

საქართველოს განათლების, მეცნიერების, კულტურისა და სპორტის სამინისტრო
ბათუმის ხელოვნების სახელმწიფო სასწავლო უნივერსიტეტი
Ministry of Education, Science, Culture and Sport of Georgia
Batumi Art State Teaching University

სტუდენტთა საერთაშორისო კონფერენცია

20 ნოემბერი

პროგრამა

Students International Conference

20 November

Program

Conference Schedule

November 20

- 10.45-11.00 – Registration, Conference Opening
- 11.00-12.30 – Sessional Meeting I
- 12.30-12.45 – Break
- 12.45-14.15 – Sessional Meeting II
- 14.15-15.00 – Break
- 15.00-16.30 – Sessional Meeting III
- 16.30-17.00 – Conference Summing up and Closing

Time Limit
Presentations - 15 minutes
Discussions - 5 minutes

Georgia, Batumi, № 19/32 Zurab Gorgiladze/Vazha-Pshavela Street
www.batu.edu.ge
info@batu.edu.ge

11.00-12.30 – Sessional Meeting I

Section: Art Criticism

Moderator: Rati Chiburdanidze, Professor

- 1. Ketevan Kebuladze, Ketevan Mortuladze – Old and Contemporary Architecture of Batumi.**
Batumi Art State University. Faculty of Visual, Stage and Film-TV Arts. 3rd year of Bachelor's Degree Program in Architecture.
Scientific supervisor: Maia Tchitchileishvili, Professor.
- 2. Ia Lolua, Natia Jincharadze – Form, Conception and Construction in Architecture.**
Batumi Art State University. Faculty of Visual, Stage and Film-TV Arts. 3rd year of Bachelor's Degree Program in Architecture.
Scientific supervisor: Maia Tchitchileishvili, Professor.
- 3. Nazgul Konarbayeva – The History of the Development of Interior Design of Residential Buildings in Europe and Kazakhstan. Similarities and Differences.**
Saken Seifullin Kazakh Agrotechnical University. Faculty of Architecture and Design. 2nd year of Master's Degree Program in Design.
Scientific supervisor: Amanzhol Chikanaev, Professor.
- 4. Ayagul Shalgimbayeva – Reconstruction of Warrior's Sculpture Figure Based on Researching Materials of Archaeological Excavations in Kazakhstan.**
Kazakh National University of Arts. Faculty of Painting and Sculpture. 2nd year of Master's Degree Program in Painting.
Scientific supervisor: Bakhitbek Muhamedzhanov, Professor.
- 5. Tea Kekelidze – From Archeology to Museum.**
Batumi Art State University. Faculty of Education, Humanities and Social Sciences. Teacher Preparation Educational Program in Visual and Applied Art.
Scientific supervisor: Maia Tchitchileishvili, Professor.
- 6. Nona Surmanidze – Series of "Infantas" in Beka Bolkvadze's Paintings.**
Batumi Art State University. Faculty of Education, Humanities and Social Sciences. 2nd year of Master's Degree Program in Art History and Theory (Art Study).
Scientific supervisor: Rati Chiburdanidze, Professor.
- 7. Zarina Zhimailova – Continuity of the Kazakh National School of Painting in Modern Fine Art.**
Kazakh National University of Arts. Faculty of Painting and Sculpture. 2nd year of Master's Degree Program in Painting.
Scientific supervisor: Jazira Zhukenova, PhD, Docent.

12.45-14.15 – Sessional Meeting II

Section: Theatre Studies

Moderator: Teimuraz Kezheradze, Professor

1. Elene Shalutashvili – Contemporary Theatrical Forms, Trends and Risks.

Shota Rustaveli Theatre and Film Georgian State University. Faculty of Art Sciences, Media and Management. 3rd year of Bachelor's Degree Program in Theatre Studies.

Scientific supervisor: Tamar Tsagareli, Associate Professor.

2. Sopiko Nadibaidze – Digital Theatre in Georgia.

Shota Rustaveli Theatre and Film Georgian State University. Faculty of Art Sciences, Media and Management. 4th year of Bachelor's Degree Program in Art History and Theory (Theatre studies).

Scientific supervisor: Maia Kiknadze, Associate Professor.

3. Giorgi Changelia – Political Theater.

Shota Rustaveli Theatre and Film Georgian State University. Faculty of Art Sciences, Media and Management. 4th year of Bachelor's Degree Program in Theatre Studies.

Scientific supervisor: Tamar Tsagareli, Associate Professor.

4. Lika Demetradze – Emile Zola – Founder of Theatrical Naturalism.

Batumi Art State University. Faculty of Visual, Stage and Film-TV Arts. 4th year of Bachelor's Degree Program in Acting Art.

Scientific supervisor: Teimuraz Kezheradze, Professor.

5. Zhansaya Turmaganbet – Directing in the Modern Kazakh Theatre and Its Artistic Qualities.

T.K. Zhurgenov Kazakh National Academy of Arts. Faculty of Art Study. 4th year of Bachelor's Degree Program in Theatre Studies.

Scientific supervisor: Anar Erkebai, Associate professor.

6. Emin Aliyev – Artificial Intelligence: How the Actor Turned into a Robot?

Azerbaijan State Culture and Art University. Faculty of Theatre Art. 1st year of Master's Degree Program in Theatre Critic.

Scientific supervisor: Elchin Jafarov, Assistant Professor.

7. Monshak Bekaidarova – Shakespeare and the Kazakh Theater.

T.K. Zhurgenov Kazakh National Academy of Arts. Faculty of Art Criticism. 2nd year of Master's Degree Program in Theatre Studies.

Scientific supervisor: Anar Erkebai, Associate professor.

8. Oksana Popova – The Specifics of the Directing Activities of Eduard Mitnitsky in the Context of Ukrainian Theater Art of the Late XX - Early XXI century.

Kyiv National University of Culture and Arts. Faculty of Stage Art. 2nd year of Master's Degree Program in Stage Art.

Scientific supervisor: Tetiana Boiko, Associate Professor.

15.00-16.30 – Sessional Meeting III

Section: Cinema Studies, Music Studies, Media

Moderator: Sopio Tavadze, Associate Professor

1. Zaza Tsankashvili – The Mythical Mystery of Max and Robert Eggers.

Shota Rustaveli Theatre and Film Georgian State University. Faculty of Art Sciences, Media and Management. 4th year of Bachelor's Degree Program in Art History and Theory (Film Studies).

Scientific supervisor: Lela Ochiauri, Professor.

2. Shalva Kekelidze – Film Funding in Georgia.

Batumi Art State University. Faculty of Education, Humanities and Social Sciences. 2nd year of Master's Degree Program in Art Management.

Scientific supervisor: Sopio Tavadze, Associate Professor.

3. Zaira Bokuchava, Elene Daraselia – Claquers – music enemies or friends.

Batumi Art State University. Faculty of Music. 2nd year of Master's Degree Program in Musical Performance; 4th year of Bachelor's Degree Program in Musical Performance.

Scientific supervisor: Khatuna Managadze, Professor.

4. Gocha Bidzinashvili – Chanting Style of Sophron Archimandrite.

Tbilisi Vano Sarajishvili State Conservatoire. Faculty of Composition and Musicology. 2nd year of Master's Degree Program in Church Music.

Scientific supervisor: Tamar Chkheidze, Associate Professor.

5. Liora Kotlyar – Ukrainian Musical: Art and Historical Discourse.

Kyiv National University of Culture and Arts. Faculty of Stage Art. 2nd year of Master's Degree Program in Stage Art.

Scientific supervisor: Kateryna Iudova-Romanova, Associate Professor.

6. Anastasia Kalandadze – Art in Georgian Broadcasting and Online Media.

Ivane Javakhishvili Tbilisi State University. Faculty of Humanities. 3rd year of Bachelor's Degree Program in Art Studies.

Scientific supervisor: Irina Koshoridze, Associate Professor.

7. Soso Gazdeliani – Ethical Aspects of Broadcasting the Discrimination Against Children in Contemporary TV Media.

Caucasus International University. Faculty of Social Sciences. 1st year of Master's Degree Program in Media Studies and Multimedia Production.

Scientific supervisor: Nino Chalaganidze, Invited Professor.

ABSTRACTS

Art Criticism

Ketevan Kebuladze

Ketevan Mortuladze

Old and Contemporary Architecture of Batumi

Old Architecture of Batumi depicts the primary development of the city, its social and cultural appearance, while contemporary architecture is a mirror reflecting how Batumi tries to step up cosmopolitan and contemporary tendencies.

Lots of events affected the establishment of present-day Batumi. Nowadays Batumi is one of the big touristic centers. Due to its current function and convenient geographical location, plenty of projects have been implemented here. The urban planning of Batumi and arrangement system have been experiencing constant changing. Changes in architecture and all basic parameters of historically established forms accompany the city development. Urbanization problems of Batumi appear in all levels of the city development – economic division, social structure, society attitude, especially architecture. The task of matching historical and contemporary parts of the city, getting them closer to each other, and their harmonic coexistence is a very hard and crucial issue. Present-day Batumi is developing and new buildings create a contemporary appearance of the city. The article represents basic characteristics of city planning development of historical and "new" Batumi, the character of the city's historical arrangement, integration of new buildings in a historical environment, its coexistence with existing urban tissue, preservation of urban heritage, and issues on contemporary conflicts risen in the market economic conditions.

Ia Lolua

Natia Jintcharadze

Form, Conception and Construction in Architecture

Construction quality and artistic expression are determined by architectural decisions revealed in the interconnection of various components used in outer masses and interiors. Form inspiration might be any objects seen or utilized every day. Often, the form is conditioned according to the project requirements. Constructive part plays a big role in architecture. Based on plenty of examples, construction basically determines the artistic form, shape, structure, functional appearance and individual character of a building. In some cases, constructions, architectural forms are less active and a building design is an expression mean for architectural conception and individual identity. The article represents architectural samples (music hall Auditorio-de-Tenerife, Heydar Aliyev Center, Tokyo Olympic Center "La Muralla Roja", Coffee Factory Meama, BIG Invisible Museum) selected by the principle of distinguished approach to form, conception

and construction. Each of them is interesting in terms of a creative understanding of contemporary architecture.

Nazgul Konarbayeva

The History of the Development of Interior Design of Residential Buildings in Europe and Kazakhstan. Similarities and Differences

The first types of dwellings for humans were natural shelters: caves, hollows, tree branches, and then huts, dugouts, and houses built by him.

Housing in Ancient Egypt was built on the principles of a clear functional division into the front, residential and utility rooms, their convenient location, creating an environment.

In the interior of an antique residential building, the desire for comfort and artistic sophistication. The interior of the ancient Greek house was distinguished by thoughtfulness and simplicity of composition.

The variety of furniture and decorative solutions of the interior, characteristic of the Renaissance, was distinguished by individuality and was a symbol of the significance of the owner of the house.

In the Kazakhstan region, yurts were the main housing of nomads engaged in cattle breeding and hunting. The yurt was quickly set up and disassembled, easily transported on camels and horses. The main decoration of the yurt is carpets. They insulate the yurt, create a special cosiness.

Ayagul Shalgimbayeva

Reconstruction of Warrior's Sculpture Figure Based on Researching Materials of Archaeological Excavations in Kazakhstan

The road of knowledge is the path of struggle for truth. But we can't live without knowing our history. Without this knowledge, anyone can come and distort our history and slander your ancestral fathers. Therefore, we must find and know our ancient roots, which have gone deep into the earth. Archeology will help us in this.

One of the important question that archeology can answer is questions concerning not only the place and type of dwelling, lifestyle, type of activity, but also it can show as the "men of the past's" image. The search and exploring of archeological monuments on the territory of Kazakhstan has been going on for decades, which led to accumulation of extensive archaeological material that reveals this question thanks to the work of our archaeologists. This corpus of materials continues to grow and needs more complete and comprehensive research and analysis, with the subsequent sculptural reconstruction one of the representatives of ancient culture's warrior.

From Archeology to Museum

Recent developments in the world, in particular the global pandemic, have raised various issues in the education system. Distance learning has replaced live classroom relationships. That is why the question has become relevant, how can a teacher achieve the result defined by the national curriculum?! The main purpose of the report will be to observe and analyze this issue, based on one online lesson. The topic of the lesson is "From Archeology to Museum", which was held in the restoration laboratory of the Ajara Cultural Heritage Protection Agency. The report discusses the different phases of the lesson, its pros and cons, and ways to meet the relevant standard.

The series of Infantas in Beka Bolkvadze's Art

XX century Georgian art is full of interesting and sometimes contradictory events. At the beginning of the century, it faced specific artistic as well as general problems; one of the issues was the interconnection of traditions and innovations. This task preserves its topicality in contemporary Georgian visual art till today.

Georgian art today is as colorful and diverse as in all over the world. Political and personal freedom has influenced ongoing artistic processes – nothing is prohibited, neither a theme nor a form or means. Nowadays, all is possible to see, from traditional art to ultramodern technologies – auction, performance, happening, video art is no more strange to modern society; young artists appear in a creative arena in these kinds of circumstances – one of the distinguished representative of the artists of the 1st decade of the XXI century is Beka Bolkvadze.

The series of Infantas take an important place in diverse works by Beka Bolkvadze. The artist's inspiration is based on portraits of Infanta Margarita and Las Meninas by a Spanish artist Diego Velasquez.

The series of Infantas by Beka Bolkvadze clearly reveals the tendencies typical to post-modernist art, such as peculiar analysis of artistic heritage, interest toward the thematic image, the author actively applies for irony, grotesque means, etc. In these paintings, the existing reality is expressed by sharp transformation and interpretation means. The cycle of Infantas highlights the artists' aspiration, creates generalized characters, and shows the subjective perception of the world, which is a key to the author's personal emotions and ideas. The idea read in his works reflects the contemporary soul and ecological crisis, in general, the problems of the society facing the danger.

Continuity of the Kazakh National School of Painting in Modern Fine Art

Since independence, one of the main positive trends in national identity has been the revival of the historical and cultural heritage of the Republic of Kazakhstan. This process is continued both from the point of view of economic, political, scientific and humanitarian aspects, and from the point of view of artistic reinterpretation. National fine art and art criticism aims at understanding the specifics of artistic knowledge of the past and present at the local and international level.

Appeal to the customs and history of the Kazakh people, the way of life has become a characteristic feature of modern painting in Kazakhstan, expressing the memory of national history, the chain of its events, legends about the exploits of heroes and scenes of everyday life of generations on the great expanses of the Kazakh steppe. The almost sacral communion of ethnic and national cultural memory leads our culture to a new round of self-knowledge, to a philosophical, intellectual, conscious understanding of its own self, its spiritual contribution to the Treasury of universal culture.

Turning to the history of the Kazakh people, their customs and way of life, makes the culture of fine art special and brings it to a new level of self-knowledge, defining the characteristic directions of modern painting in Kazakhstan: realistic, symbolic and conceptual. Studying the history of the origin and development of painting in Kazakhstan allows us to draw a conclusion about the importance of preserving the laws of fine art and recognizing their role in the formation of modern artists.

Realism, in turn, is not only a stylistic direction, but also carries with it a philosophical concept of the existence of objects of the real world, regardless of human perception, while the cognitive function is involved in the system of knowing the truth and its embodiment in art. In other words, realism is a concrete form of artistic consciousness of the New time, the origins of which originate in the Renaissance and Enlightenment, the very concept of realism itself appears since the 30s of the XIX century. Realism as a creative method is a special type of perception of the surrounding world and reflection of its reality, which is a whole system containing the principles of artistic selection and methods of generalization from an artistic point of view, synthesis and analysis of what is happening.

Writing in the style of realism means reflecting the objective reality of the world that we see. Realism is the main style in the visual arts of mankind. We live in the real, visible, material world. All our thoughts and feelings come from him. With the help of a drawing, we Express our thoughts and feelings through an image. In order to realistically portray an image, you need a long and painstaking practice. Since the ability to write in the style of realism is the main requirement in the training of artists.

Theatre Studies

Elene Shalutashvili

Contemporary Theatrical Forms, Trends and Risks

The development of technology has improved the ways of expression in theater. In virtual 21st century, theatre turned into the best space to be "here and now". That's why the responsibility and function of theatre has grown in society. Most of modern theatre forms are experimental. Expressive theater has the most "revolutionary" character, which is oriented on director's decision and not on the deep analysis of the playwright. It doesn't mean exactly that it's impossible to have both: good form and deep analysis in a play at the same time. We have a few examples of it. The play that is interesting only because of its form, is not impressive for the spectator, because it is not giving a subject of discussion. Today it's necessary to find a "golden section" between working on the playwright and the form of the play.

Sopiko Nadibaidze

Digital Theatre in Georgia

The global pandemic brought a lot of challenges to normal social life, restriction of theatre performances was not an exception. The theater had no right to step back and keep an eye on the ongoing processes. The theatre crew tried new ways of communication with the audience. The theaters left the scene and began to perform on different locations. Stage directors moved to the alternative places like exterior facades of the buildings, cemeteries, golf courts, vicinities of garbage places, etc. Live performances were converted into digital versions.

In this regard, holding the "Digital Theater Festival" (October 6-15) was an important step. The festival included 5 creative groups (directors: Saba Aslamazishvili; Koko Roinishvili; Sopio Kelbakiani; Giorgi Chaladze, Davit Tchabashvili). Performances were set, in Kachreti, at the Hotel "Ambassadori" and was broadcasting in live online.

Digital performances have given rise to new demands (e.g., the cameraman who became the main character during the performance, who has to ensure the quality of the image and sound recording process).

Giorgi Changelia

Political Theater

It is often said that theatre no longer has the power to enter in to the political space and produce its own ethical or aesthetic traits, that means it is incapable, but often the problem is not the inability of theatre

but the aestheticisation of modern political space – if the old politician needed to hire an artist to produce his own politics, now the media and social networking sites domination era, the politician plays the role of the artist, or the aesthetic field – his own production

At the present time, however, the artist's transformation is interesting: his/her body becomes two. One is directly the manufacturer of the product and the other is the seller. The ability to politicize the arts is diminishing.

Contemporary art has the ability to be strictly political, how purposefully its activities, where the solution may be...

Lika Demetradze

Emile Zola – Founder of Theatrical Naturalism

In 19th century, dramaturgy (melodrama and operetta) of "lighter genres" is being widely developed, of which famous representative is Emile Zola. Zola showed his esthetic ideas in his polemical articles, also in book called "The Ladies' paradise", which is connected to him searching for naturalism. Zola tries to use advances and achievements of Natural Science. His first steps leads Theater to become more close to realistic and democratic views of life. Zola wanted to widen the view of arts in human life, he tried to reflect people's intimate lives and to renew/recover arsenal of theater. Specifically in Zola's creativity, we see lot of "Biologism", objectivity, linear documentation, which in some kind of way restricted more artistic possibilities of performing. Zola, Generally, had the biggest impact of achievements in realistic drama in the end of 19th century.

Zhansaya Turmaganbet

Directing in the Modern Kazakh Theatre and Its Artistic Qualities

Modern ways of directing in the Kazakh theatre is the main topic this article.

Many directors that keep breaking the canon rules and the ones who are trying to find new interpretations of classic stories are getting more and more respects at the republic and international theatre festivals. Research and experiments in order to find a fresh way of staging play by the known young directors such as D. Jumabay, F. Moldagaly, A. Salban, E. Nursultan, D. Bazarkulov, M. Habibullin are the most important factor in the progress of Kazakh theatre art.

The new face of Kazakh theatre stage is completely bounded with these names. The plays that were directed by these talents are interestingly special with its ideas and artistic functions. The fact that majority of these young directors are trying to modernize the word wide and Kazakh classics is something we should

give thorough attentions. Because we consider this process not only as a progressive forward moving of Kazakh theatre, but also as its follow-up to the theatrical tendencies that are taking place in the world.

Emin Aliyev

Artificial Intelligence: How the Actor Turned into a Robot?

The experts give a simply answer for the question of "What is the digital art?" The digital art is the creation of digital time. There are many examples in this regard, such as video installations, electronic music in music, and hypertext in the literature. If we look at the way of art, the concept of digital art has nothing to do with it, such technological innovations come into the art from time to time. The main reason for the relevance of this term in recent years is probably the widespread penetration of technology into two types of culture – art and theater – which have so far preserved their security. After all, human does not imagine what a new era can give to these two types of natural art.

Digitality is characterized by the latest technology as a term. And I would describe the digital era: here and now – the era of technology that is in front of our eyes and mediates us.

Monshak Bekaidarova

Shakespeare and the Kazakh Theater

In this report, on the basis of the theory of theater studies, the problems of translation of Shakespeare's dramaturgy, their stage setting and artistic features on the modern Kazakh stage are analyzed. At the same time, the place of translated works and acting searches in the Kazakh theatrical art are considered in detail. The artistic level of translations into the Kazakh language of the famous works of W. Shakespeare, as "The Taming of the Shrew", "Othello", "King Lear" was revealed. We study the search for a modern reading of the plays of Directors and scenographers of these productions. Modern tendencies are discussed, prospects of modern theatrical art in Kazakhstan are considered.

Oksana Popova

The Specifics of the Directing Activities of Eduard Mitnitsky in the Context of Ukrainian Theatre Art of the Late XX - Early XXI Century

Expressing individual views and own ideals in art, matching private and social experience, history and contemporarity, traditions and innovations are characteristic features of contemporary Ukrainian

theatre directing. Mostly, it conditions the peculiarities of conceptual directing activities by E. Mitnitsky, founder and artistic chairman of Kiev Drama and Comedy Theatre (1978-2018).

E. Mitnitsky established new aesthetic system having actuality, democracy and severe social directions matched with unique forms and psychologism.

This paper is about the specificity of E. Mitnitsky's theatre activities, scales of his imagination, peculiarities of creative findings and directing views, which in its term, give us opportunity to understand and realize developing tendencies of Ukrainian theatre directing through transformation process of artistic space in the end of the XX c. and beginning of the XXI c., analyze traditional and innovative principles and methods in stage art.

Cinema Studies, Music Studies, Media

Zaza Tsankashvili

The Mythical Mystery of Max and Robert Eggers

Released in November of 2019, the film "Lighthouse", which has not yet come out of the interest of British film criticism and film journalism, echoes the visual stylistics of German Horror in the 10-20s of the 20th centuries.

Directed by Robert Eggers in a collaboration with the screenwriter's brother, the film presents a seemingly ordinary psychodrama, with its tense sound structure and frame dynamics. From time to time, however, it becomes clear that things are not so ordinary and that we are dealing with mystical intrusion into the realistic framework.

What does this mystique really serve, and why does the director use video techniques from the 20-30s (which he says is one way to create an atmosphere in the video). We are dealing with the fusion of two classic mythical stories. However, it is also worth noting that in the story there are many myths and legends revolving around the characters directly related to the sea, the symbol of water. Such as the myth of sirens, or the legend of a beacon guard.

As for the fusion of the two mythical characters directly. Ephraim Winslow (Robert Pattinson) is reminiscent of Prometheus in his action, transformation, and end. He defeats the "god" who has the light and eventually steals it, though he is punished for this, and the birds are captured alive by the captive (in this case the seabirds, which leads to another sea legend). God himself was a protégé in this case, the first son of Poseidon, the god of rivers and seas who could foresee the future, but had the courage to share it, Homer called him an old sailor.

It is precisely these two myths about the "game of shadows" (perhaps even battle) that Eggers makes in his second sequel.

Film Funding in Georgia

The paper deals with the sources of financing of Georgian cinematography. Also, the paper refers to the government programs aimed at support and development of film production in Georgia.

The budget funding of Georgian films is significantly less than the film production financing standards of European countries. The current situation in Georgian cinematography shows that it's necessary to support and develop the film production and the state has a leading role in this issue. It's necessary to increase the budget significantly for the national cinema industry to create film productions for the audience with various interests and taste. It will be profitable for the country's economy and the opportunities for making new films will be created.

The country needs to establish and follow the cultural policy, which will help to take significant steps to solve current problems and develop Georgia cinema industry.

Zaira Bokuchava

Elene Daraselia

Claqueurs – music enemies or friends

In the XVII century, a group of professional claqueurs was established almost all over Europe aiming at supporting by order the success or failure of spectacles performed in preliminarily selected theatres. The claqueurs' activities were tightly connected with the theater life as it used to influence directly the profit of theaters, that's why it was so worth noting. Time after time this job got lost, but never disappeared completely. Contemporary claqueurs can camouflage by theater criticism, journalism, jury, society. Hidden forms for payment can be different. The article discusses the history of the establishment and functionality of claqueurs.

Gocha Bidzinashvili

Chanting Style of Sophron Archimandrite

It is known from historical sources that there were various chanting schools in Kartl-Kakheti region, which are referred to the style (in Georgian "Kilo") (of Bidzina Archimandrite, Geronti Sologashvili, Taras Archimandrite, Sophron Archimandrite, etc.). Samples of this school don't exist anymore due to our historical circumstances. That is why today the Eastern Georgian chanting tradition is presented only as "Karbelaant Kilo".

Recent research has revealed a manuscript collection that preserves the hitherto unknown hymns of the clergyman Sophron Archimandrite.

The present paper is devoted to discussing this common tradition. It will present peculiarities and historical context of establishing Sophron Archimandrite's style: how and by whom it was recorded and what musical characteristics distinguishes it from other chanting traditions, we know.

Liora Kotlyar

Ukrainian Musical: Art and Historical Discourse

In accordance with mass cultural traditions, musical – as a transformer of complex synthesis of theatre, music, circus and cinema arts, illusionists, video map techniques and other achievements of contemporary scenography – has constant relations with massive cultural revelations. Despite the fact, that American and West European art critics consider the musical as one of the leading genres in musical-theatrical art having its firm traditions and commercial opportunities to develop, this genre is quite new in specific conditions of Ukrainian social-cultural space.

The following successful stage works by Ukrainian composers of the end of XX c. represent exceptions, rather than rules expressing audience demands toward national art products of the relative direction. These musicals are: "The Konitop Witch" (1982), "Love, Jazz and the Devil" (1982), "Romeo and Juliet" (2003), "Ecuador" (2003), "The Monk" (2004), "The anterville Ghost" (2004), "Edith Piaf. Life in Credit" (2008), "Feminism in Ukrainian" (2008), "The Adventures of Baron Munchausen in Ukraine" (2010), "The Blue Beard" (2010), "Gloria" (2010), "Verona. The Hostages of Love" (2010), "Welcome to Ukraine or Travel in Love" (2018), etc.

Thus, this research is about revelation and analysis of national identity of Ukrainian musicals.

Anastasia Kalandadze

Art in Georgian Broadcasting and Online Media

The coverage of the field of art in the Georgian media – When this issue is concerned, we face an urgent and pressing problem of contemporary Georgian reality.

Nowadays, popular national broadcasters do not pay significant attention to cultural issues and news; therefore, they are not sufficiently covered by televisions. Superficial observation on the broadcast programs of major Georgian broadcasters, such as – "Rustavi 2" and "Imedi Television" also confirms this unfortunate tendency. The public channel devotes several programs to various fields of art. It should be noted that TV Company "Adjara", is relatively abundant in the broadcasting of cultural topics.

In Georgia, there is also a cable channel – "Artarea", which covers explicitly global and national cultural and art news and issues.

In the Georgian media, besides the coverage of synthetic art (cinema, theatre, ballet), also the museum should not be left out of the spotlight, such kind of institutions similarly receive little attention from the media.

For Georgian television, in-depth analysis and criticism are largely uncharacteristic. There is also a lack of analytical materials in online media, critical views, and professional appraisal of the cultural issues are rarely encountered. One of the main reasons for the problem of Georgian art and media "cooperation" is the lack of professionals in the field.

Soso Gazdeliani

Ethical Aspects of Broadcasting the Discrimination Against Children in Contemporary TV Media

One of the important indicators for the quality of democracy is the country's attitude toward juvenile's welfare. Juveniles in the process of development and formation, as a rule, cannot protect themselves. It is easy to harm them. Traumas and negative emotions at this age can affect their entire lives.

The media plays an important role in the socialization of children. Along with many other problems that appear in the lives of juveniles, one of the most notoriously painful is a lack of proper coverage of issues related to children in media. The media should protect the interests of the child and should not promote their stigmatization and stereotypes.

The purpose of this study is to find out:

- When covering child discrimination, whether modern Georgian media, adheres to professional standards and ethical norms;
- The main trends and issues that take place in working on the topic of juveniles.

Presenting issues related to children objectively is one of the essential tasks of modern journalists. The topic is especially important when it comes to discrimination. Thus we have selected this relevant subject for research.