the same time, each standing above the level of the lower level will be the great equalizer and unifier.

National cultural values are learned early, held deeply and change slowly over the course of generations.
National Cultural Policy governs all internal management, which is the connecting link of the International. Institutional units are created within the country, which will be distributed according to the areas of culture, (established institution upon request) shall be elected in accordance with the specification of the councils. Councils will supervise these directions. Management Centre and the Local Centre will be based on equal relationships. The center will monitor compliance, investigate and identify potential resources, which will also attract investment, new product introduction, etc. National Center analyzed data from the regional level to create a culture of management of international policy that will be the connecting link of the global space.

Transnational collective, unifying culture – expressed as a global phenomenon. Starting from the initial stage and ending up transnational culture through a variety of ways, from changing the form, which is expressed in modified crops, their distribution, and briefly, in the form of a mix of cultures.

In age of globalization there is a fear of cultural risks what shown as possible results of cultural development in the processes of globalization:

1. Cultural differentialism – transcultural processes;
2. Cultural convergence – cultural imperialism;

Globalization alters the qualitative characteristics of the culture, as determined by the local cultural forms and signs of unification and universalization. If conditionally consider that each country has its own individual characteristics, they will be joined by various processes of globalization and cultural changes in the overall management of the various. However, there are common signs of global change with the merger. The internationalization of public policy will bring about changes in the constitution of policy communities themselves.

In the area of culture, particularly as it pertains to defenders of the local culture model, the policy community, it would appear, must become transnational in character. The principal option open to Canada and others who espouse the local culture model is to work together in multilateral alliances to make room in international trade agreements for policies that acknowledge the essential role of culture in communities and states as well as in international and local markets.

National culture may not be designed for every aspect of globalization, but if its globalization strategy will be subject to the inclusion of its standards.

Globalization seems to fit the change in corporate management culture, according to which the default is organizational culture.

Culture creation occurs in three ways:

- Employees hire and keep employees with same thinking;
- They indoctrinate and socialize the employees with the organization's thinking;
- The founder’s behavior acts as a role model for the employees.

With the organizational success, the founder’s personality is embedded in the organizational culture.

The actions of top management establishes the norms for the organization as to:

- Whether risk taking is desirable;
- How much freedom managers should give to their subordinates
- What actions will pay off in terms of pay rises, promotions and other rewards,
The ultimate source of an organization's culture is its founders. Culture adapts to diverse circumstances. Managers need to understand the nature and role of culture. Managers must understand the importance of culture for organizational change. Corporate culture also impacts the day-to-day decision-making of the organization.

During the globalization cultural corporations becomes international cultural unifications. Diversity of labor forces needs specific management. The creative power will be risen and new techniques will be introduced by diversity of management.

The influences on the cultural business are forming differences in customers behaviour. The style of negotiations and communications in the business relations and etiquette are changing. Business like co-operation and protocol execute importance role in forming skills and determined universal symbols of quality.

The necessity of an intercultural management became imperative under the pressure of globalization. In age of globalization cultural industries and services improve and there are very good chances for job and for qualified employees and acquisitions of wealth. To sum up the chances and risks of globalization the following enumeration will give an overview about the most important ones. There under the risks are less qualified employees, make politicization of the economy and that environment forms its own standard.

Culture becomes more and more intensive development of the global market model. During the current global market environment, a model of globalization on people. If a country has a global market to support a model for other countries to seek contacts and allies.

\textit{Culture and its impact on business}

The scheme depicts the competitive environment in the national culture. Competitive environment, the culture, the global export market opportunities. National cultural strategy should be considered during the process of globalization and the risks involved and the conditions necessary to maintain its competitive position. At that time, the culture will change the character of the prod-
uct and its features uniform, unique, professional, and local culture – becomes the owner of the exclusive features. The combination of these features allow you to wear it all at once so Global and national symbols. The influence of culture on business in the first place and the impact of change on people’s attitude to business and business ethics, employment, education, and cultural resources. Culture defines the service and food. Creating a culture of people.

The winner of the competition will become mega corporations, Which find a place in the global cultural market. Such associations constitute the cultural imperialism. According to Tomlinson the argument that links cultural globalization to cultural imperialism is as follows: “globalization is either just the latest term for, or the latest stage in, a process with a long history, a history more or less co-extensive with the history of Western imperialism. It is simply the global working through of a process of domination in which the West draws all cultures into its ambit.

According to Herbert Schiller the concept of cultural imperialism today best describes the sum of the processes by which a society is brought into the modern world system and how is dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the value and structures of the dominating center of the system.

During the process of globalization is the growth of cultural industries, improving services, creating good conditions for work and employed competent staff. Arise wealth. Are at risk of less qualified workers, to politicize the economy and the environment established its own standards. The globalization of today’s political, economic and cultural atmosphere of the past.

However, one main factor that does affect a countries predominating over another is the unequal distribution of wealth. More needs to be done in order to solve the global inequalities in order for every nation to have equal powers. People around the world should try and preserve their cultures even though they are consciously trying to be modern but this should be done by their own choice and effort.

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CO-PRODUCING, NETWORKING, SKYPE-ING.

NEW WAYS OF MANAGING PERFORMING ARTS AND THEIR AESTHETIC DIMENSION.

In the last years, many new solutions in theatre management like networks and co-productions have emerged and changed the old patterns of making, distributing and showing artworks. It was a reaction to cultural policies, lack of public funds and development of the audience. These fields of activities are focused primarily on improving the logistics of cultural institutions and informal initiatives as well as on adapting their offer to the expectations of several parties: the government, sponsors and recipients. The significance of these deliberations is indisputable, although their intensity and universality automatically casts a shadow on the artistic practice itself. While researching culture management, one needs to seek a balance between organizational improvements and the meaning of art. The reason is simple: these two areas are in a state of constant correlation. Therefore, every new model of managing cultural activities is reflected in the aesthetic value. This aspect is often overlooked in the debates on the condition of contemporary arts, whose topics are reduced solely to an in-depth analysis of the financial situation. The issue of subsidizing in fact concerns much broader problems, including cost disease described by William J. Baumol and William G. Bowen. This problem is always visible, even if it is in ontological conflict with the anthropological minimalism of theatrical situations. Due to its multidimensional nature, it should also be an impetus for further discussion about modifying the artistic expressions themselves. The purpose of this paper is to look for answers to the question of how the organizational practices currently popular in European theatres and developed as a result of socio-economic and political progress change the shape of performances and their meaning. Such conclusions, although they concern the essence of art, can be very pragmatic in nature, as they explain the factors determining the curators’ decisions to prepare or stage particular productions and projects at a given point in time.

The analysis of artistic programmes in various performing arts centres in Europe (including theatres, dance theatres, institutions supporting independent artists and production centres) indicate the current trends in the formulation of their activities. There are two major organizational tendencies and one tendency concerning the technology of a theatrical work. The first two trends include co-production of performances by several institutions and joining in cooperation networks; the third tendency concerns the introduction of new media to the artistic dimension of theatre activities. All three models have evolved as a result of the reaction to financial factors, but their popularity leads to general changes in the perception of a contemporary theatre. These trends, despite frequent nomenclature, are not innovative and developed in a fit of cultural managers’ creativity, although they certainly derive from modern solutions. They were in fact transplanted from other fields, where they had already been implemented, developed and adapted to various contexts in different regions of the world.
Co-productions What is a clear example of borrowing well-tried solutions is the increasingly popular co-production of new performances by several theatres. The main source of inspiration is the common practice of creating new films, mostly by European institutions. In 1992, the European Convention on Cinematographic Co-Production was signed in Strasbourg, which regulates the mechanisms of cooperation of many producers on one film. Initial determination of the legal and organizational framework significantly facilitated the management of joint activities and enlivened the film production. It was mainly due to the partnerships between the countries of Western and Eastern Europe. In many cases, it was the only chance to implement creative ideas and share financial and logistic responsibility. It is worth to mention such important films as Bloody Sunday (2002, directed by Paul Greengrass, co-producers: Ireland, United Kingdom), Head-On (2004, directed by Fatih Akin, co-producers: Germany, Turkey) or On the Path (2010, directed by: Jasmila Žbanić, co-producers: Bosnia and Herzegovina, Austria, Germany, Croatia). Artistic and audience success of new ambitious films, which had a greater chance of wide distribution thanks to extensive contacts of their co-producers, has also encouraged theatre artists to develop similar mechanisms for performing arts. Co-productions are the natural outcome of the development of the European theatre, but this tendency has been initiated without any theoretical or legal support. In spite of that the outline of initiation, realization and evaluation of co-productions alludes to the project work and is an answer to the guidelines and expectations of the foundation and sponsors supporting this kind of activity. It therefore seems justified to say that the implementation of co-production changes the way in which theatres function and the significance of a stage production. Even if the impulse to undertake co-production equals the desire to reduce costs, the most important is the aesthetic dimension and the ability to verify the ideas in the international circle. This leads to a deeper reflection on the emerging performances, including such aspects as the reception by a multinational audience or understanding symbols and references relating to various traditions. In his analysis of international co-productions, Dragan Klaić argues that co-productions make sense only when they are born from the artistic preferences and interests of both parties as well as their common visions and aims. In some cases, this means agreeing on sharing the costs, using available resources and reducing the risk together by making an earlier decision that the new product will have a better chance of receiving the right amount of attention and that it will be distributed in more places.

On the one hand, the implementation of co-production makes various institutions more open to solutions used in other organizations; on the other hand, it introduces many opportunities for the exploitation and promotion of theatre plays more than just locally. The creative process itself which occurs in multinational teams is also important. Multi-cultural exchange within the performing arts can be found in the works of such artists as Eugenio Barba, Peter Brook, Ariane Mnouchkine and Jerzy Grotowski. However, it was only during the increased mobility and universal virtual communication that the art created jointly by several artistic groups or by using the resources of several institutions, including non-artistic culture workers, developed. Since 1999, nearly 100 co-productions have emerged, linking local and European institutions, multi-disciplinary festivals, renowned national theatres and associations. All illustrate the current social and economic trends. The mobility of thus created performances is emphasized by the primitive nomadic nature of theatre. During his meeting with the audience at the Polish Theatre in Wroclaw (6 February, 2012), director Krzysztof Warlikowski, whose stage productions in recent years have been created as international

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co-productions only, claimed that co-productions are a good solution aiming to blur the boundaries between the cultural centre and the periphery. This idea is clearly one of the objectives of modern cultural policy, and at the same time constitutes an artistic challenge stimulating the development of the perception of theatre.

Networks

Another example of collective actions is forming networks of cooperation. The popularity of networks in culture has been observed since 1980s, when the oldest and still active European network, TransEuropeHalles, was established, uniting over 50 organizations from nearly 30 countries. The main reasons for the formation of networks include the desire to create non-hierarchical platforms for exchanging ideas and experiences. Their cross-regional nature is meant to facilitate direct international contacts and the initiation of projects of a broader dimension and free from bureaucratic constraints imposed by traditional institutions. In such networks, there are no clear authorities, which is often associated with their democratic structure, and in some cases, with their anarchist past as well.

The lack of expectations of high profit helps to concentrate fully on the implementation of the cultural mission, and the pan-European context directs the activities towards the understanding and acceptance of different forms of identity and world views. Due to their functions, networks can be described as subjects placed between the market and the organizational system. Market is known to typically create short-term relationships, while organizations are usually characterized by a rigid structure and the high standardization of activities, which, in the dynamic world of art, can lead to many limitations. When one is looking for a niche between these two fields, it leads to the formation of new types of associations which use the reliable tools of action derived from both the organizations and institutions with a commercial attitude. The most important feature attributed to cultural networks is linking people who share similar goals, a sense of cultural mission and a desire for creative exchange. In her description of networks, Nele Hertling, who is currently a member of A Soul for Europe, remarks that:

You only get something out from a network if you are willing to put something into it. Networking is about personal responsibility, about communication and trust. Networking is about sharing knowledge and experience.

Besides the possibility of collaboration between artists, researchers and culture managers, what is also important is the social dimension of networks. The phenomenon of forming associations is an obvious result of the democratization of mutual relations between European societies and constitutes an expression of autonomous attitude represented by the artistic environments, which are traditionally seeking unrestricted forms for the expression of their views and manifestation of their creative freedom. Jean-Pierre Deru emphasizes this aspect, saying that:

First of all, it is necessary to understand that networks, being a part of the civil society, are determined to maintain their freedom of expression and organization, regardless of the cost. On the other hand, countries’ liking to networks is usually restrained, as state authorities have no control of them. Furthermore, networks’ structure transcends borders of particular countries and evolves in a quite free manner, contrary to administration bodies.

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The declaration of independence is a crucial argument in the shaping of cultural policy at the local and pan-European levels. When one represents collective interests, it is easier to be seen and heard, and at the same time to have an influence on the improvement of the situation of artists, whose modes of action are inextricably dependent upon top-down political decisions. Defying this state of affairs has proved to be futile, while circumventing the obstacles introduced by the administration might be in fact based on the social potential which networks use. In this way, there is a bigger effectiveness, new ideas are born and new groups of artists are formed to work on specific projects. The issue of project work seems to be crucial in discussing the phenomenon of networks in the realm of theatre. The activities of such network as the Informal European Theatre Meeting (founded in 1981 with the main office in Brussels) alter the dimension of theatre work, directing stage art towards interdisciplinary activities. It therefore enables the formation of international project consortia, which can include renowned artistic centres, creative teams and NGOs. Shifting the focus from the production of new plays towards one-off activities which are the part of larger projects leads to the popularization of post-dramatic forms of expression and the gradual abandonment of a traditional repertoire. Employing purely impresario activities in theatre gives greater thematic freedom and the ability to respond quickly to social changes. Therefore, such institutions as Hebbel am Ufer in Berlin, focused on the activities of networks of cooperation and on collective efforts, are considered to be the places of important debates relevant locally and globally. Interestingly enough, this approach refers to the primacy of communal experience (Erfahrung) over individual experiences (Erlebnisse), propagated by Theodor Adorno and Walter Benjamin. In the context of theatre, emphasizing the significance of collective experience is essential and refers to the primary needs behind the invention of theatre in the past. In spite of appearances, this approach, which is present in modern theatre, does not stand in opposition to the need of creating space for individual expression. Projectization of stage arts, which results from the membership in networks of cooperation and the change in the production paradigm, makes it possible to find a sense of community in a new way by going beyond the boundaries of traditional arts.

**Skype etc.**

The introduction of new media to theatre in the early twentieth century by such artists as Vsevolod Meyerhold, Erwin Piscator and Walter Gropius led to a gradual decrease in the importance of a direct contact between a spectator and an actor. Although undoubtedly the theatre of Jerzy Grotowski and Eugenio Barba stressed the collective nature of such an encounter, at the end of the last century, nothing could stop the domination of the media. In her book, Erika Fischer-Lichte refers to Max Herrmann, who emphasized that a theatre act without physical co-existence of the audience and actors is possible\(^5\). A similar line of thought can be found in Peggy Phelan’s theories, which claim that an ontological approach to theatre prevents the recording of performances. With time, however, other opinions appeared according to which the lack of spatial unity between performers and consumers does not negate the fact that a performance has happened. The constantly changing artistic practice, which reacts to the environment and the needs of modern society faster than theory does, argues that the actor’s body does not have to be visible in order for him to participate in a performance. *Spectacle vivant* has been replaced by the technologically controlled presence. It is connected with complex changes in perception. The earlier belief that the body is worth

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more than the media seems to be now obsolete. It has been noticed that the attention of viewers is now attracted more effectively by rapidly changing electronically generated images. The actual physical presence of an actor is not necessary and does not prove the ontological superiority of theatre over the media. Theatre is still a message and an update on the meanings stored in texts; however, eliminating the stage and introducing the possibility of touch has redefined space for the audience. Performers and spectators may be on different continents physically, but by using new technologies they still interact. Distance does not matter, although timing is still an issue. This refers to the category of liveness introduced to theatre in order to distinguish an event located within a specific time-frame from its reception. Building on this topic, Philip Auslander remarks that the term live is not ontological and exists only in tandem with its opposition, that is the recording. In addition, the distinction should be made between using the media to perform theatrical situations which do not rely on immediacy, and reproduction, which is made possible by technologies of recording and playback. The intermediality of both events cannot be denied; however, what seems to be essential is the embodiment, which is also present in a theatre performance taking place in virtual space. Reflecting upon the combination of physical matter with spirit and the authenticity with repetition finds its practical dimension in the ways of culture management. Contemporary media can be regarded as tools of exploitation of artistic expressions. Their general availability lessens the costs associated with the development of performances and also becomes part of participatory culture, which implies the active audience. Given the nature of modern times, its manifestation can be found primarily on the Internet.

The Internet as a communication channel constitutes a response to various theatre dilemmas. Considering the previously discussed co-productions and cooperation networks aiming to connect artists and to maintain constant intercultural exchange, a problem of a pragmatic nature arises. Increased mobility is by all means a well-founded trend, but it stands in opposition to the environmentally-friendly ideas, supported even by the creators and consumers of culture themselves. Environmental awareness leads to greater sensitivity to the issues related to transport, purchasing the scenery and promotional campaigns which require a lot of materials. Among the factors inhibiting the development of co-productions, the authors of *International Development Co-production Manual, the journey which is full of surprises* mention:

> Increased environmental awareness of the carbon footprint of international travel and touring performing arts.

Green approach, emphasized in projects dedicated to performing arts (such as International Summer Festival in Hamburg or the project Über Lebenkunst in Haus der Kulturen der Welt in Berlin), is clearly reflected in the way of organizing artistic events. The emphasis on the reduction of ground and air transport forces people to seek other solutions which will not require a physical presence in the same place from the participants of an event. Therefore, projects which take place in virtual space, each time defined in a different way, are becoming more and more popular. Of course, it is impossible to insist on a belief that it is ecology which pushed art into the realm of multimedia. It was rather a natural complement to the processes which were happening as a result of creative interests born from the observations of a society addicted to computers.

From a logistical point of view, the virtual environment is more friendly to the visual arts,

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6 P. Pavis. Współczesna inscenizacja. Warszawa 2011, p. 188.
hence the full bloom of *new media art* and the popularity of such artists as Nam June Paik or Raqs Media Collective. However, their works have a clear performing potential. The development of this trend is a straight path leading to staging. Staging is what *live* and *medium* attempt to combine; it is authentic and unique, although it was designed for reproducibility\(^8\). Legitimizing new media as equal components of a theatrical work has allowed for the conquest of a new territory, and, paradoxically, for getting closer to the audience. From the management perspective, attention has been focused on the possibilities of modern media, which are used for promotion and communication and which themselves are works of art which such promotion and communication focus on. There still remains a question of a recipient of thus defined works and the range of aesthetic experience.

**Case studies.**

The phenomena described above are subject to constant modifications, which proves their very contemporary character. Nevertheless, to each trend their representative works of art can be attributed, which adequately illustrate new tendencies and provide a preliminary view on the issue of changing aesthetics. Some of these works were the result of combining two or three aforementioned tendencies, which makes them all the more interesting.

**‘African Tales by Shakespeare’**

Directed by Krzysztof Warlikowski, the performance was created as a co-production of the Teatr Nowy (New Theatre) in Warsaw with six other important European theatres belonging to the Prospero network. Therefore, there was a combination of two structures: during the development of the performance, co-production techniques were used, while the completed work is presented in the form of guest performances in numerous European centres associated with the network. The premiere took place in Belgium in October 2011. In the following months, there were many other performances in major European cities like Berlin and Paris. The semantic layer of the show was created as a collage of three plays by Shakespeare (*King Lear*, *Othello*, *The Merchant of Venice*) and texts by J.M. Coetzee. Such definition of the meanings refers to one of the Seven Requirements specified by the project partners. One of the aims is to:

1. **Participation in linguistic development**

   Cultural cooperation has to encourage linguistic diversity. Featuring productions on the program in their original version with surtitles allows the pictorial nature and musicality of the languages to be rediscovered and make it clear that a language can also be understood through the poetry carried within it\(^9\).

   The same message motivated Thomas Ostermeier and Alvin Hermanis to implement their previous projects within this network and the team of co-producers. Therefore, their theatre is more of a manifesto of the European art, rather than German, French or Polish art. The heritage of broad cultural formation is again the same main reference point and the local elements used in the performances have restricted meanings.

**‘Call Cutta in a Box’**

This project done by a German team called Rimini Protokoll is a continuation of a phone play entitled *Call Cutta*. In the description of *Call Cutta*, Heiner Goebbels points out that this art, which is not a real theatre, and this performance, which is not visible, but run by a female protagonist

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located several thousand miles away from him, touched him more than traditional productions would have\textsuperscript{10}. The emotional, political and aesthetic charge was the result of the accumulation of surprise effects. What was particularly astonishing was the fact that a call centre consultant, who was physically in Calcutta, guided the audience around Berlin, giving them highly accurate directions and prompting them to discover new details of seemingly familiar places. The plot of \textit{Call Cutta in a Box} was developed basing on these experiences. Upon entering an office, one was brought to a specially designed area, which was hosted by an employee of that same call centre and who was talking via Skype. He was giving a series of commands and at the same time operating various devices located in the room. He was quick in making contact and was controlling the plot of this virtual and physical encounter in a very open way. The combination of the elements of staging with an Internet conversation practically forced the spectators to enter traditional roles. The audience actively participated in the project and adapted to the repeated scenario. Still, every encounter could evolve in a different direction. It was due to the freedom typical of Internet communication and the directness of the contact introduced by appropriately trained consultants. The structure of the project enabled its multiple repetitions and adaptation to the local contexts. Indian consultants talked to the audience in Europe, Asia, Africa and America, which can be interpreted as an added political commentary. The project was developed as a co-production of the Hebbel am Ufer theatre and eight other European institutions. In many cases, non-European projects resulted from the activities of particular co-producers in different networks and project consortiums. This allowed for a rare circulation of performance works, whose main characters stay in one place.

\textbf{‘Get Away!’}

The project by the Geheimagentur group, premiered in 2010 in Oberhausen, was another theatre initiative based on the communication via Skype. The idea was to create an open space for the audience that would resemble a travel agency where one could choose the real-time caller from a remote town. In addition, individuals selected to be consultants sent packages with props from a given part of the world, e.g. postcards, food or toys. These items confirmed the authenticity of those communicative situations and could also be seen as genuine gadgets from distant countries. The conversations did not have a fixed scenario and both the participants in Oberhausen and those on the other side of the line could shape the interaction in any way they wanted. Although the overall project objective was to encourage mobility and the better understanding of migration processes, it did not have to influence the individual conversations. The project shed light on several elements: social problems, issues of communication and mobility, and finally, motivation in making life decisions. All of these elements were smoothly connected. Despite minimal resources used, the project had an international dimension and encouraged intercultural exchange with the use of widely available tools. The whole arrangement of a theatrical situation was similar to the projects done by the Wooster Group since the 1980’s.

\textbf{Conclusions.}

The analysis of the selected trends in the management of contemporary theatrical expressions has led to several conclusions. Firstly, the projectization of theatrical activities tends towards interdisciplinarity, and thus, from the perspective of culture managers, broadens the possibilities of obtaining funds for new projects. The same is true for the stimulation of \textit{environmental} awareness,

which is an important argument in seeking subsidization. Secondly, the creation of intercultural teams working on a single theatrical work can help reach new audiences in increasingly heterogeneous societies. Third of all, forming networks provides a better chance of implementing ideas important for the artists. It gives the opportunity to represent the collective interests and to talk to the local and transnational administrations. Such a pragmatic approach points to a number of positive features, the formulation of which does not intend to be innovative, but it rather serves to direct the organizational trends which are visible in practical activities. All these efforts influence the final aesthetic shape and the meaning of performances. Interpretive means are provided by such theories as those of Friedrich Schiller, who developed the category of aesthetic appearance, relying on the philosophy of Kant. It is connected to reality and its definitions, although it directs the experiences toward subjectivization. These assumptions are further discussed by Frederick Nietzsche in his dissertations on the essence of the presentation in theatre. The issue of conveying experiences with the new media and going beyond the typical theatrical organizational solutions, although of great theoretical significance, seems to be less important than the key risk that could affect the rapidly developing practice. This risk lies in the vague limits of artistic compromise resulting from the need to create generally comprehensible messages. The advent of the digital age, but most importantly, its unrestricted domination has changed the way in which individuals perceive themselves and their own cultural resources. Focusing on global issues sidelines more tangible problems, which constitute the background of our daily encounters with virtual reality. The role of culture management in this context is to clarify ways to communicate the meanings of a contemporary theatre, for which geographic or linguistic barriers do not exist. The turbulent transformations of aesthetics should remain an impulse for perpetual artistic experiments and constitute the basis for the confrontation with an audience, which, contrary to the statistics, seems to be growing in number, as it can be available even on an on-line chat.

THEATRE’S PRESENCE ON THE WEB

At the moment, the Internet is the fastest developing medium, generating huge changes in behavior and social attitudes, while being driven by those changes at the same time. Such strong correlation between the medium and its audience is a perfect area for marketing and is increasingly used by everyone who wants to not only promote his brand and gain new customers but also stay in touch with current customers.

This trend is also visible in the area of culture. “The informative-critical-reviewing circulation shifts from traditional media to the Internet which became the most important area of discussion about culture.”12 The institutions of culture are increasingly bold to enter the cyberspace and slowly learn how to function in it.

In this text I would like to take a look at the presence of polish theatre on the web. I am not keen on analyzing each marketing strategies but on showing various ways of participation, various solutions and limitations present in the theatres’ business practice on the Internet. The research included 25 currently most interesting polish drama scenes (both public and private) mostly written about in the artistic season of 2010/2011.

The increasing activity of polish theatres on the web is partly forced by its growth, is also shows the growing theatre directors’ awareness of value and chances of this type of promotion. Unfortunately, these actions are still mostly random and not resulting from coherent strategy. The biggest problem of most culture institutions in this matter is lack of appropriate (specialized) knowledge combined with certain ignorance. There is still a lot to be learnt by polish theatres in this area.

Theatre’s presence on the web takes various forms ranging from precisely designed www pages and discussion forums through social networks (mostly Facebook), channels on Youtube, blogs, internet ticket sales and Internet transmission of performances.

WWW page and Internet forums

Well prepared and designed WWW page is essential for functioning in the network. It is estimated that getting potential customer’s attention and keeping it takes ca. 10-20 seconds\(^\text{13}\). That is why it is so important for websites to be not only attractive but also clear, functional and user friendly.

Internet websites of studied theatres undoubtedly draw attention. On most of them are large, intriguing pictures of plays or posters which make a specific advertisement and can surely keep Internet viewers for longer. Many websites have been redesigned in the last year which may suggest the increasing needs of institutions.

The construction of websites is mostly clear. An excellent example is the site of “The 6 floor” theatre on which the red button allowing ticket purchase stands out. Equally clear is the site of Theatre Nowy Krzysztofa Warlikowskiego – however in this case the clearness does not translate into functionality, because the site is inconvenient to use. The cardinal sin most theatres commit is filling this clear construction with too much information which blurs the picture and makes it harder to find the most important information.

Most of the websites, despite being illustrated with plenty of graphics, load relatively swiftly (in under 8 seconds).

Regretful to note, English versions of the websites are still far from common. An example of which is one the two National Theatres – The Old Theatre (Polish: Stary Teatr) in Cracow, which does have an English version, but does not display a link to it. What is more, this institution belongs to mythos\(^\text{21}\), an international chain of theatres, yet this very idea is not explained to the viewer in the English version. The question is: is that a matter of negligence or maybe ignorance and staying closed towards the readers.

Website positioning can also be a target of criticism. Although searching using key words regarding the form of activity and place, meaning the key word theatre plus any given city, works well, it is not the case when one browses for the title of a particular play plus any given city.

An interesting idea is the introduction of forums by a couple of theatres. In the city of Wałbrzych for example, users are capable of posting comments to all information appearing on the theatre’s site as it happens. Other theatres have organized separate forums gathering friends of theirs or of the foundations belonging to the theatres, both characterized by different levels of sophistication. The forums are not so popular as theatres’ facebook accounts and the statistics of viewings and com-

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ments posted indicate that the entries are rather read than commented on. However, these forums constitute a platform of interesting discussion and thought sharing. Regretfully, the administrator is not always actively present, even in the discussions which are vital for the theatre. A good example would be the discussion regarding job cuts in the theatre in the city of Opole, resulting from budget limitations implemented by the officials in the region, namely the head of the voivodeship. The thread by one of the users, which urged for massive support, namely attending the theatre in large numbers, was commented by the administrator only after two days with merely: ‘We support your initiative, be with us, it is a very difficult time for the theatre’. In such a situation the forum users had the right to anticipate more.

Facebook

Facebook, one of the most popular portals of the social media, enables to set up accounts for individual users as well as public profiles for companies and institutions. Important to note, both options are free of charge but the differences between them are substantial. A private profile is restricted in ways which a public is not when it comes to status and a number of fans, among other limitations. As a huge number of young people acquire information mostly from Facebook, public profiles for institutions, companies and initiatives are a must in Poland. In this context it is much surprising that some institutions have private profiles which are technically illegal, including the outstanding theatre in the city of Wałbrzych as well as one of the major institutions of culture the Theatrical Institute (Polish: Instytut Teatralny).

Setting up a public profile should coincide with starting a sensible, well-planned campaign in the social media. The institution should know who to target, how to create the image desired and make sure that the inflow of entries is constant and the dialog with fans ongoing. Quite seldom though, do the theatres outsource this service using professional companies. It is often that particular employees are delegated to perform these tasks, while still having to work on other duties. Due to this fact fanpages often do not serve their purposes well. A pathological situation occurs, when fans are traded on the Internet, whereas it is the activity not the number of fans that really matters.

However, there are some theatres which dedicate a lot of effort and much of their budget to managing their fanpages. A privately owned theatre named The 6th Floor (Polish: Szóste Piętro) has put up a questionnaire, a programme, a map showing how to reach the place and even a link to its channel on YouTube. The administrator swiftly reacts to any post and updates the content daily or every two days. Furthermore, there are ongoing contests, where tickets for particular plays can be
won. A profile by Studio Theatre (Polish: Teatr Studio) is similarly interesting. Information about discounts and upcoming openings is posted regularly, along with photographs advertising participation in spectacles.

The change of layout currently implemented on Facebook named Timeline constitutes a kind of test regarding the effort put in Facebook profile management. If the profile owner does not implement the change by oneself, it will be done automatically. A number of institutions hesitate with implementing the change to the last moment, at least temporarily losing the authority over their profile layout and also implying to fans that the profiles are not important enough to bother the effort.

**YouTube**

The single most popular portal enabling sharing and watching movie clips gathers over 11 million users in Poland alone. One can gain recognition on YouTube by uploading a clip which gathers attention measured in views, commentaries or video responses.

Theatres generally have their own channels on YouTube, though it is a relatively new trend, judging by dates of register. Only a couple of theatres joined before the year 2010. Such presence is mostly about presenting fragments of spectacles and rehearsals. By following the clips one can notice that theatres learn to use this medium fast. Particular recordings show how plays are brought to life in a professional behind the scenes fashion, at times even following the creation in a number of episodes as preparations unfold. What is more, trailers are increasingly popular, this ranging to a period of about two years ago. The way they are produced resembles the cinema ones more and more.

The clips uploaded by theatres are not yet popular enough to gather video responses, becoming an event in itself. Nevertheless, when going through other material tagged theatre one can come across a number of interesting clips by individual users, presenting promotional campaigns by the theatre in Wałbrzych, among others.

**Blogs**

Theatre blogs in Poland are a rare occurrence and undoubtedly constitute a potential for expansion. Polish blogosphere has been evolving towards professionalization for some time now. There are professional blogs covering particular fields which often compete with other media, being a notable and worthy source of information. Polish theatres could develop such professional blogs, yet not one has done it so far.

**TR Warsaw** has a notable blog, yet focused only on events connected with this very place. The blog is updated about once a week. Photographs and short pieces of information, along with press releases are present there.

**The 6th Floor Theatre** (Polish: Szóste Piętro) did an interesting job in the field of blogging by organizing a two-level contest, the winner of which would write their blog. The information was spread via the website and Facebook profile. This itself has been a form of promotion and will probably result in a number of followers, if only among competition, when the contest is over.

Internet ticket sales (e-tickets, Groupon, Tani Bilet offer)

A number of platforms offering tickets function on the Internet. Through this outsourcing theatres ensure a professional service and even some additional buzz. The most popular tool of this kind in Poland is the E-bilet platform, under the slogan: Twój bilet DO wolnego czasu, which brings a wordplay message of free time and unlimited choice. Theatres from seven of the largest Polish cities, along with the Śląskie region are included in the offer. The tickets purchased this way can be picked
up in sales offices, in theatres before the spectacles, ordered by courier or printed at home using a special option.

An interesting initiative, only a few months long is the Tani Bilet offer (English: Cheap Ticket), a service which provides last minute tickets to Warsaw theatres.

Another notable way of buying tickets to some, mostly privately owned theatres is Groupon, which sells services at prices of at least 50 per cent less than normally. Technically it provides relatively cheap advertising, which reaches a wide range of registered and active users. Nevertheless, some controversy arose when theatre tickets are concerned, as Groupon is widely associated with less noble services related to food, cosmetics or sports.

Broadcast of spectacles

A growing number of websites with recordings and live transmissions of spectacles are available on the Internet. More and more theatres are interested in this kind of promotion, yet cautious of the risks.

The first live transmitted, free of charge spectacle on the Internet in Poland was Odpoczywanie (English: Resting) by Paweł Pasisini, telling of the writer Wyspiański and his children. The choice was of this particular play, transmitted by nettheatre.pl was not a matter of chance. Wyspiański, a great reformer of theatre, wanted to introduce television broadcasts to it as the first one. Odpoczywanie was watched by 16 thousand viewers.

In the following years more portals of this kind were established, namely alllive.pl, tylkoteatr.com and teatr24.com. In May 2011 the first live pay per view transmission in Poland took place. The cost was 11 złotys, with the average price of about 45 złotys in the traditional form.

Teatr24.com will share recordings of the Kamienica theatre in Warsaw. An Internet library is to be created.

– Thanks to the web we can save the shows form being forgotten – says Emilian Kamiński, the head of Kamienica – Most spectacles I played in seized to exist. Thanks to this platform my new roles will be constantly available. The portal is targeted mostly at people who don’t often go to the theatre. Maybe they will visit us in person after watching spectacle on the Internet14.

Polish theatre is currently under strong dispute with the organizers: local governments and the ministry. People of the theatre for the first time in decades have united under the banner: “theatre is not a company, a spectator is not a customer”. However, by looking at the actions of the theatres – especially their presence on the web and attempts to attract new clients, the idea raises that mentioned slogan contains a certain mistake, as it should say: “theatre is not only a company, a spectator is not only a customer” – either way Polish theatre learns from the business a bit slowly but effectively.

14 “Aktorzy do oglądania na scenie bez wychodzenia z domu” Rzeczpospolita 24.05.2011
E-MUSEUMS AND E-HERITAGE – USAGE OF ICT TOOLS FOR HERITAGE MANAGEMENT

Abstract:
Internet use has rapidly increased in recent years, becoming the main source of all kind of information. Thanks to the possibilities created by ICT tools, access to culture and heritage has become much easier than a dozen years ago or so. However, the limited research that has been conducted on the use of websites for museums and heritage sites presentation shows a considerable gap between growing demand and supply of resources. Websites seem to be a very important tool in heritage management, especially in the management of audiences, by increasing the capacity to disseminate information, increasing the ability to reach new potential audiences, improving entertainment and learning programmes and proposing new ways of heritage preservation. This paper seeks to study the interaction between heritage sites and new technologies and, based on case studies analysis, presents a current usage of this relation for cultural diffusion, education and for the maintenance of heritage production.

1. Introduction
At first glance, heritage, information and communication technologies (ICT) may not seem to be compatible. Yet on a closer examination, it becomes apparent that ICT has an increasingly important role to play in the marketing of heritage. Consideration of the characteristics of heritage highlight the challenge presented to heritage sites to become more market-orientated. ICT provides a potent means by which heritage marketing can become more dynamic from the perspectives of management, presentation and distribution15. A broad initiative to increase the use of information technology, from computers to digital field instruments, satellites, and the Internet, in the documentation of, conservation of, and communication of cultural heritage was initiated by UNESCO in 2008. Although it is easy to find the literature on usage of 3D models and other advanced technologies for promotion16 it is hard to find subject literature focusing on information policy of heritage sites. Some publications make mention of the issue yet do not go into great detail17. As it is indicated in the ‘A User-centered Model for web Site Design’ by Kinzie18, which is one of the small number of 

publication on web design dedicated straight to heritage sites managers, there are very few publica-
tions which contain instructions for site managers on how to design and develop the website from
the user-centered approach and how to use ICT not only to preserve and present cultural resources
but also how to use them to communicate with users and stimulate their creativity. This lack of ade-
quate theoretical information background for the site managers, who are often not specialists in
IT leads to the situation that quality of web sites of heritage sites is not relevant to the object that it
should describe.

This paper seeks to study the interaction between heritage sites and new technologies and,
based on case studies analysis, presents a current usage of this relation for cultural diffusion, educa-
tion and maintenance of heritage production.

2. ICT in museums – New tools for management of cultural resources

The concept and understanding of the word museum has evolved over the centuries along with
the changing philosophical, pedagogical, psychological and sociological theories. Although the
analysis of this process is not the purpose of this paper, it is worth noting that as a result of it, along-
side the traditional functions of museums such as the protection and promotion of culture, more
and more researchers are now starting to notice the growing importance of museums in education,
cultural animation and creation as well as tourism development. Renata Gaj points out that there is
now the enhanced understanding of a museum as a product of social demand\textsuperscript{19}. The multiplicity of
new functions and tasks which museums are responsible for has resulted in their interest in using
innovative information and communication technologies in managing their resources. It was also
the result of their desire to open up and reach out to a wider audience, and this is exactly what the
virtual world creates opportunities for. Moreover, in large part, it was also the expectations of cul-
ture users which forced museums and other cultural institutions to enter the Internet realm.

When in 2002, Erkki Huhtamo was preparing his speech for the symposium \textit{Virtual Museums
and Public Understanding of Science and Culture} organized by the Nobel Foundation, the Google
search engine showed him more than 140 thousands sites with the term virtual museum\textsuperscript{20}. Today,
at the beginning of 2012, this term generates up to 51 million web pages in the same search engine.
Naturally, the content growth of the Internet ‘library’ in every field is progressing at a stunning pace,
but the development of virtual museums is still impressive.

At the same time, there are more and more Internet users; in 2010, as much as 63.4% of the Pol-
ish society had access to it at home, and 118% (?) Poles have cell phones\textsuperscript{21}. Now, in 2012, Internet
is available to virtually everybody, if not directly at home, then at school, work or in libraries. It is
particularly young people who regard it as the primary source of information and treat traditional
sources as secondary. These trends force cultural institutions to seek new methods and resource
management tools which are tailored to the needs of contemporary recipients, who require new
ways of bilateral communication and greater user-cultural institution interaction.

Gradually, as a result of these phenomena, it can be observed that from the early 1990’s, more
and more museums not only have been joining the digitization of their resources to protect them,
\textsuperscript{21} Społeczeństwo informacyjne w Polsce. Wyniki badań statystycznych z lat 2006-2010 (2011). Warszawa, Central
Statistical Office
but they have also been using them in marketing and to reach the widest audience possible. Initially, web pages were used by museums as a kind of a business card, where, in addition to contact information, one could find electronic posters and leaflets promoting the latest exhibitions. With time, however, certain museums began to show the images of their exhibits online, while others provide on-line access to their archives. Currently, the main national museums, but more and more frequently regional and local museums as well, offer online virtual exhibitions using interactivity and hyperlinks. This way, they make it possible for the Internet users to participate in various forms of cultural activity and creativity, for instance through games, discussion forums and the possibility of self-discovery. These tendencies are also clearly visible in Poland; at present, every museum has a website, and more and more museums are creating digital collections of their resources and make them available online to users. Therefore, cultural institutions are shifting towards the virtual world not only to share their collections in a digital form, but to use the possibilities of the Internet in order to communicate with users, thus fulfilling the duty of education and culture promotion.

However, especially in Western Europe and North America where new technologies emerged much earlier than in Poland, after more than 10 years of the digitization boom, during which many virtual museums appeared, managers and museum curators are beginning to notice that digitization is not everything, and the development of virtual resources itself is not conducive to real growth in public awareness of culture and heritage. This is particularly important in the context of museum activities related to the protection and preservation of intangible cultural heritage.

3. Challenges for traditional museums in context of contemporary social changes

It will not be an exaggeration to say that the situation of modern museums has become highly complicated in recent years as a result of the cultural and socio-economic revolution induced by the expansion of new digital technologies and, particularly, with the emergence of the new environment – the reality parallel to our actual reality. Gibson’s cyberspace has forced people to reconsider the fundamental issues concerning the operation of museums and has made museum workers modify the traditional model of museum functioning.

For over two hundred years of existence of museums, there have been a lot of definitions, and some of them, constantly evolving, have entered dictionaries and encyclopaedias. Contemporary museology often refers to the definition formulated by Georges Henri Rivière, which says that a museum is a permanent non-profit institution serving the society and its development, which is available to the public and which conducts research on the material testimonies of human activity and the environment, collects, preserves, protects, makes them available and exhibits them, conducts educational activities and serves the entertainment. Therefore, it may be pointed out that the main purposes of museums, as also indicated in the Polish Act on Museums, include: protection, promotion, education and information.

So far, the museum functions mentioned above have been implemented in the real world

26 Ustawa z dnia 21 listopada 1996 r. o muzeach, Dz.U. 1997 nr 5 poz. 24
through archiving tangible, physical exhibits in the museum magazines, organizing exhibitions popularizing collections, or conducting educational activities in the form of museum lessons, lectures and seminars. At the same time, it was the museum which was entirely responsible for managing its resources, the manner of their presentation and, which is particularly important in the context of intangible cultural heritage, their interpretation. A museum visitor was mainly a passive recipient of culture.

Contemporary social changes, which promote the idea of the participatory model of public resources and goods management (and cultural heritage resources and culture in general must be regarded as public) have forced cultural institutions, including museums, to evolve and adapt to the new reality in which they have to operate in order to survive and effectively carry out their duties. These social changes include the increased public awareness of cultural heritage, the development of individualism and better education of societies.

Modern cultural institution is in fact the one which adapts to the surrounding reality, so that such an institution functions so as to satisfy the demands of time; a cultural institution responds to certain specific needs of people and the culture itself, and those needs change. These phenomena are also changing the place of cultural institutions in the interpretation of culture and cultural heritage, in which so far they have played a central, authoritative role. Currently, it is the audience, using primarily the new forms of expression and communication supplied mainly by the new media, who demands freedom of interpretation. The role of a museum is to manage this process and encourage the audience to be active in the sphere of creation and interpretation of cultural resources.

Simultaneously, the electronics revolution which started in the second half of the twentieth century and lasts unceasingly until now, has provided museums with tools for unlimited data collection: images, documents, software and all kinds of records. What was once a specific function of museums, libraries and archives, and the main purpose of their existence – collection and storage, is now something in which millions of online users can partake in. Potentially, every major electronic database is a virtual museum or an archive of a particular domain. Stripping museums of the unique privilege of data collection is forcing them to revise how they understand their own functions. Furthermore, the universality and ease of transferring images, sounds, movies as well as saving them in a digital form, sharing and supplementing with new information and research results, creates the unlimited potential for the virtualization of museum resources. Methods of online education or online scientific studies force museum staff and culture managers to re-think the role of a museum in the collection and storage of resources, which now has become the domain of all Internet users.

Nevertheless, this issue should not be deemed as a threat to the sense of museum existence, but it should be treated as an opportunity, since now, apart from their own artefacts, museums have access to the collections of other institutions and individuals; therefore, creating a network of cooperation, they can complement their collections and increase access to culture.

It should be noted that all of these challenges faced by cultural institutions today are related to the digital revolution and the development of ICT, which are now, as already mentioned, omnipresent and available for everybody. However, it is worth considering whether museums are able to fully and effectively fulfil all their functions with the use of the perpetually developing information

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and communication technologies. In the following sections of the paper, the author will analyse the current areas of ICT use in museums and other cultural institutions in the field of the intangible cultural heritage management.

4. The potential of ICT in cultural heritage management

The key word in the considerations on ICT capabilities in the area of intangible cultural heritage protection is knowledge. In contrast to a piece of information, which can be compared to raw data, knowledge, according to Foray, is a cognitive ability to learn, which allows people to explore and create new knowledge\(^29\). At the same time, a piece of information, which may be, for example, a photo of an exhibit or its bibliographic description (even very extensive), is something easy to reproduce and transmit. Knowledge, on the other hand, must be properly coded in order to be transferred in its full form and content. This constitutes a challenge for modern technologies. In order to retain a comprehensive and multi-dimensional nature of the intangible cultural heritage, these technologies need to be utilized to show not only a digital image of the product of human activity (e.g. a song, a handicraft work, a video presenting traditional dances), but also the process of its creation itself and the spiritual, immaterial content which the product embodies. Another challenge is using ICT to stimulate the continuous recreation of this heritage.

Currently, new technologies are used in cultural institutions in three main areas: publishing, communication and interaction with the audience. Another area is the creation of culture, but as yet to a small extent.

4.1 Broad access to collections and knowledge

New technologies, the Internet in particular, make it possible for museums to share their resources on an unprecedented scale. A great advantage is the possibility to make the sensitive archival collections available, which in normal conditions remain unavailable to users due to the threat of irreversible damage. Now, using a computer with the Internet access, a museum visitor can stay at home and see virtual exhibitions and museum exhibits often with a big close-up which would not be possible in the real world. Sharing information on the Internet, which was initially available mainly to large national museums due to high costs and advanced technologies required, now also appears in local and regional museums to a bigger or smaller extent. It no longer requires such advanced technologies and know-how as in the past. However, such wide access to knowledge through ICT offers great opportunities not only to influence the public, education and promotion of culture and heritage, but most of all, gives much more responsibilities to museum managers as well as researchers. A key role is played by properly formulated, specified and developed information that the average recipient (not related professionally with any museum) is not able to verify\(^30\).

New technologies have also made it easier for cultural institutions to create networks of cooperation, thanks to which the collections that have been so far scattered in several institutions can be made available in a digital form in one place online. It is a big facilitation not only for specialists and researchers, who now can find everything they need in one place, but also for the public. A skilfully


prepared digital museum collection may attract a new audience, and among them those who were not able to regularly participate in cultural life before (e.g. the disabled or people from small remote villages) or those who earlier did not perceive visiting museums as an attractive form of leisure.

One example of the initiative which is a good practice in sharing knowledge through ICT is the *Wirtualne muzeum drzeworytów ludowych* (Virtual Museum of Folk Woodcuts) created by the Seweryn Udziela Ethnographic Museum in Cracow in 2011. This is the only project of this kind in Poland, which is to document and share knowledge about this specific art form. Within the project, a database of digital copies of the woodcuts is being created, including information about the Polish folk graphics which is included not only in public but in private collections too. Each object in the database is supplemented by a detailed information sheet with the data on the origin, creation time, authors, iconography, and the present storage space. There are also photographs. The zoom-in option allows seeing the details of the woodcuts. Finding particular objects is facilitated by the search engine that allows searching the database by topic, author name or date of creation. Interactive map located on the Museum's web page makes it possible to graphically capture the scale of the woodcut art in Poland. At the same time, the virtual museum has been intended by the creators to be the place of education and artistic inspiration that brings this remarkable heritage closer to different recipients. It will also be the place of virtual exhibitions. The users will have the possibility to self-create thematic galleries based on the material presented in the database\(^{31}\).

### 4.2 Interaction and communication

Among the greatest advantages of implementing ICT in cultural institutions, many researchers indicate the possibility of access to a broader and more diverse audience, not just locally but globally too. Through new technologies, museums can reach people of all ages, from different cultural backgrounds, and often those who would not come to a museum on their own. According to Mac-Donald and Asford, museums cannot dissociate from the use of modern technologies if they want to be attractive to the public of the twenty-first century, as even today, a large portion of the museum service users consists of people for whom ICTs are a vital part of their lives and they use them in their leisure time, at work or in education\(^{32}\).

In this context, special attention should be paid to the innovative and expanded ways of interaction and two-way communication between a cultural institution and the public. Interactivity, provided by the so-called new media, allows users to create their own heritage and ideas. On the other hand, the new media, through streamlining the user-museum and user-user communication, make it possible for the heritage to be constantly recreated and passed on to future generations. This also allows a museum user to no longer be a passive recipient, but to actively participate in the management and creation of the intangible cultural heritage.

Montpetit claims that the necessity for greater interaction with the user and a more relaxed two-way communication stems from the increasing importance now given to individualism and subjectivity, which can to some extent be regarded as a characteristic feature of today's postmodern society\(^{33}\).

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31 [Wirtualne Muzeum Drzeworytów Ludowych](http://www.drzeworyty.pl/) [accessed on: 29.03.2012]

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Among the more and more often used ICT tools which support interaction and communication with museum users, one can include the so-called new media, Facebook, Twitter, or discussion forums. The option of leaving comments on the museum web pages is also becoming more and more common.

A specific example of the ICT use for interaction and communication with users is proposed in the project called Virtual Shtetl created by the Museum of the History of Polish Jews in Warsaw. This museum project, as its creators describe it, is more of a virtual social space than a typical museum. The Virtual Shtetl gathers the history of Polish Jews, which largely took place in small towns (shtetl in Yiddish means small town). The portal will present information about the past and the present of small and large cities. The scope of the portal will include contemporary and pre-war Poland. The uniqueness of this webpage in the context of new ways of interaction with museum users lies in the fact that its resources are created not only on the basis of the present collections and the documentation of the Museum of Polish Jews, but also through the cooperation of many institutions, organizations and individuals (including the Polin portal, the local community portal jewish.org.pl, izrael.badacz.org, or the Jewish Historical Institute).

The Virtual Shtetl implements the concept of a “museum without walls” and connects people who are interested in the past and the heritage of Polish Jews. From the very beginning, the project has been based on the idea of creating a community. Members, volunteers and enthusiasts supplement the information on the page with their pictures and descriptions. Thanks to this, the website is constantly gaining new materials and developing, and the memory of Jewish history is still alive. The information collected on the portal is grouped according to the topographic criteria. Clicking on the name of a given town gives access to information about its monuments, cemeteries, Jewish communities living there in the past or at present, and the current data about cultural events.

4.3. ICT and culture creation

Culture connects people, develops creativity, broadens horizons and teaches openness to others. In order to effectively encourage the contemporary museum audience, children and young people in particular, to participate in and create culture, it is worth showing them that the Internet and modern technologies which are now an integral part of their everyday life can be not only a tool for entertainment but also for learning and overcoming social barriers.

These days, museums are increasingly applying the method of the virtualization of history instead of the cult of the original (e.g. the Warsaw Uprising Museum), which is very appealing to the public and encourages not only to pay a virtual visit to a cultural institution, but also to visit an actual physical place in reality. Hans Belting, during the 2001 session on the role of museums in today's globalized world, described a museum as “a medium.” In his speech, he emphasized that now there is the evolution of not only the forms of communication, but the content of communication as well. Museologists describe these trends as making culture, which also belongs to one of the fundamental functions of a museum. What has changed is the way culture is realized; a museum, which so far has

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been the creator and the authority in the field of cultural creations and which dictated the directions of cultural evolution, now assumes the role of a coordinator, and creation becomes public domain. For this purpose, digital technologies have become effective tools. According to Folga-Januszewska, postmodernism shapes the contemporary definition of a museum as an institution which builds a “new narrative” by various methods and means.

This form of a museum has a particularly practical application in ethnographic museums, which, apart from fulfilling their basic (statutory) functions, are also the centres of identity creation and documentation. They restore and stimulate the continuity of cultural communication in rural areas, preserve documentation, history, customs, traditions and even language.

Another good museum practice which utilizes new technologies to create culture and to stimulate the development and continuity of the intangible cultural heritage transmission is being realised by the Seweryn Udziela Ethnographic Museum in Cracow, which has been implementing the project called “Etnodizajn festiwal” (Ethno-design Festival) since 2010. As the organizers emphasize, the main aim of this initiative is to take a closer look at the relationships between the ethnography and the area of design, which have been there for over a century now. The project consists of numerous exhibitions, open air actions, ethno-design fairs and conferences. The important aspect is that the organizers invite young artists to take part in the whole endeavour. Their work must be based on folk themes and rural traditions. Artists not only participate in the actual events, but they also create their own online portfolio; therefore, through the project web page, they can promote their work, share and exchange their experiences, ideas and inspire one another.

5. Summary

In order for the intangible cultural heritage resources to be assessed, selected and transferred, and in order for them to be able to constitute a significant element in building modern culture and cultural identity of local and regional communities, they must be first identified, documented, professionally stored and shared. Also, considering the specificity of these resources, it is equally important to stimulate the continuity of their transmission, which equals their constant recreation by the local community. These tasks pose a serious challenge to modern museums.

On the surface, the on-going shift in the way museums function may seem to be a change in the medium, in communication techniques as well as in the contact with the audience. In fact, it is a very profound transformation of the way the physicality of the phenomena and objects is sensed, which influences the kind of sensitivity and the kind of needs of the people involved in the creation and reception of art, culture and science. The process of replacing the physical reality with the reality of reproduction, which has been continuing for decades, has now been tremendously accelerated. The era of digital events (games, animations, and interactive multimedia educational software) has also appeared in museums. These changes are undoubtedly inevitable due to the general social changes taking place in the world. What is emphasized in the following paper is that these changes are mainly the improvements thanks to which museums turn into active centres of culture, where culture is not only archived and presented to the users, but where culture is discussed and created according to the expectations of an audience, without which the existence of museums would make no sense.

37 Ibidem, p. 50-51.
38 Festiwal http://www.etnodizajn.pl/ [accessed on: 01.04.2012]
It cannot be forgotten, however, that culture and cultural heritage are not only the creations existing in the virtual reality, but they are the part of social identity and the form of its manifestation to the outside world. It is therefore necessary, in addition to its digital processing, to ensure that culture is constantly recreated and stimulated in reality. Digital technologies and their products should be merely the complementation to the museum activities carried out in the physical world. Intangible cultural heritage requires the existence of a human factor – the person or people who will practice and recreate this heritage in a given socio-cultural space, which cannot be in any way replaced by digital technologies.

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EUROPEAN APPROACHES TO REFORMATION OF PUBLIC ADMINISTRATION IN THE SPHERE OF CULTURE OF UKRAINE

What I would like to cover in this short presentation is a very brief overview of what I consider to be the most important trends in cultural policy of Ukraine in the last years and up to the present time. I’m trying also to comment why I think European experience may possibly be relevant to current cultural policy development in Ukraine.

Firstly, it should be mentioned that the recent changes in the cultural policies of developed democracies demonstrate ever-growing attention to promoting diversity and innovations in the culture. Today, in the age of globalization, the world community is conscious of the need to preserve the global cultural heritage in all its diversity as it is a key element of national and cultural identities.

In recent years, major positive changes have taken place in Ukraine, that characterized by the democratization and decentralization of state policy. Ukraine is being nowadays in the reformation process of its public cultural policy and cultural infrastructure.

The cultural policy of Ukraine has been influenced by the new Law on culture in 2011 which formulated new priorities of public cultural policy and determined legal foundation of cultural activities. Ukraine is a multiethnic country with the richness and diversity of cultural heritage and traditions. That is why the national cultural policy has many vectors and targets which reflect in the national legislation.

The most important point is that Ukraine is involved in the European integration process and should reform its administrative system and change approaches to policy-making in accordance with European standards. Particularly, this process of integration is strengthened by collaboration within the European Neighbourhood Policy and the Eastern Partnership. Ukraine has joined also to the Eastern Partnership Cultural Program which aims to support the role of culture in the region’s sustainable development and promote regional cooperation among public institutions, civil society, cultural and academic organizations in the Eastern Partnership region and with the European Union.

Furthermore, Ukraine takes part in the activities of the Council of Europe. In particular Ukraine implements following regional programs of the Council: “Kyiv Initiative” and “Intercultural Cities”, which involves a range of stakeholders presented by both authorities and communities.

In accordance with new European concept, cultural diversity and heritage should play the unique role in stimulating creativity and innovations in future and thus generating economic prosperity and better quality of life. Moreover, the aim is to create democratic and engaged societies and rebuild trust and confidence across the region.

The implementation of such programs promote an efficient and constructive dialogue with partner countries, encourage to exchange of best practices in cultural policies and also to strengthening farther reformation of cultural policy in Ukraine.
At the same time it’s being some unfavorable trends that inhibit development of cultural field in Ukraine. The state cultural policy of recent years has been rather inefficient, when the policy and legislation do not always reflect social and cultural changes adequately. In many cases the public authorities react to various urgent needs without any evaluation of outcomes and forecasting political consequences of their action.

Besides that, Ukraine has a specific Budget Code which obstructs the state financial support for new forms of cultural activities and non-governmental cultural institutions. But, the decrease of state financial support encourages cultural institutions to look for alternative resources, especially from international foundations and private sector (mainly for arts and visual arts events).

Time does not allow me to cover all vectors of cultural policy development in Ukraine and I would like to mention just the existing urgent need for modernisation of cultural policy of Ukraine to introduce new principles of administration and change of its nature.

That is why the main idea of the PhD research is to explain a wide European experience on reformation cultural field focused on best cultural practices of some European countries, like Sweden, Poland, Estonia, in Ukraine and present the new concept of the reformation of cultural public administration of Ukraine which covered the result of the research.
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Nino Azmaifarashvili

She was born in Tbilisi. She graduated from The Medea Paniashvili Academy of Art, specialization dram actress (991-1994) and also graduated from The Georgian Shota Rustaveli Theatre and Film State University, Specializing in the field of Sound Director (1990-1995).

She worked for several years in TV and Radio Broadcasting as a correspondent in the field of culture and I was prepared programs (1996-2004). Before that I was involved in department theater as an actress. She was employed for some months for “Radio Imedi” as an anchor. 2008-2009 years worked for Association and Radio Green Wave as a Journalist, program producer. She was both author and radio host of different shows, cultural, social and business fields. Participated in the British Council project – Living Together, (LoFT) as a team coach. Now she is a producer at TV Company TELEIMEDI. They are preparing short documentary films for project ‘IMEDIS GMIREBI’ (Imedi Heroes).

She is a PhD programs student of Ilia State University on Social and Humanitarian department.

Before that I research thesis for a doctor's degree in Georgian Shota Rustaveli Theatre and Film State University as a Doctoral Program's Student of Department Humanitarian, Social Sciences Business and Management. Now she search the processes of cultural globalization.

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She was born in 1983, Tbilisi;

A Teacher in 2012 created a course – Forum – Theatre and Social Right at Ilia State University.

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Ph.D student – Theatre Study
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2011 Imag Aigue Theatre (Lyon, France)

Scholarship – Theatre as a tool for social change 1-2010 Shota Rustaveli Theatre and Film Georgian State University (Tbilisi, Georgia) Master of Art Course in order to qualify as a “Researcher of Modern European Theatre” 1-2009
Georgian Institute of Public Affairs (GIPA) (Tbilisi, Georgia) PR end Event Management Program Certificate 1-2004

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2000-2009 worked in different in Newspapers and Journals. Wrote news on political and public issues. Published materials on archeology and unique discoveries.

Does a research on a topic – the Theatre as a tool for social changes.

**Malgojata Chwikla**

graduated in Polish philology from the University of Wroclaw, currently Ph.D student at the Faculty of Management and Social Communication (Jagiellonian University in Krakow/Poland) where she is preparing a dissertation about theatre co-production. She worked as a curator and producer of cultural projects, among others, in the theater Hebbel am Ufer in Berlin and in the International Culture Factory Kampnagel in Hamburg. In 2008-2009 scholarship holder in *Cultural Managers from Central and Eastern Europe* programme by Robert Bosch Foundation, in 2010 intern at the Polish Embassy in Sarajevo. Member of Association for Humanistic Initiatives in Arts Sztruks. She writes articles about contemporary culture, performing arts and management.

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Jagiellonian University Faculty of Management and Social Communication 2005 – Bachelor of Science in Knowledge About Theatre, Faculty of Philology, Jagiellonian University in Cracow

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2010 – played a part in compilation of results of research on public theatres by Theatre Directors Association (monograph: Polish Theatres 2007 – 2009)

2011 – author of the article ‘Quantitative research methods of theatre audience in Cracow’ published in *Culture Management* vol 12 pp. 221-231

2011 co-author (with Anna Göral) of the article ‘Development of Culture Industry – A Chance for Malopolska Region?’ published in *Zarządzanie publiczne* vol 1(13) pp. 82-102

2011 – played a part in organization of conference concerning models in culture management

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**Anna Göral**

She is connected with project management since 2008. Currently, in Stowarzyszenie Gmin i Powiatów Malopolski, she is responsible for international relations between regions and cities and for international projects management. Her experience includes also working as a university lecturer for the Institute of Culture (Poland) where she runs lectures for BA and MA students on project management, information techniques and research methodology. As a free-lancer, she represents Malopolska Region (Poland)
as an expert in social policies both on regional and European level. In the past she worked as administration specialist for the National Aviation Museum in Poland and as a consultant for EU funding opportunities in the Regional Centre for European Information. This allowed her to gain experience in administration issues, events management, project management, information management and fund-raising.

Her practical experience is complemented with her education. Currently she is finishing a Ph.D. programme in management during which she is preparing a doctoral dissertation about cultural policies and their impact on regional development. Also she has run on her own and she participated in some research projects on policy analysis in the fields of culture and social policies, and the result was a couple of publications, both in Polish and English language. To enhance her skills and knowledge she participated in couple of international programmes and courses connected with culture management.

Her interests focus mainly on diplomacy, international relations and culture management.

Tamar Kiknavelidze
Theatre scholar and critic
Ilia State University PhD student, member of Ilia State University’s Arts Research Institute, culture reviewer of weekly magazine “Tabula”;

She actively cooperates with periodicals, is involved in scientific and research activity, participates in science conferences (Tbilisi, Batumi, Kutaisi, Kiev, Vilnius) and discussions around hot topics concerning field of theatre.

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Education:
1988-1993 Shota rustaveli Theatre and Film Georgian State University
– Drama Director
1993-1999 Shota Rustaveli Theatre and Film Georgian State University
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Spoken languages: Georgian, Russian, English
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Since 2010 – up today, Assistant of Acting Teatcher Shota rustaveli Theatre and Film Georgian State University
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2012 – “Romeo and Juliet” W. Sehakspeare, Music and Drama State Theatre, Tbilisi, Georgia
2012 – “Confession” G. Tsiklauri, Valerian Gunia Poti State drama Theatre, Poti, Georgia
2011 – “Yellow Days” D. Janjic, Valerian Gunia Poti State drama Theatre, Poti, Georgia
2010 – “Theatre” L. Bughadze, Chiatura State Drama Theatre, Chiatura, Georgia
2009 – “The Star-Childe” O. Wilde, Shota Rustaveli State Drama Theatre, Tbilisi, Georgia
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2007 – “Khanuma” A. Cagareli, Vaja-Pshavela Telavi State Drama Theatre, Telavi, Georgia
2004 – “Suicide” N. Erdman, Griboedov Russian State Drama Theatre, Tbilisi, Georgia
2002 – “Mary Stuart” L. Razumovkaya, Meskhisvili Kutaisi State Drama Theatre, Kutaisi, Georgia
2000 – “Hoaxer” I. Garuchava, P. Khotianovky, Griboediv Russian State Drama Theatre, Tbilisi, Georgia
1997 – “Midsummer Night Dream” W. Shakspeare, Medical University Theatre, Tbilisi, Georgia
1996 – “This Holly Butterflies” L. Gersh, Channel TV1, Tbilisi, Georgia
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1993 – “Les Caprices de Marianne” A. de Miusset, Shota Rustaveli Theatre and Film Georgian State University
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Tamar Mikadze

was born in 1987 March 5, in Tbilisi. She entered Tbilisi Z. Paliashvili Central Music School (known as “School for Gifted Children”). She has given a numerous recitals during his school period.

Tamar has received academic education – graduated Tbilisi V. Sarajishvili Conservatoire, MA in Music Theory and Composition (2008-2010 delivered by Professor Marina Kavtaradze), Management Training Courses (2009-2010). The Summer School of Dialogue, Krasnogruda, Poland 2012.

From 2011 she is second year Ph.D student at Ilia State University (delivered by Professors Marina Adamia and Marina Kavtaradze).

Tamar worked at Tbilisi #34 Public School (2008-2011), teaching Music Theory and History. Since 2011 – to present she works at Tbilisi Z. Paliashvili Central Music School as a Chair of Jazz Department and Manager of Orchestral Department.

As a modern music researcher she systematically takes part in International Conferences. The objects of her research are: „The problem of modern Georgian Composers“ and „Interrelationship between Jazz and Classical Music“. She worked as a Journalist for newspapers and journals „Gazeti 24 Saati“, “Culture“ and “Music“. In 2012 She made two TV Show in Achara TV named by “Jazz Meets Clarics“. Since 2007-2009 she was Owner of D. Arakishvili Scholarship (V. Sarajishvili Conservatoire); and 2009 The best Article of Music History (“Issues of Interrelationship between jazz and Classics“ Students Musicology Conference-competition Tbilisi V. Sarajishvili Conservatoire);
Besides scientific work, She organizes concerts and actively takes part in various Cultural-Educational and Scientific Events; Head of Student Scientific Board (2005-2007); The Third Tbilisi International Piano Competition 2-15 October (2005 Coordinator); “The Fifth International Symposium on Traditional Polyphony” 4-9 October Tbilisi, Georgia (Coordinator); Organizer of Switzerland Embassy project – “The Days of Culture of Switzerland in Georgia 2011” 3-12 March;

“Youth International Festival” Kutaisi 25 – 26 May 2012 with support of President Administration (Coordinator) and so on.

She is especially proud of her work with US Embassy, from where she received grants for two considerable projects: „Free Jazz Community“ (Project Director 2009) and Festival „Kavkaz Jazz“ (Art-Director 2010), which was the project aimed at cultural dialogue between Caucasian musicians (Georgian, Armenian, Azerbaijani) and popularization of Jazz music in this region.

Svitlana Pakhlova
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Education:
2002 Graduate in History, Protection of Cultural Heritage and Museum Management – Kiev National University of Culture and Art of Ukraine, Cultural Studies Department
2009 Graduate in Public Administration – National Academy of Public Administration, Office of the President of Ukraine, European Integration Faculty
Employment history:
2009 – to date Chief Researcher – Ukrainian Centre for Cultural Studies of the Ministry of Culture of Ukraine – part time
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2009 Chief Desk Officer – Ministry of Culture and Tourism of Ukraine
2007 – 2008 Cultural manager – Agency of Theatre and Arts – part time
2006 – 2007 Chief Desk Officer – Ministry of Culture and Tourism of Ukraine
2004 – 2006 Head of the Sector – Ministry of Culture and Art of Ukraine
Professional experience in following areas:
• Public administration in cultural field;
• Coordinating of local authorities and cultural institutions;
• Strategic planning and cultural policy activities, revising legal framework;
• Development and implementation cultural programs and projects;
• Project management, public relations and cultural management;
• Research work on Culture, European integration and Cultural policy;
• Experience with contractual expert and administrative procedures of international donor institutions and in national development projects in cultural field.
  Membership of professional bodies:
• Development Centre ‘Democracy through Culture’ (since 2011 – to date);
• Ukrainian Association of Young Folklore Researchers (since 2004 – to date);
• Ukrainian Centre for Support of Creative Initiatives (since 2003 – to date)

Ianina Pruddenko

Ph.D. Associate professor of cultural studies department of National Pedagogical Dragomanov University (Kiev). The curator of the Open Archive of Ukrainian media art, Foundation Center for Contemporary Art (Kiev);

The curator of the educational program “Curves Mirror: History of Ukrainian media art in words and moving pictures,” Foundation CCA (Kiev).

Curator of media art forum “New media Ukraine” (in the art competition MUHi2011).

Filler Ukrainian content on site Monoskop, dedicated to the history and theory of media art. Author of scientific articles on the media art history and theory published in Ukraine, Russia, and Poland.

Lives in Kiev.

Nino Tolordava

Professional Experience:
News Presenter, Journalist.

1-2008 GSM company Geocell – Corporate Sales Manager
• Creation of potential client database
• Building relationship with existing and potential clients
• Design special offers to customers according their needs
• Monitoring and analyzing similar products and services sales on

Georgian market
• Daily recording and reporting to the management
• Searching and preparation of tenders and process management
• Design and branding of promotional materials
• Administration of outdoor advertisement campaign
• Building and maintaining quality relationship with clients;

2004–2006 British Pharmaceutical company GlaxoSmithKline – administrative and regulations Manager
• Effective management of office resources
• Managing purchasing of services and goods
• Filing and maintaining all financial reports
• Managing all medicine regulation issues
• Preparing drugs registration documents;

2003 – 2004
Political Consulting company Niccolo M Group – PR Manager
• Managing various projects
• Communicate with mass media
• Arranging media projects
• Preparing and publishing press relizes
• Arranging exhibitions and workshops
• Create promotional and educational materials
• Conducting and passing NLP trainings for staff
• Business and psychology consulting
• Assisting personnel and marketing managers as required;
• Implementing marketing strategy/plan
• Acquire new clients through presentations
• Customer Service trainings for staff members
• Market research on pricing similar goods
• Market share and competitors studies
• Customer satisfaction research
• Maintain customers database;

Education Background:
2010 – present Ilia State University, PHD candidate (Cognitive aspects of communication and Verbal and non verbal devices of media text).
2007-2008 Caucasus School of Business, Tbilisi, Georgia – Certificate in Marketing Communication
• Marketing Management and Strategy
• Business Communications
• Strategic Planning
• Sales management
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Certified practitioner in the art of Neurolinguistic Programming.
1998 – 2003 Moscow State University, after Lomonosov. Moscow, Russia. Awarded qualification of philologist of English Language and literature.

Languages
English – Fluent
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Computer Skills
Microsoft Windows
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References Available upon request
Dr. Levan Khetaguri – Professor and Director of Arts Research Institute of Ilia State University

Levan Khetaguri graduated from Shota Rustaveli Theatre and Film State University in 1986. In 1990 he graduated from Moscow GITIS high school, Foreign Theatre Department and received PhD in Art Science. In 1996-1997 he undertook Amsterdam Summer University courses on Cultural Management and in 2007 course in Cultural Policy at the Central European University. Member of academic board of Ilia State University (2010-2012). He is member of different international institutions, advisers and scientific council. As practitioner since 1990 he runs several hundreds of local and international projects as an initiator, manager, producer or participant.

Levan Khetaguri is a president of Stichting Caucasus Foundation /The Netherlands/. Since 1997 Secretary General of ITI Georgian National Center and Director of the European Theatre Research Institute in Georgia. Member of FIRT. 1997 Member of Gulliver /European Intellectuals Network/. Since 1981 author of over 80 publications /editor and translator/ in the magazines and newspapers (Georgian, Russian, English, Azerbaijani, Slovak etc). Author of several books. In 2000 was awarded by Swedish Writers Guild. Since 2008 member of European Cultural Parliament and strategic group of Soul for Europe movement. Since 2008 Secretary General of Georgian Regional Theatre Network and since 2011 Secretary General of UNIMA Georgia; Secretary general of Georgian ITI National Centre.

Since 1991 organizer of various cultural programs: seminars, conferences, festivals. Since 1996 as a visiting professor he reads lectures and takes part in different international conferences and symposiums, special courses: World theatre history, Theory of drama, XX century theatre, History of European civilization, performing arts management, cultural policy. From 1999, as invited expert runs workshops and master classes in the field of cultural policy and culture management, international cooperation in the arts.

As visitory professor workery in NL, Poland, Germany, Sweden, UK, Turkey, Ukrain, Armenia, Azerbaijan, Lithuania, Kazakhstan, Mongolia, China, Iran etc.

Dr. Nino Mkheidze – Associated Professor of Arts Research Institute of Ilia State University

Art History PhD and an Associated Professor. She was born in Tbilisi on November 19th 1962. In 1979 she graduated from 47th High School. In 1986 she graduated from Shota Rustaveli Film and Theatre State University’s Faculty of Film Studies. In 1988-89 she completed an Internship at Moscow State Institute of Cinematography. From 1993- 2010 she led an academic and scholarly work at Shota Rustaveli Film and Theatre State University. From 2007-2010 she was a chair of the 196 University’s Representative Council. From 2010 she is assoitiated professor of Ilia State University’s Arts Research Institute. In various years: An editor of “Culture” magazine; Broadcasting company “Imedi”, an editor at broadcasting company “Channel 9”; head editor of programs at broadcasting company “Iberia”, programs: “Atalanta” and “Georgian Film 90”. She is a member of Georgia’s Cinematographic Union.
Department, a member of Georgia's Cinematographic Union. One of the cofounders of Georgian film newspaper “Sarkmeli”, coworker at “Film Museum”. Member of International Organization of Women Cinematographers. Scholarly works: “System Creators at the origins of World Film”, “Contemporary Georgian Telefilm, from “Alaverdoba” to “Anemia”, “Post Soviet Georgian Film – Waiting for Hero”, “Mikheil Kalatozishvili”, From “Anemia – Atu-Alaba-Hotel-California. “Certain Aspects of Editing”, “What Film is capable of ” and others published in press and newspaper magazines. At various times she participated in conferences: Bolshevo and Bichvinta conferences, Iurmala International Conference of Women Cinematographers, USA Lectures on Georgian Film in Boston and Washington DC. Film Sector and Conference on Psychology and Film organized by Institute of Psychology. Problems of Georgian Television – Film History and Theory Research Center. Film Sector and Film Union – Thematic and Aesthetic Tendencies of Georgian Film of Recent Years. Scientific Conference – Processes of Georgian Culture from nineties of the twentieth century up to the present. Scientific Conference – Contemporary Era and Film Process. Nino Mkheidze is one of the coauthors of textbook: Georgian Film Directors – Part I, Part II. – Textbook Published by Shota Rustaveli Film and Theatre University Press 2006-2007

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Dr. Emil Orzechowski – Professor at Jagiellonian University in Krakow and Specialist of Theatre and Culture Management. Chairman of Culture Management course. Prof. Orzechowski is a visiting professor at Stanford University, University of Buffalo and delivers lectures on history and culture of Poland, Polish language and European theatre. In 1995, he established a new academic discipline – Culture Management. In 1996-2002, he was a dean of the newly established Department of Management and Social Communications. Prof. Orzechowski is an author of eleven books and editor of the cycle of the lectures on culture policy for ambassadors. Currently, he is an editor-in-chief of the international trilingual (English, German and Polish languages) journal “Culture Management”.

Dr. Giep Hagoort (1948) is cultural entrepreneur and professor Art and Economics of the Utrecht University and the Utrecht School of the Arts (HKU). He is chairman of the Utrecht Research Group Art and Economics.

Prof. Giep Hagoort is an innovator in educational practices and develops educational strategies for the field of arts and media management. Publishes regularly in professional journals. Initiated and edited in 2000 the Handbook Art Management Entrepreneurial Style. Obtained his doctorate in 1998 with a thesis on strategy formation in the creative sector. As a researcher his main subjects are cultural entrepreneurship, Cultural Business Modeling, strategic management, cultural and creative industries. He has been advisor and guest professor in Barcelona, Berlin, Johannesburg, Kiev, Cracow, St. Petersburg, Prague, Sofia, Tbilisi, and Zagreb. He is key speaker in the NYU/HKU – seminar Arts Management in Europe.

Giep Hagoort is founder-dean of the Amsterdam School of Management.

Research publications (last five years):

Hagoort, G. (2012), New Knowledge needed on Creative Growth & Development (paper, forthcoming)


HKU (research advisor), The Entrepreneurial Dimension of the Cultural and Creative Industries, Hogeschoolvoor de Kunsten Utrecht, Utrecht 2010.


Hagoort, G. (ed.) (2008). Growth and Development of Creative SMEs, ECCE (EU funded Economic Clusters of Cultural Enterprises), Utrecht School of the Arts, NL


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Since 1993 he is involved in teaching activities. He reads lectures: Performance Analysis, Forms and Conventions of Theatre, European Theatre History (from Ancient Greek to present-day), Non-Western Theatre, Movements in European Theatre, Orientalism and Performance, Twentieth-Century French Theatre, Contemporary Irish Theatre in Context, Shakespeare in Performance, Theatre Practice, Theatre Directing, and Devising.

As a researcher and advisor he collaborated with universities, academies and schools as: University of London Goldsmiths College, University of London, University of Lancaster, University of Hertfordshire, University of Edinburgh, University of Hong Kong Press, National University of Ireland, Royal Academy of Dramatic Art, Université de Paris III – Sorbonne Nouvelle, London Academy of Music and Dramatic Art and etc.

Editor of “Theatre Research International, Executive Committee Member of International Federation for Theatre Research (1997-2001), since 1999 he is a General Secretary of mentioned federation. Executive Committee Member, American Society for Theatre Research (2000-2003).


Since 2005 he presents Series Editor of “Studies in International Performance”, also he is a guest editor of several international researches. He is author of Articles/Chapters in Books, Translations, Articles in Journals and Conference papers.

Brian Singleton is actively reads the lectures in several universities of the world.

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Since 1989 Manana Itonishvili has been working at Shota Rustaveli Theatre and Film State University. She has great experience of working with the students of Acting. She supervised and taught 7 generation of graduates of TV and Radio journalists. She was the Head of Author’s TV Department, has supervised Master’s programs. Dr. Itonishvili was also the Head of Stage Speech Department of Batumi Art Institute. She has also cooperated with the Department of Journalism of Javakhishvili State University, Euro Caucasian University. Manana Itonishvili delivers the trainings at School of Justice with Interna-
tional Business Corporations in the field of Communications. She is the editor of two books. Since 2000 Manana Itonishvili has been working as the media communication consultant of “Imedi TV”, “Rustavi 2”, “Georgian Public Broadcasting”, “Georgia”, “Adjara TV”. She runs lectures at Ilia State University – at Doctor's and Master's programs.

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   www.naoma.edu.ua
ARTS RESEARCH INSTITUTE OF ILIA STATE UNIVERSITY

Institute Background
The aim of Arts Research Institute is to study Georgian as well as international art theory and practice through research projects, worldwide popularization of Georgian culture and introduction of world cultural heritage to Georgia through conferences, round table discussions, open lectures, exhibitions, debates, festivals, various creative projects and publications.

The Institute should transform into important international center for arts theory and practice, attract foreign colleagues, leading universities and arts schools for participation in joint research.

The above mentioned research work implies involvement of MA and PhD students. Research programs of Ilia State University Arts Research Institute are carried out in the following academic directions:

Theory and practice of performing arts (including drama, directing, stage design etc) Film and Media communication Culture Management, Cultural Policy

Current Research
Research of performing arts theory and practice Culture Policy, Culture Management and its developmental strategy in Georgia Interdisciplinary scholarly research of theory and practice of performing arts; creation of practical examples (Performing Arts) Further development of Culture Policy and Culture Management research and implementation of its applied functions in Georgia's development. Institute has its library and Culture Video Center with one of the richest video archives in Caucasus /NL/. Institute works in close cooperation with Stichting Caucasus Foundation.

Permanent projects of the Institute are:
MA and PhD Students International Research Conference;
European House for Culture /Center for Culture and Debates/
Arts theory and Practice, International Review
Theatre International Festival “Theatre +Video”

Printed Projects
Arts theory and practice World Heritage
World Drama Library;

Institute has following functioning centers:
A/ Study Center for World Theatre and Theatre Criticism;
B/ Study Center for Film and Media Communication;
C/ Study Center for Culture Management and Culture Policy;
D/ Shakspeare Research Centre.
Director of the Institute
Dr. Levan Khetaguri, Professor

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