
საქართველოს შოთა რუსთაველის თეატრისა და
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
ჰიბანო

№1 (70), 2017

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სახელოვნებო მეცნიერებათა ძიებანი №1 (70), 2017

სარედაქციო საბჭო
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ლელა ოჩიაური
ნინო სანაღორაძე
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გამომცემლობის
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კრებულისათვის მოწოდებული
მასალა უზრუნველყოფილი უნდა
იყოს შესაბამისი სამეცნიერო
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მონაცემები ავტორის სამეცნიერო
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2016 წლის სამეცნიერო
კონფერენციის

თავისუფალი თემების
სექცია

THEATRE STUDIES

Tamar Beridze,

Shota Rustaveli Theatre and Film Georgia State University,

PhD Student

Supervisor: Davit Kobakhidze

THE PREREQUISITE OF STUDYING RHYTHMIC AND THE CONTEMPORANEITY

Summary

The rhythmic upbringing used to be very important among different cultures and peoples. The human being was always trying to identify and get aware of rhythmic which is universal itself and is deemed to be one of the means of orderliness and organization of the universe. Our life – from the day we were born till the death and all processes taking place in our body is subject to rhythm. The ideation of the human being is also rhythmic and perceives the change of the time and space by the help of the rhythm. Each branch of art has its own rhythm, influencing the emotions, mood of the person, changing him from inside and revealing his attitude towards the outer world.

The concept of rhythm is very important for the development of the performing art. The performing art is becoming more and more spectacular and synthetic because of the increasing influence of the informative world on it. So the musical and rhythmic upbringing is playing the important role in the process of mastering the actors, especially in the upbringing of student-actors. The representation of the interesting and various performance is possible by unifying the verbal and non-verbal ways only. By the harmonious merging of the musical rhythm with the scenic movement and material and by keeping the united tempo-rhythm of the scenic movement, the performance will become more expressive and attractive for the spectator.

Following the high-technological communication systems the everyday dynamic and rhythm, the structure of the social life has changed that effected the natural rhythm of the human being and was objectively reflected on the arts.

Comparing the studies of the different scientific views and researches of the rhythmic and rhythm we can conclude that it's inevitable to work out a new studying methodological conception. Taking into consideration the demands of the modern synthetic theater, formation of the feeling of rhythm is very important. Relevantly, the methodology of studying the rhythm should be based on the conceptual awareness of the disciplines existing in the acting art and on the specific synthesis, also on implementation of the complex approaches which is very essential for the actor's upbringing.

Nino Davitashvili,

Shota Rustaveli Theatre and Film Georgia State University,

PhD Student

Supervisor: Davit Kobakhidze

**THE IMPORTANCE OF THE ACTING TRAINING OF
MEYERHOLD IN THE PROCESS
OF UPBRINGING THE FUTURE ACTOR**

Summary

For the synthetic theater the upbringing process of the future actor objectively demands to synthesize the different systems and methods of the acting mastery. The bio-mechanical trainings implemented by Meyerhold, the pupil of Stanislavsky, should be used in training the actor, developing and upgrading students' skills. Particularly, exercises the reframing, interpreting, developing, synthesizing of which and using them transformed form on the lessons of the acting mastery, will enrich the acting technique and assist the professional development of "the future actor".

The bio-mechanical trainings of Meyerhold are directed to the actor's readiness for fulfilling any of the scenic performances. The rules of the formation as an actor is the same as one hundred years ago but it's time to revise, enrich, analyze and practically use them and search for the simple and

real for formation the universal future actor as the guarantee of his future professional recognition and successful career.

If we study and delve into the Meyerhold's pedagogical method of upbringing the actor, we reveal still required and necessary materials for the actor for managing himself and his body, also the rules of managing the space, the skill of using the acting mastery while playing, the accumulation of "the technical means", etc. Here we can also find the mechanism producing the energy, the initial level of the body activity which may be produced as a result of two processes: by the imbalance of the body and straining of the spine which is expressed by keeping the internal, as well as an external balance.

For the formation of the actor of the modern synthetic theater it's necessary to have new ideas, new speaking language meeting the modern challenges. But the scientific and pedagogical initials should be taken into consideration in this process. It's essential to synthesize and model the different methodological directions on the basis of the comparative analysis of the accumulated experience and implement it in practice.

Nana Mirianashvili,

Shota Rustaveli Theatre and Film Georgia State University,

PhD Student

Supervisor: Davit Kobakhidze

**METHODICAL INSTILLATION OF TECHNIQUE
ELEMENTS OF AUTO-GENETIC TRAINING FOR
DEVELOPING AND SETTING UP THE PSYCHO-
PHYSICAL REGULATIONS OF ACTORS**

Summary

In view of the fact, that School methodology was filled and enriched with various trainings and exercises for many years, what helped actor in psycho-physical development and studying and working out the methods of self-possession. I would like to offer you a new psychological direction of

mastering ways and searches of a future actor. Because of proposed and proved auto-genetic training methods by H. Schuldt for actors' mastering helps to develop the professional skills such as : Memory, attention, creative-capacity, psycho-physical regulations, a quick recovery of physical and mental forces, emotion, intuition and so on. I think we could enrich the component parts of acting skills and make it various with auto-genetic training elements.

As you know, on the basis of searches and tests achievements and experience of psychology give us opportunity to let us try and copy the component part of their practice for increasing the professional skills of actors because auto-genetic training techniques are directed towards relaxation and self-inspiration but its effectiveness is related to working out (make active physical and psychic abilities and skills) psycho-physical self-regulation and also a quick restoration of energy (psychic and physical forces of body), training the concentration and improving it, strengthening a memory, developing the creativity skills and intuition, reduction of physical fatigue and what is important ,it gives us opportunity of feeling self-improvement and self-understanding.

Tamta Tsintsadze,

Shota Rustaveli Theatre and Film Georgia State University,

PhD Student

Supervisor: Davit Kobakhidze

Co-supervisor: Nana Dolidze

ERA OF PERFORMANCE AND SELF-REFERRAL INNOVATIVE TECHNOLOGIES

Summary

In the modern world, emergence of television, as a mean of technical communication, has developed a new communication paradigm. It has become one of the strongest tools to influence human minds. Over the past decades, communication specialists

discuss and explore with completely new conjunctive approach the context between seen through eyes and language – this is psycho-linguistic paradigm. Modern day researchers of communication not only study verbal informational channels, but also visual communicational channels of human, such as: gestures, gaze vector, mimics, cultural symbolisms and body language in general. Noteworthy, that in modern reality products of processed ocean of information represent stereotypes, clichés and labels, which is stipulated by the amount of potential information person could receive even in a minute. The necessity of receiving the maximum information in minimum time triggered the demand for stereotypes and signs, clichés and specific or general images. Along with the rise of popularity of television the priority becomes such form of information circulation as image. Image is perceived as informational product, entertainment. No matter how creatively the image is constructed, important condition for achieving desired result specialists consider its organic fit (adaptation), sensation, organic actions taken within the image-frame, which requires possession of actor's basic skills.

FILM STUDIES

Davit (David) Gujabidze,

Shota Rustaveli Theatre and Film Georgia State University
PhD in Art Sciences, Associate Professor

Zaza Lomidze,

Director of the Scientific Research Center of
„3D stereoscopy“

Georgian Technical University

3D STEREOSCOPY~ AS TECHNOLOGY OF CREATION OF A SCREEN EQUIVALENT OF THEATRICAL ARTS

Summary

In the list of 3D three-dimensional movies the important place is taken by movie ballets. The great attention was drawn by the 3D movie ballet 'Pina' (2011) of the famous director Wim Wenders. Also very interesting was a live-broadcast of the performance 'Swan Lake' of St. Petersburg 'Maryinsky Theater' (the director of digital broadcasting Ros Macgibbon), made by James Cameron's group. The film crew already had experience of 3D filming of the same ballet produced by 'London Sadler's Wells Theatre', which made great success among fans and professionals of ballet art.

Interest of 3D cinema and television industry in the ballet is caused by especially bright expression of 'effect of presence'. For achievement of high-quality effect the filming crew had to solve a number of technical, technological and art problems.

Our research includes comparison of fragments of these two records, also demonstration and the analysis of the ballet-etude shot with an unique 3D stereo set created in Georgia, which brings us to some considerations connected with problems of creation of a screen equivalent of theatrical arts.

Eliso Eristavi,
Shota Rustaveli Theatre and Film Georgia State University
Associate professor, Idiovisual expert

GEORGIAN SHORT FILM

Summary

1. With auteur filmmaking, we look at the works of directors
2. We look back into the past to analyze how these directors shaped their visions into a coherent movie
3. We are transported back to a time when Hollywood studio era created some of the finest films
4. It was also during this time period that the term `auteur theory~ was created to champion to purity and transparency of filmmakers style
5. In 1951, a group of French critics founded Cahiers du Cinema (Notebooks on Cinema), a magazine that became influential in the world of filmmaking
6. In 1954, one the magazine writers, Francois Truffaut, proposed the simple idea that a director is the author of a given film
7. They focused on the director's job, usually referred to as the mise-en-scene (the composition of everything that appears in front of the camera and its arrangements, and cinematography), themes and tendency to favor psychological stories in social settings
8. The theory propose that even though the director has a cinematographer, a set designer and an editor, they collaborating with the director's point of view, which is, to stamp his vision and style onto the film
9. If that what it takes to make the director the `author~ of the work, similarly to an author of a novel, then all directors should be considered the authors, as Truffaut stated, There are no good or bad films, only good and bad directors~
10. In this time Georgian short film has begun analogue way to construction of the frame auteur film
11. Georgian short film represent modern vision of director's

-
-
- job mainly represent novels with comical content
12. Georgian short film has been analogue French new wave
 13. We can find many common principles structuring short films of France and Georgian cinematography
 14. Easy themes, minimum locations, graphical vision, lyrical sounding screen, memorable histories and many parallels we can see between Franc and Georgian shorts film of this period (50-60y.).
 15. Georgian short film define future of Georgian cinematography as `author film~
 16. Georgian novels and abstract short films were very popular not only in 60-70years but now as before they are in list of the best short films of all time
 17. From 60year world cinematography began development to audiovisual direction.
 18. Many brilliant film directors of authors cinematography know we today and among them Georgian cinematography continues native traditions of authors cinema.

Paata Iakashvili,
Shota Rustaveli Theatre and Film Georgia State University
The Doctor of Arts

FROM EXTREME CENSOR TO EXTREME FREEDOM

Summary

Scientific work `From extreme censor to extreme freedom~ considers the concepts' meaning issue of understanding freedom and responsibility during the communist regime and the modern era. How today's film adapted the communist-era trend of rejecting the classic rules of drama and this problem is given on the example of the fictional film `Moirá~ the rejection of which had lost the credibility.

There is also discussed fictional film~ God of Happiness~

what is contrary to the above-mentioned film and was created by the classic laws of dramaturgy, respectively shown story is also given confidently what was necessary for showing the issue like the Georgian immigrants in Europe and their problems.

The second film was shot with European film standards unlike the first one.

Giorgi Gvaladze,

Shota Rustaveli Theatre and Film Georgia State University
The Doctor of Arts

23-DAY „COMPULSORY DOMESTIC ARREST“ IN THE CAPITAL OF THE SOVIET UNION

Summary

‘Bashi-Achuki~ is one of the selected works of the Great Georgian Poet Akaki Tsereteli. The plot of the story enables us to imagine the adventurous events that Kakheti and whole Georgia faced in the 17th century. The production underlines patriotism as the primary characteristic of the Georgian nation. The idea of national liberation and national integrity is deeply carved out within. The multi-aspect narrative is extremely meaningful, but the special literature value is attributed to its rare composition reflected in application of artistic methods of story-telling. This component has to be specifically outlined. With its complexity, it better suits the gross novel rather than the small story like ‘Bashi-Achuki~.

The listed arguments make Tsereteli’s story extremely cinematographic, while the writer’s artistic approach is not clearly depicted in the movie produced by Leo Esakia, who decided to create the screen version of the story in the 50s of the 20th century. Ideally, Akaki’s story should have given an impulse to the producer and the whole artistic team to use and transform motives into the language of a completely different art – cinema, i.e. they should have found a screen version of the original source. But, in real life, they failed to manage this. The Management of the Cinema Studio ‘Georgian Movie~ did

put its efforts to timely get ready for shooting of the movie 'Bashi-Achuki', but, due to the fact that the supervisory bodies (particularly, the Soviet Cinema Committee) did not approve the production limit of the movie, the working process was suspended. Deputy Minister of Culture of the Soviet Union Mr. Surin found justification to the failure of the limit allocation and explained that Georgians were fond of and often produced historical movies. He also continued with preaching to produce films based on modern themes.

This looked like wagging a finger. But, the limit was still approved in June 1955, though the severe financial condition of the Cinema Studio provided inadequate basis for screening the complex movie like 'Bashi-Achuki'. By the end of fall 1956, the movie was finally ready and released in the Republic of Georgia in November. Naturally, it should have been released on the screens of the Soviet Union countries, but this was exactly what served as a ground for vexation. The cinema censors from the Centre considered it inexpedient to release the movie in Moscow, Leningrad, Baku, Batumi and the reason was linked to the Iranian Embassies in these countries. Of course, this was an invented reason, that's why the film production team started a life-and-death struggle.

The required ritual for testing (i.e. accepting) the movie, which was very familiar for the so-called Soviet Union republics, was suspiciously delayed and dragged in Moscow. So that Leo Esakia and his production team hung out there for 23 days without any explanations. Finally, when they lost all patience and could find justice nowhere, the film director wrote an unprecedented letter to the Secretary of the Central Committee of the Communist Party of the Soviet Union, Mr. Shupilov and Minister of Foreign Affairs Mr. Gromiko. Nowadays, it is easy to say, while in that period, it was too difficult to do. This demarche indicated at the boldness and intransigency of Mr. Esakia. They achieved their goal. The master and his crew managed to persuade the high officials that the screening of the three-century-old events would do no harm to the diplomatic relationship of Iran and the former Soviet

Union. Spectators from all over the Soviet Union countries saw the movie in April 1957, without any limitations.

Giorgi Razmadze,

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Ph.D

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DISCOURSE ON THE CINEMA AND REALITY

Summary

- Advertising preceded the birth of cinema which was conceived on Paris Shopping centers in XIX century. Advertising is the loading of overproduction with a new opinion i.e. a new reality. Even birth of cinema is considered as a one of the new features of capitalism;
- Mary Shelley's Frankenstein is a symbol of the Victorian era's mechanized wish to acquire immortality. Almost the same purpose has a cinema, which is why it becomes a secular religion. The film borrows from religion its own attributes but the sacral;
- The Lumiere Effect - As a result of the manipulation of person fall into the illusion of transforming unreality into reality and loses ability to control him or her own self. All of this is conditioned due losing the ability of possession the reality;
- From the aggressive medium cinema was turned into the generator of simulacra and simulated reality which, mostly, simultaneously entertain and manipulate the public;
- Non-exclusive fashion caused a new waves and had killed the `aura~ of movie stars' style and manner. Aggressive manipulation desire shifted into television. Therefore, cinema and reality again began to be closer.

Irma Dolidze,
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Invited lecturer

**MEMORIAL MUSEUMS ABOUT FEATURES
OF MUSEUM ARCHITECTURE**

Summary

In a diverse sector-specific spectrum of museums, Memorial Museums occupy a special place due to several aspects. The most important aspect is the person, whose museum is being established and whose living environment can be viewed directly of emotionally. What happened and why? Where was he/she born? In what environment / How did he/she become famous? Where were created the masterpieces and what gave him /her an inspiration? Indeed, this type of museums are somewhat conservative/static, because their goal is to maintain atmosphere of that time, the environment, objects, details of life, which `limits~ the geography of the site, the museum space, and its content.

Wide range of such museums provide the space/place for `Feeling~ a past epoch, with atypical exhibition spaces, `non-museum~ architecture, the coexistence of different period buildings, modern interpretations, and opportunity of time travel. Therefore, the Memorial Museums with their historical reality or reconstruction are site-museums associated with a specific place, its environment and landscape, representing a natural and cultural part of the place.

Memorial museums constitute a major part among more than two hundred museums in Georgia. What is the structure of the modern museum? What are the features? What are the trends of restoration-reconstruction projects of memorial museums or museum complexes and museography programs? We will try to answer these questions based on the examples of some

memorial museums, i.e. site-museums (A. Chavchavadze, N. Nikoladze, A. Kazbegi, N. Pirosmiani Museums).

COREOLOGY

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QUEEN TAMAR'S CHARACTER IN GEORGIAN NATIONAL CHOREOGRAPHY

Summary

1. Queen Tamar's character in Georgian folklore is distinguished by the number and diversity of works. Folk art has dedicated a lot of legends, sagas, poems, prayers, songs and dances to the cherished Monarch and saint across Kartli and Kakheti, Racha and Svaneti, Adjara and Lazeti, Tusheti and Pshav-Khevsureti, Guria and Imereti. Not only the folk works created in her age are associated with Tamar, but the events of the subsequent period, in the following centuries, which often take the form of contamination.
2. The character of Queen Tamar in Georgian folklore at different times is handled by Ksenia Sikharulidze in 'Queen Tamar in Folk Art', Tina Shioshvili in 'Queen Tamar in Georgian Folklore', Nino Chitadze in Bachelor's Thesis 'Songs related to Queen Tamar in the folk music of Eastern Georgia' and also in her Master's thesis 'Georgian kings folk music' using by scientific research and expeditionary works of A. Shanidze, V. Kotetishvili, D. Arakishvili, A. Tataradze and many others.
3. Based on the study of composite architectonics of verbal and musical works created in name of Queen Tamar, it became clear that some of them should have been Round

Dance Song. Some of them have lost a tune and dance vocabulary, and part of them- only dance vocabulary and are fixed only in the form of a poem or song. In Georgian national Choreography only three – one `Tamar Kali~ from Racha and two Tamar Dedopali (ravkensia)~ and` Tamar Dedopali (assaultive) from Svaneti are survived in completely syncretic form.

4. Numerous folk round dance poem-songs are obtained at different times in Kartli, Kakheti, Samtskhe-Javakheti and Tusheti, from which only poem or tune are survived. These are: `Queen Tamar and Khontkari `(Kartli), `They say that Queen Tamar `(Kartli),~Queen Tamar at Gori Fortress~ (Kartli), `Vilet and Rose~ , Tamar `(Kartli), `at the bottom of Kizik~ (Khevi), ` I was Queen Tamar~ (Meskheti-Javakheti) and others , which are characterized by variation.

MANAGEMENT

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THE SUPERVISORY AND SOME ASPECTS OF ITS FORMATION

Summary

The role of culture and cultural integration of the necessity of deepening the economic development of the socio-cultural priorities to move with.

Globalization is one of the positive effects associated with the continuous increase in communication and exchange of information to streamline the process, which contributes to the dialogue of cultures.

The current socio-cultural changes in the world political and cultural change and thinking leads to breakthrough `transfer~.

In this regard, it is interesting to focus on supervised.

‘When you are asked to explain the essence of your profession is usually what do you think?’ In this connection was started by the French art sociologist Nathalie Enik famous curators Harald zeemen dialogue, which took place in 1989, and it came out in book form in 1995. This was the first attempt to determine the theoretical curatorial practice. Natalie Enik his book called ‘special case’ because of the fact that the main character was Harald zeemani something unique experiences. 1969 zeemani organizes the exhibition, ‘When you become a form of cooperation.’ Accepted this fact and be connected as a curator, as realized in the formation practice.

Mobility is the basic condition for success of Modern supervisor and artist. Around them, taking into consideration the cultural background and personal connections, they are typical for them and at the same time putting out different strategies.

To begin, we have to admit that as far as the curatorial practice as a kind of case is based on a private communication and mediation, its success depends on how owning a curator of communications innovations. Cultural practical implementation of the project is inseparable from the huge investment in communications. Thus, the curator of the size of the labor consequences of intensive communication and relationships.

Thus, the freedom and independence are the priorities, which determine the relationships between individuals in a free and independent society.

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**SKI AND MOUNTAIN RESORTS
DEVELOPMENT IN GEORGIA**

Summary

- Tourism in one of the leading, dominating, and quickly developed field of Georgian Economics. Tourism has great potential in Georgia because of its natural, geographical, climatic, recreational opportunities and distinctive historical and cultural heritage.
- Nature has richly rewarded Georgia by much kindness. There are not so many places around the world, rich of different landscape on a relatively small area. Here you can meet almost every type of climate on one and the same time of the year – ranging from subtropical – to always snow - icy of the Greater Caucasus. That's why, Georgia is rightly called the country of contrasts.
- Tourism contributes to the necessity of development of a number of fields. Particularly, transport, construction, agriculture, all the infrastructure sector's development. It serves as a catalyst for the country's socio – economic development.
- In turn, the development of tourism is affected by a number of factors, such as: Demographic, religious, political, legal, historical and cultural. The development of living of tourism is also effected by standard living of population, free length of time, Economic and political stability and so on.
- One of the promising and developing parts of Tourism Complex of Georgia is ski and mountain tourism. This paper deals with the current state and prospects of development of this kind of tourism. Here are considered mountain tourism facilities: Bakuriani, Gudauri, Mestia, Goderdzi, Gomarduli, Betania. Mountain tourism great

prospects resorts are also been discussed – Bakhmaro and Comi Mountain, which have currently very short season (two months) and prospect of their development – how can they become longer season resorts of ski and mountain tourism.

- Black coast resorts: Ureki, Shekvetili, Grigoleti and Bakhmaro and Gomi Mountain located in the mountainous alpine zone, create a unified system of the resort tourist services, unique natural resource, which can be used, and serve the country, raising the country's economic level of development.

Zurab Zangurashvili,

Shota Rustaveli Theatre and Film Georgia State
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GLOBALIZATION AND INTERNATIONAL CULTURAL TOURISM ENVIRONMENT

Summary

Nowadays, tourism has become one of the main spinning wheels of world economics, which plays a huge role in creating new working places and in the development of multinational businesses. Tourism helps fight poverty and increase the welfare of population. It has become a global business, which aims to satisfy peoples' cultural and spiritual needs.

Contemporary statistics show that, tourism is developing under the influence of the great process of globalization, it is a strong force which connects different cultures. The success of international tourism is depending on cultural environment, which is a huge source of massive touristic flows. Tourists are naturally attracted to another country's culture, its traditions and folklore. That's exactly why touristic industries pay special attention on creating product which will help tourists come closer to the cultural heritage of a certain country. Studies of cultural environment have become very popular through last

years. Important observations have been conducted in different countries about this subject. The results have a serious influence on the development of international tourism.

One of the most important courses of tourism is Planetary tourism, which studies the formation of the cultural values around the world. Religious and cultural norms are to be foreseen in all countries equally, so that people of different nationalities will feel comfortable while traveling all around the world.

The Cultural and historical past along with traditions and heritage of a country, perspectives of maintaining them with conditions of globalization, the similarities and differences among nationalities and cultures. Moral, ethics, religion as parts of the whole culture.

Nino Sanadiradze,
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Professor

**CREATIVITY - THE FEATURES OF CULTURE
SPHERE MANAGEMENT AND PRODUCTION IN THE
REGARDS OF CULTURE RESOURCES**

Summary

Culture may be considered as a determiner of identity. Identity can be the characteristics of the nations, states, social and ethnic groups, etc. In a reality, culture is a system of terms that defines identity and values.

Analysis of the issues related to the management of the field of culture emerges special interest for several reasons: firstly, management of the field of culture implies the full range of general management and secondly – prospects of such analysis are important in order to determine the necessity and opportunities of cooperation of the cultural field and other businesses.

There has been a lot of arguments lately aiming to determine if there is a possibility for the culture to be regarded as a economic resource. It is still arguable if what can be stated to be cultural resource – culture itself or economic opportunities of the culture. While discussing the processes of planning and organizing following circumstances shall be considered: the process of management of the field of culture not only dependson socio-cultural context and socio-cultural environment, but the process itself acquires socio-cultural features.

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INTANGIBLE CULTURAL HERITAGE AND TOURISM ALONGSIDE THE SILK ROAD

Summary

More than 25 countries are located along the Silk Road route. The Silk Road was estab-lished as the first bridge between East and West, forging an unparalleled opportunity to trade and interaction between the historical empire of China, India, Persia and Rome. As a contact channel between cultures, the exchange of traffic inspired art, religion, ideas and technology. The Silk Road offers visitors the opportunity to experience the unique patterns of intangible cultural heritage. They are inscribed on the UNESCO Representative List of the Intangible Cultural Her-itage of Humanity (Intangible Cultural Heritage alongside the Silk Road) .

Since 2010 started again the Silk Road Program. UNWTO has coordinated conferences and the activities of local and global issues of tourism along the Silk Road, including heritage management in the travel and destination management. Increased public awareness of the im-portance of the Silk

Road as a destination is the main priority of the UNWTO, in 2012, the Silk Road brand campaign was launched promoting sustainable travel to the Silk Road, highlighting the importance of its remarkable intangible cultural asset.

The best example is silk and spices Bukhara Festival (Uzbekistan), whose goal is the re-surgence of the Silk Road in Asia and beyond, as the common traditions of the various ethnic groups along the route. Tourism Development component of Bukhara Festival considerably in-creases the profile of cultural values, as well as providing new opportunities for jobs.

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THE WINE TOURISM ON THE CROSSING WAY OF AGRO AND CULTURAL TOURISM

Summary

The developing temps of wine Tourism is growing up every day in Georgia. The scientific literature here and here includes as cultural Tourism, sometime component part of agrotourisme. Researches of consequence we found that conclusion which opinion is correct, only it is necessary to know were we will use these aspects.

By our execution research we are following such conclusion:

1. As agrotourisme as cultural tourism includes the wine tourism by the place and by the moment;
2. In view of fact here the wines tourism is agrotourisme and cultural tourism which maybe acknowledgement as phenomenon.

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THE FUNCTIONS OF MANAGEMENT AND FEATURES OF CULTURAL SPHERE

Summary

The distinguish ability of production process of cultural sphere is also revealed in what, during creating the innovative, maybe unique cultural work, the artist does not take into account “the voice of the market”. At the same time the artist may not consider appropriate to subordinate himself under the demand of society and he can reject the opinion of public.

The manager of cultural sphere must serve uniformly the firm values of cultural sphere, follow the principles of market economy and must position cultural products in time. Also he must have authority among the artists. The role of manager of cultural sphere is very important and contradictory, that is why he must have global thinking, in which the success of whole organization and its member will not consider a narrow slot.

In general, the amount of products of organization is depend on how is balanced the demand and supply in the market. Whether significant difference in the amount of is produced among sold goods, also among cost and price? Hence of specificity of cultural sphere the members of organizations of cultural sphere have different dependence to the functions of management.

The creator may not put the idea in the acceptable frame of public. Also it can be the difficulty its perception, but the manager of cultural sphere must support the development of creative idea. He must know the meaning and essence of, potential product”. Also must take into account the possible results. The factor of organization development must be the

establishing of new product and project that is place in the frame of organization mission.

The creator may not put the idea in the acceptable frame of public. It could be the difficulty its perception, but the manager of cultural sphere must support the development of creative idea. He must know the meaning and essence of the „potential product“. Also must take into account the possible results. The factor of organization development must be the establishing of new product and project, that is placed in the frame of organization mission.