

Contemporary Visual Arts World in Georgia



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I hereby declare unequivocally that the thesis submitted by me is based on my own work and is the product of independent academic research. I declare that I have not used the ideas and formulations of others without stating their sources, that I have not used translations or paraphrases of texts written by others as part of my own argumentation, and that I have not submitted the text of this thesis or a similar text for assignments in other course units.

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'Would you tell me, please, which way I ought to go from here?'

'That depends a good deal on where you want to get to,' said the Cat.

'I don't much care where—' said Alice.

'Then it doesn't matter which way you go,' said the Cat.

- Lewis Carroll, *Alice's Adventures in Wonderland* (1865) 1998, p. 89

'A slow sort of country!' said the Queen. 'Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!'

- Lewis Carroll, *Through the Looking-Glass* (1871) 2007, p. 25

In spite of the sparkle of contemporary visual arts practices during the last decade, artistic life lacks dynamism in Georgia. The majority of arts professionals run as fast as they can to stay in place; however, there are some who try to run twice as fast to transcend the borders inherited by the Soviet realm. Unfortunately, there is no roadmap for these runners (artists, arts managers, policymakers etc.) that could ultimately lead to sequential and organized operations. Thus, my research represents an attempt to construct one for the field I dedicated my time and love to over the last 5 years. I deem the legacy of the thesis to be the stepping-stone in terms of answering “which way [to] go from here and possibly, how to run twice as fast as that?” With this in aim the research relies on the theoretical framework by Pascal Gielen. The structure of the Biotope, introduced by the researcher in 2009, served to organize current streams within Georgian contemporary visual arts world. This, in turn, resulted in creation of the visual map of the field.

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Dedicated to my good friend Mari Gulbiani, eternal believer in love and art.

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Introduction

This thesis is aimed at describing contemporary visual arts world of Georgia. Throughout the research different actors of Georgian contemporary visual arts world are characterized according to their value orientations. As an epilogue the map of contemporary visual arts world of Georgia is provided. The map demonstrates the strengths and weaknesses of the field. Therefore, it will support local policymakers in terms of elaborating the strategies for developing contemporary visual arts practices on the national level.

Before introducing the research task, a short overview of the development of Georgian (visual) art scene from the beginning of 20th century onwards is provided. This informs the reader about the artistic field of Georgia, the country, which can be regarded as being on the pale of the history¹. Also, this overview leads to the identification of what Georgian contemporary visual art may refer to in the present.

During 70 years of 20th century, the official name of Georgia was “Georgian Soviet Socialist Republic”. “The Georgian SSR was formed on February 25 in 1921” (The Great Soviet Encyclopedia, 1979), after the invasion by the Soviet Red Army in the same year (The British Broadcasting Corporation, 2015). This resulted in Georgia’s isolation from the non-Soviet part of the world till its independence in 1991 (The British Broadcasting Corporation, 2015). Before the occupation of the country by Bolsheviks, in 1910s and especially, during the three years of the independence from 1918 to 1921 (Lang, 1962), Georgia’s cultural life was flourishing: “Georgia of 1910-1920ss managed to become one of the centers of South-Eastern Europe. The Russian futurist poet Kruchenykh called it the third center of culture” (Modernism, 2011). This is the period when a number of Georgian artists, such as Elene Akhvlediani, Lado Gudiashvili, David Kakabadze, Shalva Kikodze and Ketevan Maghalashvili went to Paris to learn authentic trends of western visual art (Modernism, 2011). These artists managed to hybridize the acquired western artistic knowledge with the national motives and forms. Their creative merit and that period in general, represents the age of the Georgian Modernism, later repressed and declared as formalism by the Soviet dictatorship (Modernism, 2011). In Soviet period the predominated visual arts style represents Social Realism (Modernism, 2011). Ketevan Tsetskhladze, the arts researcher at the *Tbilisi State Academy of Arts* identifies 1960s’ interest towards the Rock music and

¹ For the term “Pale of History” See Arthur C. Danto: *Art After the End of Art*, 1997.

alpinism as the signs of counterculture in the Soviet world (2014). In the same essay, she stresses on the following two decades, “In 1975 an unofficial exhibition by Iliko Zautashvili and Gia Edzgeradze was raided [by the government]” (Tsetskhladze, 2014). Later, the researcher talks about the second half of 1980s: “In 1986/87/88 Georgian artists, *The Generation of 1986* arranges the exhibitions in Karvasla [Georgian Museum of History] and exports them in Moscow, East Berlin, [...] and Cologne” (Tsetskhladze, 2014).

1980s were the years when the iron wall started to melt and Soviet artists started to experiment with the more liberalized forms of art. Despite the fact that there were some early evidences of the large-scale movement focused on contemporary artistic practices in the Soviet Union, e.g., *Bulldozer* exhibition in Russia (The Guardian, 2014), the major ‘rebellions’ in the Georgian arts scene are from the 1980s. Basically, three groups – *The 10th Floor*, *Archivarius*, *Marjanishvili Studio* (Tsetskhladze & Loria, 2015) and multiple individual artists represent the paradigm, which can be regarded as the basis for the Georgian contemporary visual arts. It can be assumed that these artists were in the process of experimenting with the new media, rather than using it as flexibly as their colleagues in the western world. Moreover, Tsetskhladze mentions, that this counterculture was the mimesis of the western counterculture and therefore represented not an authentic, but a surrogated version (2014). That is why, they can be still considered as the post-Soviet, post-totalitarian artists, rather than the representatives of the creative labor who possess in-depth expertise in contemporary art practices. Later in the new millennium, the new artistic milieu appeared. This contingent of the artists already can be regarded as the creative force, who are not differentiated from their international colleagues in terms of the nature of the art practices they are involved in (Georgian Public Broadcasting Company, 2015). Moreover, these artists represent individuals whose creative merit can be hailed as a milestone in the development of Georgian contemporary visual arts.

Despite the existence of the intellectual creative labor on the national level, the contemporary visual arts world of Georgia experiences difficulties; while discussing the issues related to the Georgian contemporary visual arts, the art critic and post-totalitarian visual arts researcher, Khatuna Khabuliani criticizes the field because of inactivity and the idea of ‘Tusovka’ (“Tusovka is a form of the artistic milieu's self-organization, in a situation where other institutions and state protectionism are altogether lacking” (Misiano, 1999, p.

N/A)) (Khabuliani, 2009). In the same essay, Khabuliani talks about the role of the exhibitions, which represent an integral part of the visual arts world and are aimed at connecting the artists with society and strengthening their positions in the market (Khabuliani, 2009). Unfortunately, there is a lack of institutions, which take these responsibilities and therefore, the artistic processes on the national level follow a 'Tusovka' lifestyle. According to the researcher the reasons for the crisis are: the absence of (1) a national cultural policy and (2) a state entity, which would secure and coordinate state support for the development of the Georgian contemporary visual arts (Khabuliani, 2009).

To justify the abovementioned causes of the malfunctioning of the contemporary visual arts world of Georgia, the Biotope by Pascal Gielen (2009, 2012), the professor of sociology of art & cultural politics at the University of Groningen, will be used. This map will serve as a SWOT analysis in terms of the contemporary visual arts world of Georgia. Thus, it will provide the support for cultural policymakers to envisage how to construct a healthy cultural artistic infrastructure and how to develop needed cultural policy in Georgia. Before introducing the theoretical framework by Gielen (2009, 2012), following paragraphs are dedicated to provide the glimpse on the current situation of contemporary visual arts world of Georgia in terms of different agents.

In addition to spreading German language, deepening international cultural relations represents the main goal of the *Goethe Institut*-[Tbilisi]. [...] We are proud for our modest contribution in rediscovering the artist and for celebrating twenty years of our merit in Georgia and in the South Caucasus with his exhibition (Wackwitz, 2014, p. 7)

This quote represents an extract from the introduction letter of the director of *Goethe Institut-Tbilisi* with reference to the exposition of the Georgian painter, Karlo Katscharawa (1964-1994). The painter used to refer to German Expressionism and German language in his artistic practices. I deem Katscharawa's attractiveness to German culture to be the main reason why from 2011 onwards *Goethe Institut-Tbilisi* in partnership with independent curators has been actively involved in popularizing the artist's 'legacy' (Wackwitz, 2014). *Goethe Institut-Tbilisi, Institut Français de Géorgie, Swiss Cooperation Office in the South Caucasus via Culture and Management Lab., the British Council, Open Society Georgia*

Foundation (hereafter referred as OSGF) and multiple other international donor organizations represent the major actors in contemporary Georgian arts world in terms of financing different art projects (Videoimage, 2013; Ms. M Chikvaidze confirmed this by email on 10 December 2014). Criteria, used by these organizations for sponsoring different projects are of vital importance, as they impact the recipients of the funding. Usually, these criteria are linked with the instrumental values, which differ from the idea of the intrinsic value of arts (Vuyk, 2010), e.g., *Goethe Institut-Tbilisi* supports the projects, which have connections to the German culture. The same can be stated about *Institut Français de Géorgie*, as their orientation is French language and the francophone culture in general (Goethe Institut-Tbilisi, 2014; Institut Français de Géorgie, 2014). With the terms: ‘intrinsic’ and ‘extrinsic’ the interpretation by Hans van Maanen (2009) is used, whereby the former term refers to the values, which are the essential features of experiencing an artwork, while the latter relates to the values which “can be realized in both direct and indirect contact with art, but are not the result of a mental working through of specific aesthetic characteristics of artistic utterances” (Maanen, 2009, p. 150). The cases related to the *Goethe Institut-Tbilisi* and *Institut Français de Géorgie* cannot be regarded as sponsoring the arts only for their extrinsic values, as usually, cultural projects, supported by them contribute in the development of artistic field in general. However, from the point of view of their main goal: enhancing international (cultural) relationships (Goethe Institut-Tbilisi, 2014), their contribution in artistic projects relates primarily to the instrumental valuation of art. As for *OSGF*, the organization supported the art projects orienting on the intrinsic values of art (Open Society Georgia Foundation, 2014), however the Culture Department at *OSGF* terminated functioning in 2012. In total the expanses for 365 projects such as monument protection, documentation, archiving, technical equipment, researches, travel and mobility grants for artists, exhibitions etc. amounted 1,500,000 USD (Open Society Georgia Foundation, 2014). The last incident by *OSGF* in terms of sponsoring the culture sector via the Media Department in 2013 related to the documentary film festival – *CineDOC-Tbilisi* (2013) (Cinedoc Tbilisi, 2014). However, this sponsorship was already based on the instrumental valuation of art, as *OSGF* viewed the art of documentary films as a form of media for stimulating the debates in human rights, gender issues, etc. (Open Society Georgia Foundation, 2014).

I assume, that the *Ministry of Culture and Monument Protection of Georgia* and *Tbilisi Culture events center* (Tbilisi City Hall) represent main entities, which are able to provide subsidies, being primarily oriented on the quality of art (projects) regardless of their attachment to additional benefits such as, stimulating the relationship with other cultures as it is in the case of *Goethe Institut-Tbilisi*, contributing in building democratic values (*OSGF*) etc. According to the priority list, the function of the Ministry is to stimulate various cultural processes inside the country, as well as to provide the support for popularizing the culture outside its boundaries (The Ministry of Culture and Monument Protection of Georgia, 2014) however, the overall cultural processes in Georgia lack coordination. This is due to many reasons, e.g., there is no official concept of cultural policy (Khabuliani, 2009; Caucult, N/A). The list of priorities plays a symbolic role; it is not used as a roadmap. This was one of the topics mentioned by Guram Odisharia, the former *Minster of Culture and Monument Protection of Georgia*. According to him, the priorities presented on the official webpage will be transferred in 'normative acts', after the official policy document is created (Meparishvili, 2014).

The paragraphs presented above provided a short description of the Georgian arts world from the perspective of the donor organizations and the Ministry; however, the field of arts (at the national level) does not limit itself with funders and policymakers. It deals with the multitude of actors: arts professionals (curators, art managers, art critics...), private and national galleries, art schools, festivals, media, research institutions etc. and other agents, including the individuals, who focus on possessing the cultural capital (Grenfell & Hardy, 2007). International organizations such as *OSGF*, *Goethe Institut-Tbilisi* and others and governmental organizations (the *Ministry of Culture and Monument Protection of Georgia* and *Tbilisi Culture events center*) play an important role in providing financial support for different art projects. However, the initiators of the projects such as *Artisterium*, *Kolga* and *Fest i Nova*, three important contemporary visual arts festivals in Georgia, are managed by different NGOs. The project initiators, in turn, collaborate with funders and other stakeholders such as different arts institutions, private galleries and the *National Gallery* (Artisterium, 2014). There are also many small-scale organizations like *Curators' Lab.* and *Active for Culture*. These organizations also collaborate with different entities to achieve their targets and implement different art projects. Sometimes, they represent educational

institution themselves, e.g., *Curators' Lab*. was established in the framework of the *Tbilisi State Academy of Arts* in 2014 (*Curators' Lab*., 2014).

These entities and the individual artists are engaged in the process of cultural production and dissemination in Georgia. Unfortunately, there is neither a large-scale descriptive map of the system of the Georgian visual arts world, nor a classification of the local arts business entities in terms of the values they pursue. This is due to many reasons: on one hand, there are no official pragmatic vision and objectives on the governmental level, on the other hand, there is a lack of the scholarly research in the field of arts policy, management, and sociology, which in turn could contribute in implementing strategies and defining the 'habitus' of Georgian arts business entities.

It is very important to define (1) the types of processes in the field of arts implemented and supported by the different agents regardless their extrinsic or intrinsic features and (2) the 'habitus' of the organizations in charge of managing these processes. Also, a complete research requires the analysis of the organizations, which provide the financial support for implementing different art projects. Consequently, understanding and analyzing the value orientations of Georgian visual arts organizations, donor and governmental organizations and artists, themselves, is the goal of the research.

This thesis attempts to research the field, which has not been researched from the perspective of arts sociology. Consequently, the limited amount of the literature sources about the field on the national level results in narrowing the contour of the research content. First, throughout the thesis there will be described the processes which take place only in the capital city of Georgia, Tbilisi. The population of Tbilisi equals 1,175,200, which is up to 25% of the overall population (Citypopulation, 2014). Orienting on the capital city provides the findings about the cultural center of the Republic (Tbilisi Cultural event center, 2014). I believe that the findings will demonstrate the most important cultural processes in Georgia as the lack of decentralization results in the low degree of the cultural life in regions, what makes Tbilisi the major city in terms of cultural dynamism. "Decentralization of culture and encouragement of new cultural initiatives in the regions would be the most important things to take place" (Caucult, N/A). Despite the fact that the officials face the need to strengthen the role of culture in the regions, the intensity of cultural life outside

Tbilisi is still low. Thus, I deem the findings to be representative in terms of demonstrating overall situation regarding contemporary visual arts field on the national level. The second research limitation within the thesis is connected to the field of arts. I chose the domain of contemporary visual arts because of two reasons. First, I have been actively involved in contemporary visual arts scene of Georgia thus, during the field research I relied on my networking opportunities with the local arts professionals. Second, because of my professional attractiveness towards the contemporary visual arts praxis, I aim to define the blind spots of Georgian contemporary visual arts world. This in turn, might help Georgian policy makers to adopt the decisions, which serve to popularization of the contemporary visual arts culture and facilitate the (research) processes to resolve the issues concerning the fact that contemporary visual arts do not have an adequate attention on behalf of the government (Georgian Public Broadcaster, 2015).

The target research group of organizations, actively engaged in the Georgian contemporary visual arts world, differs in many ways. In case of the governmental entities, there are some, which are run in a top-down manner and represent less flexible structures such as the Ministry or the *National Gallery*, which represents the sub-entity of The *National Museum*. In case of the international donor organizations, there are some, who aim to contribute in social welfare through various art projects or demonstrate their brand image through sponsoring; Independent organizations such as the galleries differ in terms of commercial vs. non-commercial habitus, size or the artistic circle they collaborate with, etc. All these differences result in defining the protagonists as the followers of different values. In total 7(8) research target groups were identified: (1) individual artists, (2) incentive groups, (3) festivals, (4) private galleries, (5) the National Gallery, (6) the research institution, (7) international donor organizations and (8) the Ministry of Culture and Monument Protection of Georgia. The contemporary visual arts world of Georgia consists from other actors as well, e.g., media, arts educational institutions, etc. however, it was necessary to mark the boundaries of the research volume by deriving to specific amount of the research target groups within the thesis.

The final stage provides the map for the Georgian contemporary visual arts world. In this respect, the *Art World Map* elaborated by Pascal Gielen in his book - *The Murmuring of the Artistic Multitude Global Art Memory and Post-Fordism* (Gielen, 2009, p. 196) will be used to

show the location of different actors. The map is constructed while taking into the consideration actors' engagement in product vs. development orientations and the degree of their networking (in the professional field). This will be the very first attempt to portray the Georgian contemporary visual arts world. Thus, the general research question can be formulated in the following manner:

How do the actors operating in Georgian contemporary visual arts world differ in terms of the values they pursue? (What are the blind spots in the Georgian contemporary visual arts map?)

Terms

The term “(arts) business entities” refers to different arts organizations and events, which: (1) exceed the individual artistic utterance, e.g., spontaneous performances by artists, their studio practices etc.; (2) deal with the audience, so that they represent artistic social construction systems, rather than individual artistic utterances and (3) usually, represent organizations, which acquire a legal status, e.g., NGOs, and governmental organizations operating in visual arts world: educational institutions, commercial organizations, festivals etc. “Arts business models” refers to the archetypical ‘structure’ of organizations, e.g., the *Tbilisi State Academy of Arts*’ arts business model is an arts educational institution. The term “(Georgian) contemporary art” covers artistic practices / artifacts, which were created during last five decades or are in the process of creation. As the whole field of the visual arts is extensive, I will limit myself to evaluating the organizations, which are committed to contemporary visual art processes, e.g., I will not assess the functioning of the *Georgian National Museum*, as it operates in overall artistic and historical field; albeit, I will be researching only the *National Gallery*, as the part of the museum hosting contemporary arts exhibitions and festivals. Next, “Quadrants” refer to the four spaces of a Cartesian System-based *Art World Map* (Gielen, 2009). The list of “quadrants” comprises: the *Domestic Space*, the *Communal Space*, the *Market Space* and the *Civil Space*. Along the thesis the “Biotope” will be used as a synonym of the Cartesian System-based *Art World Map*, which in turn encompasses the four “quadrants”.

Research Method & Outline

The thesis aims to provide the information about the current structure of the Georgian contemporary visual arts world. In this respect, in addition to characterizing different actors (in total 8 agents, included the governmental entity – the *Ministry of Culture and Monument Protection of Georgia*) operating in the contemporary visual arts sector in Georgia, in the final section there is a map provided, which demonstrates the blind spots within the sector.

The research consists of the desk/literature research and the field research (survey). First, through the use of the theoretical framework of Hans van Maanen (2009) I will try to highlight that the list of the research target arts organizations constitutes a complete cycle of arts world (Herewith, to strengthen the classification of the actors, existing researches on visual arts worlds which have identified typical arts business models are used). Afterwards, the *Art Worlds Map* by Pascal Gielen (2009) will be discussed in detail, whereby the structure of the Biotope is defined in terms of the worth and legitimation of each quadrant. As a conclusive note of the Part I, the theoretical models by Hans Van Maanen (2009) and Pascal Gielen (2009) will be compared. This leads to defining the correlation between two theoretical models, which have different concerns.

The second part of the thesis starts with the summaries of the governmental documents to define the legitimate context of the contemporary visual arts discipline on the national level (How does the Government perceive contemporary visual arts practices?). The researched materials comprise official documents concerned on the elaboration of cultural policies, the *Priority List 2014* of the Ministry et cetera. To identify Ministry's value orientation (and the location within the Biotope), the *Financial Report 2014* is analyzed. For the next step, there is an overview of the background information (organizational documents, webpages) of the actors representing the Georgian contemporary visual arts world (in total 7 groups) (Quotes from Georgian language documents, in case of the absence of the original English equivalent source, represent my personal translations). Finally, the analysis of the survey outcomes will lead to defining the value orientation of these agents within the Biotope. This, in turn, will result in the final section of the thesis, whereby the Biotope in terms of the Georgian contemporary visual arts is created, demonstrating the location of different agents. This Biotope is labeled as the Georgian Contemporary Visual Arts World Map.

Relevance

According to my observation, the researches in the fields of art in Georgia, especially in the field of contemporary visual arts often focus on 're-discovering' the merit of the Soviet past and post-Soviet context, e.g., *Sovlab*, a research laboratory, which

provides assistance in studying the Soviet totalitarian past and in awareness of political, legal and moral responsibility for the Soviet legacy. The aim of the organization is to create thought-provoking and debatable environment to assist in the democratic development (Sovlab, 2014, p. N/A).

Another example is the PhD thesis (2015) by Khatuna Khabuliani, the curator of the Georgian Pavilion at the 53rd edition of *La Biennale di Venezia*, which focuses on the transformation of visual signs from 1990s onwards (Ms. Kh Khabuliani confirmed this by email on 23 January 2014). As suggested by *Sovlab* in their mission statement (Sovlab 2014), researching the context of the latest past will result in 'discovering' nowadays challenges, e.g., developing democracy within the existing, post-totalitarian context. Providing the information about the values different Georgian arts organizations pursue and finally the map of the Georgian contemporary visual arts world, should define the strong and weak points, the opportunities and threats of the existing context. As a result, systematizing data should contribute to the definition of the long-term objectives, which can be used by the national arts business practitioners to create well-structured policies.

The research represents the first attempt in describing the arts world of the developing country, the Republic of Georgia in reference to the mainstream arts sociological framework. Defining the order of the worth of arts business entities operating in contemporary visual arts world in Georgia will provide the guideline for the local arts policymakers; they will have a basic data in reference to one of the most 'popular' art disciplines- visual arts. The importance of the findings in addition to the policymakers might be valuable for local (Georgian) scholars, who aim to conduct the research in the field, where arts' sector interacts with the field of policy creation, management, marketing etc. Moreover, the application of the existing theory in hitherto un-researched art world provides the validation of the theoretical framework itself.

Lastly, the thesis and resulting findings are aimed at adding the value to the academic research practices and provide useful data for policymakers and the representatives of contemporary arts field dealing with or representing the post-Soviet country undergoing the stage of the development.

Part I: Theory. Art World(s)

1.1 Part I Introduction

Through Part I, firstly, different actors will be characterized in accordance with their archetypical structure/role and in reference to the arts world domains they function in. Each type of agents is presented as a part of one or more domains introduced within the theoretical framework by Hans van Maanen from his book *How To Study Art Worlds?* (2009). Later, in Section 1.3, the *Art World Map / Biotope* (2009) by Pascal Gielen will be discussed in detail; this is one of the major sections of the thesis as the Biotope by Gielen is the main theoretical framework of this research. As a conclusive note, a possible correlation between Van Maanen's (2009) and Gielen's (2009, 2012) art world systems will be discussed; the positions of actors within contemporary visual arts world will be defined in terms of (1) societal (Maanen) and (2) more 'artistic' (Gielen) perspectives. This, in turn, serves to highlight the differences between two sociological perspectives and define their further applicability.

1.2 Domains of the Arts World

Any art world contains of different kinds of organizations that contribute to stimulating artistic processes and creating the context, "in which a work can be seen as an artwork" (Maanen, 2009, p. 8). Hans van Maanen provides an elaborate arts world system for understanding the functioning of the art world on an international as well as on a local level:

With this in mind, one of the motivations for writing this book is to find ways of thinking which might allow one to discover whether (and if so, how) the functioning of art in different countries might well be based on the differences in the organization of production, distribution or reception (Maanen, 2009, p. 10).

Van Maanen names actors, such as the individual artists, themselves, the museums and, the collectors (Maanen, 2009) as the agents of an arts world. The researcher discusses four domains of functioning; the list is as follows: *Production*, *Distribution*, *Perception* and *Contextualization*. The operations in each domain can be studied from a perspective of structure (i.e. how the activities are organized), processes (i.e. what people and organizations actually do), and outcomes (i.e. the results of these activities). This three-step process will be used to define the domain of each arts business model.

To start with the first domain, *Production*, it involves individuals and organizations creating or contributing in creating of aesthetic production and refers to the number of items created (Maanen, 2009). As for the second domain, *Distribution*, it covers all the processes needed to 'expose' existing aesthetic production, such as the number of venues, their programming and the arts events (Maanen, 2009). Third is the domain of *Reception*, which is more oriented toward consumer 'feedback' in terms of dealing with their needs, types of participation and reception of aesthetics, and the number of aesthetic experiences, respectively (Maanen, 2009). Finally, the domain of *Contextualization* allocates artistic practices in space where they connect with other fields, such as politics. Moreover, the domain of *Contextualization* provides space for (new) collective perception of the world (Maanen, 2009), which can be regarded as the basis for new circulation of aesthetic processes within the domains discussed above.

This schema is not only helpful in identifying fields and relationships systematically and in making the functioning of parts of an art world understandable, it can also be read as a model of a process that starts with the making of artworks and, via the columns of distribution (which make them available in events) and reception (in which the events are experienced), ends up with the use made of them to produce new mental schemata in order to perceive the world (Maanen, 2009, p. 13).

Before moving to matching different actors to each domain, it has to be mentioned, that the relationship between different domains is not always linear and they relate to each other "with the more or less stable, historically shaped and changing patterns" (Maanen, 2009, p. 10). Consequently, it is possible and logical that different actors may be interrelated and involved in different domains in a simultaneous manner.

1.2.1 Arts Business Models and the Four Domains

Following arts business models consist of actors that are researched throughout the thesis. First on the list are individual artists who create contemporary arts production and work in different media, such as two-dimensional artworks (paintings, drawings etc.) and three-dimensional artworks (sculptures, installations, art-objects); they may also be engaged in performance art or other happenings. Their artistic practices may also involve photography and moving image works such as video art and experimental cinematography. Thus, the first

group consists of creative labor, which utilizes different kinds of media to create contemporary visual artifacts. I conclude, that this group, according to their creative legacy, is involved in the domain of *Production*. However, in addition to assigning individual artists to the domain of *Production* solely, it should be taken into the consideration, that some individuals act according to more than one 'professional habitus', e.g., some artists act as curators and art critics as well. Consequently, e.g., by curating different cultural events they penetrate the domain of *Distribution*. If they provide professional feedback (arts criticism), their functioning can be related to the domain of *Contextualization* (their comments might influence new legitimation framework of an arts world). Also, if the artists are viewed as consumers of creative production (e.g., visiting the galleries, buying the artworks), their functions assign them to the *Reception* domain. However, their archetypical function to create an artwork assigns them primarily to the domain of *Production*.

Second group of actors within the thesis are represented as the incentive groups. These groups usually consist of different art professionals: artists, curators, arts managers etc. (Curators. Lab., 2014). They can be involved in different kinds of activities, from production processes to various arts happenings through which is it possible to deliver creative aesthetic production to a wider range of audience and receive their feedback. This expanded degree of operations correlates them to all four domains. However, as their primary activity is to deliver and expose creative production through cultural events, they play the most important role in the *Production* and *Distribution* domains. Also, it has to be mentioned, that if a cultural event is meant as a product itself, then the incentive groups operate primarily in the *Production* domain, as they are managers/creators of an event. If an artwork is meant under the term 'product' created by the individual artists or the artistic groups, then the incentive groups operate mainly in the *Distribution* domain, since they play the role of an intermediary between artists and the audience. Finally, if the groups' activities are aimed at implementing projects for peer-professionals, such as debates on arts and arts making in general, then they may be disposed towards the *Contextualization* domain. Also, it has to be mentioned, that the projects implemented by incentive groups may be focused on stimulating the experience of aesthetic production. In this case, their operations assign them to the domain of *Reception*.

A festival is

[...] event, [...] social phenomenon, encountered in virtually all human cultures. The colorful variety and dramatic intensity of its dynamic choreographic and aesthetic aspects, the signs of deep meaning underlying them, its historical roots [...] have always attracted the attention of casual visitors, have consumed travelers and men of letters alike (Falassi, 1987, p.1).

It is possible to conclude, that festivals deal with social involvement by hosting casual visitors and (international) travellers, so, they represent the ‘happening’ of a social construction. The festivals are usually represented in terms of yearly editions and they are associated with “generic gaiety, conviviality, cheerfulness”, united by ethnic, linguistic, religious and historical bonds, and sharing a worldview (Falassi 1987 p. 2). Respectively, all the events, which repeat once every specific amount of time - biennales, triennials etc. may be allocated within the definition of festivals. As the festivals deal with large audiences, it is possible to calculate the ratio to measure the success of a specific festival in quantitative terms - in regards to the money people spend while their visit, admissions and numbers of visitors in general. This can be used as one of the many criteria to assess the success of a festival. Festivals can also be used as a tool for cities’ international exposure and economic prosperity (Hoogen, 2010).

The archetypical model of an arts festival is related to the *Distribution* and *Reception* domains, as its practices serve to demonstrate ready-made aesthetic production (or the production created on-location basis) and to correlate the creative production with the audience. As they are usually focused on publicity and influence other fields such as economics, their activities may also relate to the domain of *Contextualization*. However, they can also be detached from the *Contextualization* domain, e.g., if a festival is small and mainly oriented towards a specific (professional) audience. Also, there are conditions when festivals strongly influence the production of creative work. In this case, they operate in the *Production* domain as well. To sum up, an archetypical structure of a festival constitutes the functioning of all four domains with an emphasis on the domains of *Distribution*, *Reception* and *Contextualization*.

The fourth type of actors is the private gallery. Since private galleries usually work with their ‘own’ artistic milieus, they are concerned on the *Distribution* domain, as it represents the

chain space after the *Production* domain, constituted solely of artists. However, the domains where the galleries operate depend to a large extent on the profile of an institution, e.g., the next, fifth group of the research target – state owned galleries - deal with less experimental art and their events are intended for a wider range of public. Thus, their operations relate to the domain of *Contextualization* to a higher degree. *The Art Business* (2008), edited by Iain Robertson and Derrick Chong defines museums [national galleries] as the organizations able to grant a status of the museum quality to specific artworks. This means, that when artworks enter museum space, they penetrate in a legitimate/ official arts 'discourse'; museums act as a guarantee that the objects displayed have constitutional artistic values. Due to the fact that a lot of 'grand' museums, The *National Gallery of Georgia* included, represent state entities, it is presumed, that they are obliged to follow given priorities that may not be intrinsic in nature in terms of arts and culture but linked with extrinsic features: governmental imperatives such as social cohesion, profit maximization etc. In general, these museums can be referred to as the actors operating within the framework of an official cultural policy. The same opinion was voiced (Robertson & Chong, 2008) in reference to DCMS's functioning in England.

In addition, Blazwick talks further about the 'additional' facilities of large-scale galleries:

The micro events of people meeting, thinking, flirting, grieving, working[,] are also part of the frame. Their 'tools and sacraments... the triggers and table-settings of their meetings' are part of the trappings of the institution. The bookshop for browsing and for taking away a part of the experience – even if it is only a postcard; the café to check your messages and have a reviving shot of caffeine; the auditorium to get close to the big ideas. This social aspect is connecting tissue that makes the art institution one of the vital organs of twenty-first century society (Blazwick, 2009, p. 22).

According to the abovementioned information, both private and state galleries certainly deal with the *Distribution* domain; however, since the main purpose of state-owned galleries is to 'educate' general audience and provide convenient facilities (Blazwick, 2009), and since they also intervene with fields other than arts, their function revolves around the domain of *Contextualization* to a larger extent. As for the domain of *Reception*, both types

of galleries have equal stakes; while state-owned galleries are oriented toward receiving feedback from general audience and ensuring high degree of experience of the artistic production, small-scale private galleries may focus on managing the experience momentum amongst the visitors for stimulating further commercial activities etc.

The sixth group consists of the research institution(s). Some facilities may be oriented towards providing training for artists, so they can develop their artistic languages, some may be oriented toward providing academic feedback and theoretical analysis. Due to the fact that the arts research center surveyed in the framework of this thesis mainly deals with providing theoretical feedback in the circle of the arts professionals, it is involved in the domain of *Perception* because it aims to facilitate experience / (professional) interpretation of different artistic processes. In addition, if a research center is oriented toward multidisciplinary activities, it can be connected to the domain of *Contextualization* as well.

Finally, the last target group within the thesis is governmental subsidizer organizations and the (international) donor organizations. Due to the fact, that they provide financial support along with different facilities for the artists and arts sector practitioners for developing artistic projects, they function in the domain of *Production*. In addition to the *Production* domain, the funders can choose any domain for support, e.g., they can contribute to supporting large-scale festivals (the domain of *Contextualization*), small and middle scale exhibitions (the domains of *Distribution* and *Reception*) etc. Thus, international donor organizations and governmental subsidizers represent the entities that can decide which domain to stimulate.

As a result, it is possible to define that most of the actors penetrate more than one, if not all four, domains. However, while the contribution to the domain of *Production* from individual artists, donor organizations and state subsidizers are essential, festivals, the small and middle scale galleries, national galleries and the incentive groups are more prominent in other domains. As for the research center, due to the specifics of their operations on a national (Georgia) level, the entity is mostly involved in the domains of *Reception* and *Contextualization*. The identification of correlation between different domains and the arts business models demonstrates that the chosen organizations, which are further researched in the framework of the thesis, together contribute to the proper functioning of the arts

world as their operations cover all four domains, thus the complete cycle of an arts world.

1.3 Biotope

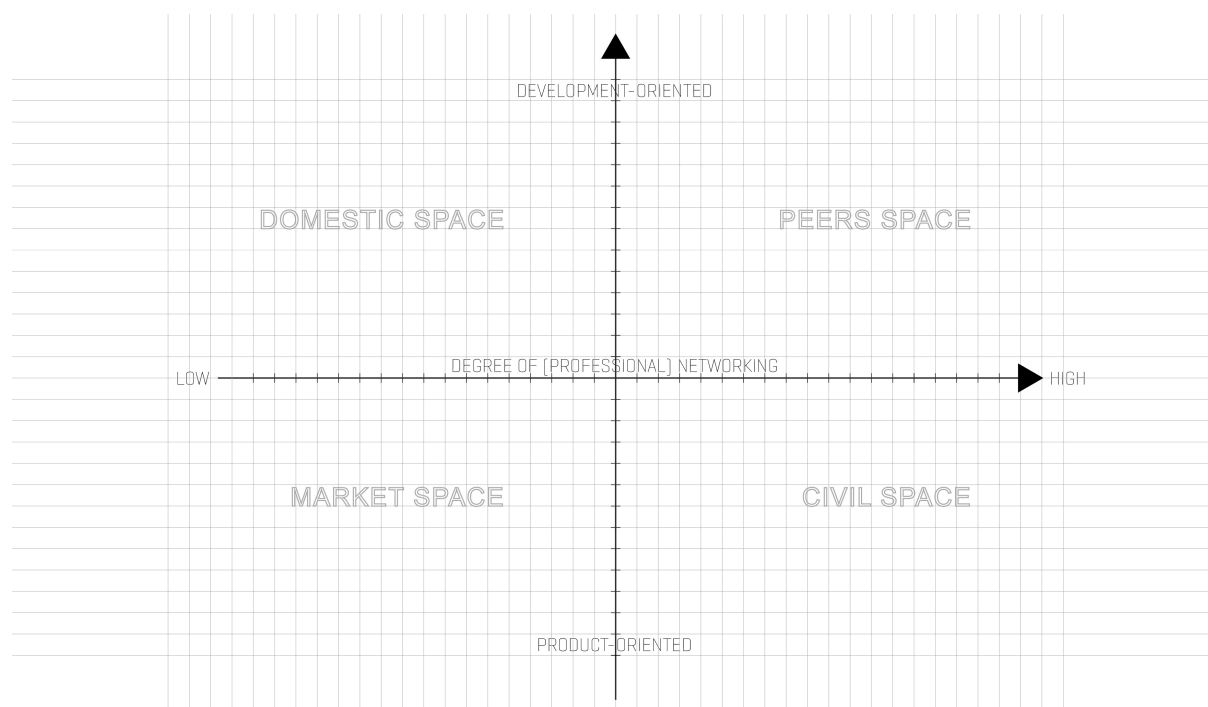
The aim of this thesis is to provide a map for Georgian contemporary visual arts world. Relying on the praxis of arts sociology, *Arts World Map / Biotope* (2009, 2012) by Pascal Gielen will be used (The notion of the *Biotope* was derived from empirical research on artists and artistic milieus). The researcher presents the map first, labeled as “quadrants” in the book *The Murmuring of the Artistic Multitude Global Art, Memory and Post-Fordism* (2009). Later in 2012, Gielen further describes the map, where the quadrants are called Biotope, from a slightly different perspective. In the first book, theories regarding the Biotope are developed in a more holistic manner from the perspective of government and different types of arts institutions; also, in the first case, the notion of globalization is actively used. It is also mentioned that even though the governments can maintain the balance between different quadrants, the question “[is if] [...] this [maintaining balance] is still necessary today in such a highly globalized arts system” (Gielen, 2009, p. 202). In the second book, Gielen (2012) broadens the description of the components of the Biotope from the lenses of arts education. Consequently, the ‘dwellers’ of different quadrants are artists and individual art professionals rather than organizations. In both cases, Gielen develops the system constructed on binary (op)positions: two axes represent the measurements for (1) the degree of networking (within the professional art scene) and (2) product vs. development orientation. Respectively, the Cartesian coordinate system provides four quadrants, each with its own features.

Development-oriented activity, according to respondents in interviews, follows an investigative approach and is reflexive. Production, by contrast, pursues the goal of showing, and perhaps also trading, the completed artistic work (Gielen, 2009, p. 194).

Another measurement is the degree of networking, based on the literature on globalization and Actor-Network Theory (Gielen, 2009). All organizations regardless their involvement in purely artistic, semi artistic and non-artistic businesses construct their work on networking, e.g., the auction houses presented in the *Market Space*, where the level of networking is low, also rely on interactions between different individuals and businesses in their working environment. However, within the concept of networking Gielen encodes the idea of

relations solely in professional (arts) field as networking between artists and creative labor in general on local, national and international level.

The first quadrant (upper left space of the Biotope), where the degree of networking is low and artistic practices are oriented towards development, is called the *Domestic Space*. The second quadrant (upper right space of the Biotope), with a high degree of networking and development-orientation is called *Gemeinschaft*. “[Here] social interaction revolves around the ‘total personality’ and face-to-face relations” (Gielen, 2009, p. 197). Within the term ‘total personality’, Gielen presumably refers to the fact, that this domain is full of personal and professional interactions. Gielen borrows the term - *Gemeinschaft* from a sociologist Ferdinand Tönnies (1855 – 1936). The label for this quadrant was changed in the second book to the *Communal (Peers) Space*. The third quadrant (lower left space of the Biotope) is The *Market Space*, with a low degree of networking (amongst arts professionals) and product-orientation. Finally, Gielen (2009) outlines the *Civil Space* (lower right space of the Biotope), where the degree of networking is high and the orientation of artistic practices is directed towards providing finalized production.



The reason for choosing this theoretical framework for the thesis depended largely on the ontological structure of the quadrants, as altogether they comprise a ‘complete structure’ of an arts world (so it is possible to detect the weak points within the system). To be more

explicit, the balance of operations between quadrants results in preventing malfunctioning of the arts world. “[...] [E]very ‘healthy’ art world must maintain a sometimes agonistic balance between the domestic, the *Gemeinschaft*, the market and the civil domains” (Gielen, 2009, p. 202). For example, from the perspective of governmental authorities (state subsidizers), the challenge is to maintain this balance by providing funding within all four spaces such as providing financial support for artists to develop their practices within the framework of travel grants, so that they can invest in the *Communal (Peers) Space*; also, the government can provide financial support for festivals and biennials (the cultural events which do not usually include commercial activities), representing the platform of the *Civil Space* (the critical case is in terms of the *Market Space*, which is oriented toward profit-centered activities of the organizations themselves; however, the government can provide the ‘kick-off’ subsidies in this quadrant as well). Thus, using this theoretical framework provides the opportunity for demonstrating the weaknesses of specific arts world structures- in this case- the contemporary visual arts world of Georgia.

“The important thing is that in the quadrant each zone has certain dominant regimes of worth as well as significant legitimations that differ from those of the other zones” (Gielen, 2009, p. 201). To locate the organizations on this Cartesian coordinate system, it is necessary to determine (1) the features (worth and legitimations) of each quadrant, (2) artistic practices related to specific worth and legitimation of each quadrant and finally, (3) the organizations which carry out one or more of those artistic practices.

When discussing worth and legitimations in regards to each quadrant below, the list of agents in an art world (first, artists; second, incentive groups; third, festivals; fourth, private galleries; fifth, the *National Gallery*; sixth, the research institution, and finally, seventh, the international donor organizations and the state subsidizers) are assigned to the quadrants. Finally, dominant business entities are highlighted within each quadrant.

1.3.1 The Domestic Space

The *Domestic Space*, as mentioned above, refers to the low degree of networking and is primarily development-oriented. “The prototypical actor in this zone is the [‘Romantic’] painter, who mediates at great length in his garret on his potential œuvre” (Gielen 2009, p. 196). Additionally, Gielen (2009) talks about the concept of ‘theoretical exposés’ while

discussing the *Domestic Space*. This refers to the process of contemplating artistic practices and concepts. “Whenever artists or curators can develop their work or themselves (whether by reading an essay or analyzing an image) in a peaceful intimacy, they find a typically domestic form of concentration” (Gielen, 2009 p. 197). Thus, the *Domestic Space* comprises the artists and actors seeking tranquility, intimacy and concentration to control their own rhythm, to develop their work and space for elaborating theoretical ‘constructions’, if necessary. As far as it represents the quadrant of Cartesian coordinate system characterized by development-orientation, the merit within this space is not necessarily a tangible artwork; rather, actors use this space for their inner development and self-reflexivity. Following concepts can be associated with the Domestic space: “tranquility”, “concentration”, “intimacy”, “theoretical work”, “[respect for] own rhythm”, “informality”, “self-reflexivity”, “self-transformation”, “experimentation”. Worth within the quadrant consequently represents the process of contemplating ‘the business (plans)’ in own, tranquil manner. As for the legitimation, actors acquire a legitimate position in the *Domestic Space* if they have the right to ‘feel free’ and are not obligated to provide specific tangible results. From the perspective of research target groups, some of them rely on high degree of networking according to their archetypical structures, e.g., festivals, projects implemented by incentive groups etc. However, the assignments to specific quadrants do not carry positive or negative connotations, as they merely refer to the nature of arts business models, which are, indeed, diverse. In case of (1) individual artists and art groups, which operate in the *Domestic Space*, they are free from any deadlines and pressure. Moreover, they are not required to provide any kind of ‘visible’; ‘material’ result, but think a great deal about their artistic practices. As for (2) the incentive groups, which work on project-basis and seek funding, their ‘domesticity’ can be viewed if they have enough time from one project to another to revise their activities and set future plans/project concepts. (3) As for festivals, according to their archetypical structure, it is hard to locate them within the *Domestic Space* as “[t]he festivals are circulating in nature, and they are associated with “generic gaiety, conviviality, cheerfulness”, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview (Falassi, 1987, p. 2). So they stand closely to the quadrant where the degree of networking is high. (4/5) Private and national galleries operate in the *Domestic Space* when their activities are not primarily directed toward arranging and designing exhibitions but serve to the adjustment of their mission and vision and when, e.g.,

partner-curators are given enough time to think thoroughly about potential exhibition concepts. As for (6) the research center, it is largely meant to rest within the *Domestic Space*, as 'exposing theory' is one of its primary activities. However, when the research center operates solely in the *Domestic Space*, in spite of being involved in international conferences and collaborating with other organizations, it is primarily involved in justifying their research orientations; in addition, they require time not only to provide the research outcomes, but to contemplate the research plans as well. Finally, (7) donors and state subsidizers can strengthen the domestic field if they support projects and initiatives on a long-term basis. On the one hand, this may entail providing substantial amounts of bursaries for artists, galleries and other arts organizations so that they can stay in the business without any deliberate promise of providing finalized (aesthetic) production. Providing the long-term studio facilities for artists may also be considered as a characteristic of supporting the *Domestic Space*. Supporting the space for arts organizations might also refer to providing the salaries and covering organization's administrative costs, so that these entities do not terminate to exist. To sum up, the *Domestic Space* fits artists and art theorists perfectly. On the other hand, while discussing organizations such as museums, galleries, research centers, incentive groups, etc., it is possible to conclude that they operate in the *Domestic Space* if they have enough time for not focusing on providing visible results of their activities. Finally, donor organizations and government entities contribute to strengthening the *Domestic Space* if they provide funding for artists and organizations without awaiting some specific tangible results. As far as the low degree of (professional) networking is one of the criteria for acquiring a legitimate space within the *Domestic* quadrant, accompanied with development orientation, I deem artists to be dominant actors operating in the *Domestic Space*.

1.3.2 The Communal Space

The *Communal Space* represents the quadrant, where the level of networking is high as opposed to the *Domestic Space*. "The exchange of ideas stimulates reflexivity, [...]" (Gielen 2009, p. 197). Respectively, in the quadrant of the *Communal Space*, social transactions play the role of utmost importance. This leads to "the institutionalized junctions on the art scene" (Gielen. 2009, p. 198). Despite the fact that the space is development-oriented, artistic production is still ready for being exchanged but the practitioners of the

Gemeinschaft escape the traditional market system and “decide to set up alternative economic transactions” (Gielen. 2009, p. 198), e.g., barter. While discussing the quadrant of *Gemeinschaft*, Gielen (2009) refers to the concept of internationality. This is a space where purely artistic discourse takes place, where the interest of general audience might be quite low, as they are not interested in the ‘production’ process of arts. In turn, this space is very important for the development of the artistic practices for which “global artistic evaluations and debates” (Gielen. 2009, p. 200) are of high importance. In addition to international networking, conferences, trainings, workshops and residences, it can be used as a tool for strengthening the quadrant of *Gemeinschaft* as these spaces can be used as a platform where “the acquisition of theoretical insights [...] acquires a social quality” (Gielen 2011, p. 18). Gielen (2012) also highlights the profile of actors operating in *Gemeinschaft*. He refers to the fact, that as the reflexivity and networking in general is high, different components, such as “character, communicative skills, ‘empathic ability’ [...]” (Gielen. 2012, p. 20) are very important. The key concepts for describing the quadrant are: “building the (professional) knowledge”, “[international] networking with other artists”, “interaction”, “(field) research orientation”, “Face-to-face communications”. Finally, it has to be mentioned that all the collaborative activities within the quadrant should not primarily serve the purpose of monetary gains; in contrast, they should contribute to the professional growth of the practitioners of arts field, such as the artists and the curators; worth of this quadrant is professional knowledge. As for their legitimate position, the entities come to possess it through sharing and acquiring this knowledge from their peers on local and international basis. Starting with (1) the artists, it is evident that they operate in *Gemeinschaft* if they are actively engaged in networking processes amongst their colleagues, e.g., artists exchange ideas with other artists, curators have brainstorming meetings with their international colleagues in gallery spaces and on the internet, etc. Also, the facilities such as workshops, trainings, and debates play an important role in this quadrant. Thus, it is possible to conclude that individuals represent the *Communal Space* if they attempt to be involved in experience-sharing initiatives. (2) The Incentive groups strengthen the quadrant likewise; it happens when their projects involve workshops, conferences and trainings in addition to demonstrating the finalized production, if any. In turn, their involvement in the *Communal Space* is evident if they collaborate with their (international) colleagues for building professional connections. (3) The festivals are

engaged in the *Gemeinschaft* when they organize Q&As and forums within the bounds of festival programs for arts professionals. In addition, for strengthening their position in this space, festival organizers themselves have to be involved in international conferences by visiting other festivals etc. (4/5) Private and national galleries are engaged in the *Gemeinschaft* if (a) they organize meetings and different events targeted towards artistic circles and (b) if they themselves contribute to sharing ideas and experiences with representatives of other galleries and institutions. (6) The research center is involved in the quadrant, (a) if it itself organizes (international) conferences and (b) if the researchers take part in other professional conferences. Finally, (7) donor organizations are able to strengthen the quadrant if they are not primarily focused on finalized artistic production or satisfying the needs of the general public; they must be involved in contributing to the development of 'internal' artistic discourse amongst arts professionals. As for their contribution to the *Communal Space*, supporting (international) trainings, workshop sessions, residency programs, conferences etc. can be held as a proof of their position within the *Communal Space*. To sum up, the *Communal Space* is constructed on (international) networking opportunities. The result is not necessarily material; in contrast, space like the *Communal Space* is free from "critical public and market laws" (Gielen, 2012, p. 20). Since the Communal (Peers) Space is aimed at developing the professional arts discourse, I deem the prominent protagonists within this quadrant to be incentive groups, research institution and small and middle-scale festivals.

1.3.3 The Market Space

The quadrant of the *Market Space* is product-oriented with a low degree of (professional) networking. Unlike other quadrants, the actors within this space operate in a different mode, "[...] in the market space there are different types of non-artistic legitimations, and thus it is chiefly other regimes of worth that are addressed" (Gielen, 2009, p. 201). This refers to the fact that 'purely' artistic discourse within this quadrant is weak and the emphasis is placed on economic transactions of the finalized artistic production (Gielen, 2009). Thus, auction houses represent one of the most important players in this space (Gielen, 2009). According to this feature, it is possible to characterize the *Market Space*, where the degree of social relations between art connoisseurs and professionals are low, as an opposition to the *Communal Space*. The economical impact reflects on quantitative

measurement systems in this space “The market space is dominated by the quantitative accumulation regime, whether we are talking about the money, the number of artworks in an exhibition, the votes, or numbers of the visitors/readers/viewers” (Gielen, 2009, p. 201). Gielen (2012) also talks about the role of mass media and the anonymity in the *Market Space*. According to him, mass media is able to facilitate the exchange of creative goods without artistic contexts; as for the anonymity, it produces social interaction between the artists and the buyers either of the artworks themselves or of tickets to exhibitions and of catalogues and/or other related objects. Gielen (2012) also locates the concept of the theoretical merit in commercialized sphere, “Theory on the one hand, may well gain the status of marketing” because the art theory (usually) produced in the *Peers Space* might be relevant in terms of facilitating e.g., commercial activities but they are not for the sake of developing artistic discourse. The key concepts related to the *Market Space* are: “money (financial gain)”, “(e)-commerce”, “anonymity”, “marketing (research)”, “quantity”, and “impersonality”. Worth, the actors pursue within the quadrant is economical/financial benefit. The legitimate position within the *Market Space* can be achieved if the actors do not seek the high degree of socialization with peers and artistic agents in general and if their primary goal is material gain. (1) The artists who operate in the *Market Space* are usually focused on producing finalized production. They are not primarily engaged in creating specific contexts for the sale of their artworks, instead they prefer to use specific retail agencies, e-commerce facilities etc. (i.e. distributors (Maanen, 2009)). They take the concept of the rivalry of a free market-oriented world into account and measure their success in the quantifiable modalities. (2) The incentive groups possess a legitimate position in the *Market Space* if the initiative aims to develop the arts sector in terms of high financial gain, rivalry stimulation, increased supply of creative production and the demand, respectively; also the group members consist mainly of art dealers, arts consultants etc. (3) The festivals foster marketing process in the field of arts if they primarily focus on large audience (potential buyers of art production). Also, they strengthen their position in the *Market Space* if they offer sub-section focused purely on commerce in the framework of a festival. However, it has to be taken into account, that festivals represent themselves in the context of popularizing creative production. Consequently, purely economic transactions hold a limited place within the framework of a festival. (4) Private galleries are more flexible in penetrating the *Market Space*, since they deal with artists and a wide range of public as

well, and for them it is easier to find buyers for the artistic production. They can do this via small auctions and e-commerce. On the other hand, (5) national galleries which are not usually engaged in public sale events, can be involved in the *Market Space* if their main goal is raising the level of museum attendance and admissions, respectively. As for (6) the research centers, as far as they primarily base their activities around developing theoretical concepts and, on the other hand, theories possess marketing status in the *Market Space* (Gielen, 2012), their operations in the space manifest in research into commercial aspects of the arts sector, such as delivering quantifiable data in regards to price of cultural production, level of attendance, number of the actors in the field, etc. Finally, (7) donors and state organizations strengthen the *Market Space* when they support of art commerce development in a purely financial/economic context. The main goal of a supported project should not be the development of the artistic discourse, but development of the sector in industrial terms. Respectively, the actors, which operate in the *Market Space*, are far from being non-profit organizations. In addition, governmental structures can be characterized as contributors in the *Market Space* if they eliminate bureaucracy in regards to marketing of creative production. To sum up, all players in the quadrant seek to stimulate economical transactions and they focus less on the art context. Within these transactions the degree of the networking between arts professionals is limited. The dominant actors from the list of the research target groups within the *Market Space* represent private galleries that are willing to maximize the profits via arts commercial activities. However, ‘finalized production’ may refer to the overall exhibition as well, which is sold to the visitors when they pay admission fees, or purchase catalogues published and sold by the research institutions etc. Thus, from the perspective of artworks, private galleries are operating to a larger extent in the *Market Space*. However, defining one’s operations in the *Market Space* depends on the agreement about the typology of object marketed.

1.3.4 The Civil Space

Finally, “The civil space is ruled by a regime of adoration and argumentation” (Gielen 2009, p. 201). The quadrant represents lower right quarter on the Cartesian coordinate system, thus the degree of networking is high and the focus is on the finalized artistic production. This position takes the space opposed to the *Domestic Space*. The *Civil Space* resembles the *Market Space* in terms of offering finalized production. However, as opposed to the *Market*

Space it seeks for the publicity within the regime of adoration and argumentation (Gielen, 2009). From this perspective it is close to the *Communal Space*, as the adoration is received from the public relationships and argumentations are developed within the framework of professionals and representatives of other fields as well, such as politics and mass media. According to these features, the list of actors comprise “[a]rt fairs such as that of Basel, New York and Madrid” (Gielen, 2009, p. 199), where in addition to the focus on delivering finalized production, the place represents an important meeting point for different practitioners of the arts world (Gielen, 2009). This space exceeds the limits of art scene and operates in economic, political and (mass) media spheres as well (Gielen, 2009). Throughout these areas, different businesses defend their activities publicly. Consequently, “[t]he civil space [...] is all about the publicly defensible choice” (Gielen, 2009, p. 201). Within this quadrant the theory becomes public argumentation, especially in case of the governmental subsidies. When the projects and individual actors are financed by the government from public funds, then they are usually asked to demonstrate the result of the funding in a form of a finalized product accompanied by additional materials such as, catalogues and programs (Gielen, 2012). The key concepts of the *Civil Space* are: “advertising”, “publicity”, “public debate”, “state funding”, “multidisciplinary”, “media orientation”, “society”, “accountability”. Respectively, the worth actors pursue in this quadrant is publicity and fame. As for the legitimate standpoint, the actors of the *Civil Space* follow the process of permanent accountability in the eyes of the public. (1) The artists who operate in the *Civil Space* are actively engaged in different events such as exhibitions, debates, Q&As and they may also operate in the non-artistic fields that are important to the public, e.g., environmental protection. Also, artists are asked to provide finalized creative production and further explanation/interpretation in terms of the artwork provided. As for (2) the incentive groups, which work on different projects in the *Civil Space* also attempt to broaden their target audience, include finalized artistic production, rely on quantifiable characteristics but also develop professional relations. (3) The festivals of this quadrant represent cultural ‘happenings’, which are partly or totally funded by the state and are multidisciplinary in terms of offering industry meetings, debates and might involve sales of the finalized creative production as well. (4) The galleries are involved in the *Civil Space* when they, in addition to the commercial targets, seek to distribute the information in a wider range of the society and amongst arts professionals. This way they maintain the

market goals and also contribute to developing artistic discourse amongst general public. (5) National galleries, operating in the *Civil Space*, have to defend their purchase choices, as they are responsible for allocating the public funds they receive from the government. (6) The research center that operates in the *Civil Space* organizes different conferences that not only deal with art field in an autonomous manner, but also relate to other disciplines, such as anthropology, culture studies etc. This gives them the ability to increase the reach of their operations. In addition, if the government finances the research centers from public funds, they are obligated to provide official reports. Finally, (7) donors and state entities, which allocate subsidies, seek for the investments leading to exhaustive feedbacks. Through this attitude they can defend the decision of their subsidy allocation; a proof that the donors and the governmental entities operate in the *Civil Space* is the fact, that they require documentation (printed materials, reports) to be received after the finalization of a supported project. To sum up, the *Civil Space* represents a quadrant, where reporting for public is in focus. Due to the high degree of networking, it not only deals with art professionals and the commercial circles representatives, but it also penetrates broader economical, political and media fields. I deem that all the actors can be active in the *Civil Space* except of the individual artists. Large-scale festivals, national galleries and state-owned organizations, in general, are dominant actors within this space due to their attachment towards to the use of publicity.

1.4 Four Domains and Four Quadrants

Before correlating Van Maanen's (2009) and Gielen's models (2009), in reference to the latter theoretical framework, it has to be taken into account that some of the research target groups within the thesis possess (at least) dual assignment to different orientations and quadrants, e.g., when we discuss the habitus of incentive groups, the projects they implement may support the networking of different arts professionals; however, the organizers (the representatives of the incentive groups themselves) may implement the projects in an isolated, autonomous manner, without collaborating with other incentive groups. This dichotomy shows that on one hand, the projects of incentive groups, such as workshops, Q&As with artists contribute to the *Communal (Peers) Space* as they foster networking processes within the arts sector. On the other hand, the organizers of these projects reject collaborative opportunities; thus, their corporate culture does not represent

the *Communal Space*. This duality related to assessing the operations of the actors in terms of their activities and their institutional (corporate) culture represents the limitation within the research in regards to the chosen theoretical framework.

To sum up the role/position of the actors in the framework of both, Van Maanen's (2009) and Gielen's (2009) models, it is possible to conclude that (1) individual artists mainly operate in the *Domestic Space* and represent the domain of *Production*. (2) Incentive groups, research institutions, small/middle-scale festivals represent dominant actors within the *Communal Space*; in terms of the domains, incentive groups and festivals are related to all domains with a slight inclination towards *Production*, while the research institution is primarily related to the *Contextualization* domain. (3) Private galleries can be regarded as actors of the *Market Space* and in terms of domains they represent the domain of *Distribution*. (4) (Large-scale) Festivals and state galleries operate in the *Civil Space*; as for the domains, they are primarily correlated to the domains of *Distribution* and *Contextualization*. Lastly, (5) the international donor organizations and the state subsidizers are not directly connected in any specific domains and/or quadrants as they choose the domain/space that they want to contribute to. However, due to their policy of accountability and their desire for media presence, their operations might fall to the large extent in the *Civil Space*. Thus, the list of the dominant domains consists of *Distribution* and *Contextualization*; as for the quadrants, the *Peers* and the *Civil Spaces* are the most popular.

This short review highlights the fact that with Van Maanen's art world (2009), different domains relate to different actors and their operations within different domains develop in a simultaneous and sequential manner. In case of Gielen's art world, it is easier to allocate the actors within specific quadrants according to their 'prioritized' value orientation. That leads to the following conclusion: Van Maanen provides a system that portrays the (healthy) process of an arts world – the emphasis is on 'following' the steps within the cycle. As for Gielen, the map portrays a more stabilized system, whereby the healthiness of the arts world can be determined according to the possessed positions of the agents within the quadrants, which, in turn, leads to the balanced Biotope. In both cases, the assignment of actors to specific domains/quadrants depends on the agreement regarding specific terms and the mode of analysis, e.g., macro, meso etc.

The main difference between these two theoretical models is that, the Biotope does not fit the ideas about the function of art in society as extensively as it is with Van Maanen. In Gielen's model all types of artistic and social overlaps are subsumed under the *Civil Space*, which is devoted to providing public legitimation for art activities, which, in turn, can be both intrinsic and extrinsic (where the intrinsic part may be linked with the an upper part of the Biotope). Thus, further elaboration is necessary, and that would make the Biotope more suitable for developing a cultured policy. Currently the Biotope only supports developing for viable arts milieus but not for legitimizing the art processes (on the societal level), and that is a severe limitation. On the other hand, Van Maanen does not analyze if the development-oriented work is also necessary for a continuous production process of an artist. For Van Maanen anything that goes on in an artists' studio amounts to production. Gielen is more nuanced here arguing for the need of reflective activities, which, in the end, also sustain production. To sum up, the reason of relying on Gielen's model, despite the fact that it does not constitute the analysis to larger extent on the societal level, is that, compared to Van Maanen's arts world, Gielen's model provides more 'calculable' structure in terms of defining the features of the actors constituting arts world and the blind spots within the system.

The descriptions of the quadrants in Section 1.3 uncovered the most important features of each space, such as key concepts, worth the actors pursue, and legitimations. As mentioned before, "A 'healthy' biotope [...] demands a good balance between the four spaces" (Gielen, 2012, p. 22). The responsibility in terms of balance lies upon the operations of governmental structures, artists and other actors as well. From the perspective of a government, the Biotope represents a manual in terms of investing in different domains. Additionally, all the actors, regardless of their positions, have to take into account, that "where a single zone dominates, there is the danger that artistic dynamism will run aground" (Gielen, 2009, p. 202). Thus, each healthy art world consists of actors who are involved in the process, whereby they can develop their artistic (business) ideas (the *Domestic Space*) and the actors who share their experience and their knowledge with their colleagues and other arts professionals (the *Peers Space*). In addition, a healthy Biotope should encompasses agents who focus on commercial prospects by offering finalized artistic production (the *Market Space*) and actors who have to be socially active in different artistic and semi artistic

contexts, where they can expand the area of the operations and demonstrate their merit in an institutionalized environments (the *Civil Space*).

In the following chapter, *Financial Report 2014* and other official documents of *the Ministry of Culture and Monument Protection of Georgia* will be reviewed in order to find out how the government allocates its subsidies. This will give us a chance to define the stake of the funding dedicated to strengthening the operations within each quadrant. On the other hand, as far as the research target contains other arts business entities such as small and middle scale private galleries, the *National Gallery*, incentive groups, festivals, the research center and individual artists, their mode of operations will be matched to the regimes of worth and legitimations of each quadrant. Moreover, for constructing questionnaires that were spread amongst research target groups to define their position within the Biotope, in-depth analysis of the Biotope characteristics was of vital importance.

Part II: Empiric. Georgian Contemporary Visual Arts World

2.1 Part II Introduction

This thesis researches cultural processes in Tbilisi. This limitation should not result in unrepresentative outcomes as far as the majority of the cultural events in Georgia take place in Tbilisi. The other two big cities such as, Kutaisi (population 703, 300) and Batumi (population 396, 600) (Citypopulation, 2014) play less active role in defining the countrywide cultural climate (In Batumi, there is one large-scale film event - the *International Batumi Art-House Film Festival* (Batumi International Art-house Film Festival, 2015) but according to my work experience, the majority of large-scale cultural events, especially, the events concerning the contemporary visual arts, take place in Tbilisi).

This chapter is dedicated to describing the Georgian contemporary visual arts world. Aimed at familiarizing the (international) reader with the current situation in terms of culture sector on the national level, first, there is a review of the existing situation in the field of culture on the governmental level: the draft of *Georgian Cultural Policy Concept* is analyzed. Afterwards, the space is devoted to describe the continuing process of further elaboration of the national cultural policy concept and the strategic plans on the governmental level. This is followed by the summary of the priority list of both, the Ministry and *Tbilisi Cultural events center* (Tbilisi City Hall). The final section provides the analysis of the Ministry's *Financial Report 2014*. Summing up the financial contribution leads to define the nature of the art projects, supported by the Ministry in 2014, what, in turn, results in defining the Ministry's location within the Biotope by Pascal Gielen (2009) (the location of the Ministry within specific quadrant is adjusted by the analysis of different governmental documents). Later this chapter is devoted to listing and describing the arts business entities, which play substantial role in contemporary visual arts world in Tbilisi and which participated in the survey. Thus, the field research results (the analysis of the organizational documents and webpages) are accompanied by the analysis of the filled in questionnaires. The received responses will be used as the main tool to define the location of these actors in the Biotope (Gielen 2009). As an epilogue of the thesis, the map of contemporary visual arts world of Georgia is provided.

2.2 The Government and Culture

The *Ministry of Culture and Monument Protection of Georgia* plays the most important role in stimulating the overall cultural processes in Georgia on behalf of the government. It represents “the governmental entity, created in accordance to the Georgian legislation, which elaborates within the existing legislative framework the policy regarding culture and cultural heritage and further coordinates the implementation processes” (The Ministry of Culture and Monument Protection of Georgia, 2010, p. 1). This legislative power and the highest stake in funding for cultural events (Spaces, 2014, p. 27) makes the Ministry one of the most influential organizations in the republic in the culture sector. Despite the fact that in the resolution, issued in 2010 (The Ministry of Culture and Monument Protection of Georgia, 2010), it is stated that the Ministry is obligated to provide national cultural policy, the country still lacks an official cultural policy concept and a strategic plan.

“Throughout the year 2013, the Government of Georgia developed various strategic documents related to the Association Agreement” (Compendium of Cultural Policies and Trends in Europe, 2014). “The Agreement significantly deepens political and economic ties with the EU in the framework of the Eastern Partnership” (European External Action Service, 2014). The orientation towards European integration fostered the elaboration of different strategic documents including the national cultural policy concept. This was the reason to establish an ad hoc Committee for the development of the cultural policy concept in July 29, 2013 under the order of the Ministry (European External Action Service, 2014). The committee consisted of seven members, who elaborated the concept of the Georgian cultural policy. It was planned that the government would ratify the document and later it would serve as a platform for building the strategic plan (Meparishvili, 2014). However, the document does not possess any official power yet, as the government has not adopted it. According to one of the committee members, Lali Pertenava, the Ministry unofficially declared that the document included some ‘anti-state’ statements, e.g., there was nothing said about Abkhazian language (the language spoken in the breakaway region of Georgia) (Innovationzone, 2014). Another, reason of the vagueness related to the ratification of the document is related to the staff restructuring in the Ministry (First Deputy, Marine Mizandari, who used to protect the public interest for culture was resigned and entered the civic society) (Rimple, 2014).

“Today, responsibility for the implementation of the cultural policy is left primarily to the Ministry of Culture [again]. The Georgian Ministry of Culture [and Monument Protection of Georgia] is part of the government and responsible for the implementation of state policy with regard to culture” (Caucult, N/A). This was the reason why in January 16th 2015, the Ministry made an announcement, regarding the elaboration of cultural strategies. They invited the professionals from the cultural sector to work on the adoption of a long-term strategy (2025) and to coordinate the first action plan for implementing the strategies for the following two years (2016; 2017) (The Ministry of Culture and Monument Protection of Georgia, 2015).

The aim of the Culture 2025 is to set a long-term vision for culture and creativity for Georgia that highlights the intrinsic value of culture as well as the potential that culture plays in developing the economy, strengthening identity and enhancing social cohesion (The Ministry of Culture and Monument Protection of Georgia, 2015, p. N/A).

Already here it is clear that the Ministry perceives cultural processes as a catalyst for the development of not only intrinsic (self-reflective) arts field, but also for the general development of different social and economical processes countrywide. Thus, it is possible to assume, that with the emphases on social welfare, the government operates in the *Civil Space*. However, because of the ‘highlighted intrinsic values’, the government can be perceived as a contributor in the *Peers* and *Domestic Spaces* as well. The term ‘Economy’ might stand for using cultural production for (international) sales or using the cultural assets on a more macro level, such as the development of tourism etc. In both case, the government participates in the forth quadrant (the *Market Space*) as well.

It is not yet clear if the Ministry aims to construct strategy plans upon the *Culture Policy Concept*, prepared in 2013/2014 by the temporary committee or whether they are going to elaborate the concept version once again in the framework of working on strategic plans. It seems, that they have tight deadlines. “The Government of Georgia is expected by the end of 2015 to adopt the long-term Strategy for Culture 2025 and the first Action Plan 2016/2017 for implementing the strategy” (The Ministry of Culture and Monument Protection of Georgia, 2015, p. N/A). The word “expected” refers to the fact, that the

Republic of Georgia is obligated to provide the official *Long-term Strategy for Culture* due to the integration agreement with European Union (Meparishvili, 2014).

Since this section serves to identify the key goals the state has towards the contemporary Georgian art, multiple documents, contributing in elaborating the *Long-term Strategy Plan for Culture* and the *First Action Plan 2016/17* are analyzed. The list of the documents comprises, first and foremost, of the *Cultural Policy Concept* elaborated in 2013/2014, which is still placed on the official webpage of the Ministry (Despite the fact that it was not ratified, it is still used as a stepping-stone for the elaboration of final strategy plan). Consequently, the analysis might contribute in defining the vectors and targets of the final Georgian cultural policy. In addition, in Section 2.2.2 (Strategy for Culture 2015), following documents will be covered: (1) *The Roadmap for the Georgian Culture Strategy Process* and (2) *The Report of the Arts Session*, which was held in the framework of the conference dedicated to presenting the project - *Strategy for Culture 2015*.

2.2.1 Cultural Policy Concept of Georgia

The draft version of the *Cultural Policy Concept of Georgia* proposes a list of five value orientations and ten 'vectors'. The value system comprises: (1) *The Freedom of Creative Merit, Absolute Independence and Cultural Plurality*; (2) *The Language*; (3) *Cultural Heritage*; (4) *Artist and Arts* and (5) *Intercultural Dialogue*. The document is general in nature, as it serves as the basis for elaborating long-term cultural policy of Georgia and the implementation plan, respectively. The document is based on *the Convention on the Protection and Promotion of the Diversity of Cultural Expressions* ratified within the framework of UNESCO in October 20, 2005 in Paris (Mosakhlishvili et al., 2014). Despite the fact, that the concept of the document does not provide concrete information about the contemporary visual arts field, it is still possible to find out if there is a 'legitimate space' for contemporary art practices. In the sub-chapter, *the Freedom of Creative Merit, Absolute Independence and Cultural Plurality*, it is said, "Georgia does not intervene in creative process [and] governmental censorship is prohibited" (Mosakhlishvili et al., 2014). This ideology resembles the Dutch 'Thorbecke principle', which states that the government should refrain from any artistic judgment (Ministry of Education, Culture and Science, 2009). This principle can be assumed as the guarantee for the development of contemporary art

within the country, since contemporary art utterances are primarily based on the freedom of speech. In the sub-chapter, *Artist and Arts*, the art is declared as “a civic creative, social, economic and cultural capital, representing one of the strategic resources for the overall development of the country and it is considered in parallel with the science and the education” (Mosakhlishvili et al., 2014, p. 3). Here again, culture’s role as a facilitator of the developments in social and economical capital is emphasized, which refers to the *Civil Space*. In the sub-chapter, *Intercultural Dialogue*, the recommendations include facilitating the process of communication and competence building (Mosakhlishvili et al., 2014). The terms: ‘communication’ and ‘competence building’ from the ontological point of view refer to the *Peers Space*. The second part of the concept shows the main vectors such as, *The Protection of Human Rights and Freedom in the Field of Culture; The Development of Governmental and Non-governmental Institutions and the Creation of an Effective Functional system; The Development of Culture through Raising the Level of Education and Qualifications* et cetera (in total 10 vectors) (Mosakhlishvili et al., 2014). In this part of the document it is stated, “Cultural life is a basic human right. The residents of Georgia are equal in cultural life despite their national, ethnic, religious, lingual or other properties” (Mosakhlishvili et al., 2014, p. 3). This shows another proof in terms of the existence of the legitimate space for developing contemporary artistic practices, as they are strongly attached to the idea of multiculturalism and pluralism in general. Another line states that, the human rights such as the freedom of speech, the freedom of communication and freedom in choosing artistic form for self-expression should be guaranteed (Mosakhlishvili et al., 2014). Later, while discussing state and non-governmental organizations, the document promotes the facilitation of innovative processes in parallel with fighting against monopoly (Mosakhlishvili et al., 2014). To achieve this goal it is recommended to support the business of NGOs, associations, guild etc. (Mosakhlishvili et al., 2014). First, the term ‘innovative processes’ relates to contemporary art practices. Second, the list of other actors (which have to be supported by the government) in addition to the government entities themselves represents the actors from ‘the independent cultural scene’. This term refers to cultural entities, which started to function during the last two decades in the form of “non profit, civil associations (NGOs), informal, interdisciplinary groups, artist collectives, and individuals involved in the contemporary cultural production” (Spaces, 2014, p. 19). These entities are strongly involved in developing contemporary art practices and their nature will

be discussed later in thesis, in Chapter 3.

From the perspective of contemporary visual arts practices, it is important to follow the regulations from Chapter 4.7, *the Creation of Artist-friendly Environment*. It is said,

The programs which support arts should be updated and developed in accordance to contemporary challenges; the artistic initiatives have to be encouraged and appropriate spaces created; [...], art criticism should be stimulated; the media, covering culture and arts, should be supported; the artists should be supported in terms of participating in international programs (Mosakhlishvili et al., 2014, p. 8)

The words, such as, “contemporary challenges”, “artistic [independent] initiatives”, “international programs” suggest that the government in its agenda will elaborate different [standard-setting] actions to accomplish abovementioned targets, to foster the development of contemporary art practices and to link the Georgian art scene to the international arts sector. Moreover, in reference to the quadrants, the media support initiative can imply the orientation within the *Civil Space*; as for the initiatives related to the participation in international programs, resulting in the development of the professional networking amongst the artists on the international level, it refers to the *Peers Space*.

In its conclusive paragraph, the document provides the information about the role of the culture (arts) in the country’s sustainable development, whereby it is instructed, that the government has to use culture for the development of social environment and economy (Mosakhlishvili et al., 2014). The authors recommend state officials to face this challenge through (1) collaborating with other governmental bodies, for elaborating basic vectors for developing the economy, (2) creating an appropriate environment so that creative and cultural industries function effectively and (3) analyzing, studying and implementing the market trends (Mosakhlishvili et al., 2014). Notions such as creative/cultural industries and the analysis, studies and implementation of the market trends, relates the policy concept to the *Market Space*.

Unfortunately, in regards with the actors operating in the field of Georgian contemporary visual arts, there is not enough information provided in the cultural policy concept created in 2014. At that stage, the committee provided recommendations for officials (I assume it

was rather an abstract of the cultural policy document), which rely on international standards and western democratic values. The document as mentioned in the beginning, represents the concept of Georgian cultural policy, which has to be further developed in the form of a strategy plan. Different regulations proposed in this document prove that (1) there is a legitimate framework for successful operation of contemporary (visual) arts sector. In addition, this document showed, that (2) the government contributes/ is able to contribute in all quadrants of the Biotope, with the emphases on the *Civil* and *Peers Space* and to a lesser extent on the *Market Space*. The support of NGOs from 'the independent cultural scene' can be viewed as an attempt to support the actors with the competences related to the field. Consequently, this support can be viewed as a general contribution in terms of the whole Biotope. It merely depends on the recipients of the funding the content and the value orientation (location in the Biotope) of the art projects/organization. It should be taken into account that the Government does not (will not) support the actors solely because of their competences; rather it finances the projects according to the content. In this respect, the priority list and the document covering financial expenditures of the Ministry in 2014 is reviewed in Section 2.3.

2.2.2 Strategy for Culture 2025

This section is dedicated to the analysis of the process the Government of Georgia undertook in the beginning of 2015. On the kick-off event in January 30, 2015 in the framework of the conference, the *Ministry of Culture and Monument Protection of Georgia* announced the commencement for the elaboration of the *Georgian Culture Strategy*. During the one-year process, *Culture Policy Unit (CPU)*, established by the Ministry in collaboration with other stakeholders such as, the actors from the civil society in the field of culture and the international consultants, aims to prepare two documents (EuroEast Culture, 2015). First is the *Long-term Strategy for Culture*, which has to be adopted by the government in December 2015 and later, *First Short-term Action Plan 2016/2017* for the implementation of the *Strategy for Culture 2025* (EuroEast Culture, 2015). The deadline for the ratification of the action plan is February 2016 (EuroEast Culture, 2015). The *Roadmap for the Georgian Culture Strategy Process* provides the information about the nature of the documents, which have to be prepared for the due date, the information about the timeframe for different activities for preparing the documents and the division of the tasks within the

groups, responsible for this 'assignment' (EuroEast Culture, 2015). Within the draft structure, it is stated, that the policy document will deal with each creative and cultural sector in a separate manner thus, the visual arts will possess an autonomous niche within the document. The official strategy document will be created at the end of 2015. However, *The Roadmap for the Georgian Culture Strategy Process* already talks about the general cultural issues and key areas, which will be addressed in the strategy document. First, it is stated that the focus will be on cultural diversity and diversity of cultural expressions (EuroEast Culture, 2015). This orientation is broad in nature but it links with the field of contemporary (visual) arts certainly, as the diversity and multiculturalism/pluralism is one of the characteristics of contemporary art practices. Moreover, diversity of cultural expression conforms to the targets of the UN (particularly UNESCO) and the EU. In the part of the *Cultural Education*, which refers to the training of the artists, the role of young people is emphasized. This means, that the involvement of young artists, committed to contemporary visual arts practices rather than actors of traditional arts discourse, will be encouraged. Also, as it is planned the strategy will be oriented on stimulating innovation and entrepreneurship in culture (EuroEast Culture, 2015). While the first deals with contemporary art practices in terms of nature, supporting 'entrepreneurial activities' relates to the development of a more decentralized industry, what represents a critical topic for the Government of Georgia in terms of culture. In general, the roadmap responds to the value systems of *European Union*, as the urgency of elaboration of *Cultural Strategy Plan* was the result of the *Association Agreement*, which was signed in 2013 (Compendium of Cultural Policies and Trends in Europe, 2014). Moreover, the recommendations/ the roadmap instructions in terms of creating the documents were received by the *European Commission* in the framework of the *Eastern Partnership Culture Programme* (EuroEast Culture, 2015). Theoretically, the final document should be in accordance with the western democratic values.

During the conference in January 30th, 2015 there were provided separate moderated sessions for different art sectors. Arts Session invited different professionals from culture sector to discuss the issues related to the field of performing and visual arts, publishing & literature and film. "The session provided main challenges of different areas of culture that could be divided into categories or reunite depending on their common characteristics"

(The Ministry of Culture and Monument Protection of Georgia, 2015). Concerning the contemporary arts field, following issues were outlined: (1) disclaiming contemporary art, (2) the absence of official grant calls (in the framework of the Ministry), (3) disclaiming international conventions, (4) the issues related to Venice Biennial, (5) the qualification of experts and their selection criteria (who allocate subsidies for different projects) (The Ministry of Culture and Monument Protection of Georgia, 2015). In addition to positioning different problems regarding the contemporary arts field, the invited guests were concerned about the general issues, such as the transparency of the operations implemented by the Ministry and the clarity in distributing the subsidies (The Ministry of Culture and Monument Protection of Georgia, 2015). These and other issues related to the overall cultural field are going to be addressed in the *Culture Policy Strategy Plan* at the end of 2015. The Strategy document should influence not only the functioning of the Ministry, which represents the major entity in terms of financing the culture in country, but also the functioning of other governmental and non-governmental organizations. In parallel with the fund distribution, the aim of the strategy comprises the multitude of reforms in (1) existing legislation about the culture sector, (2) arts education system, through encouraging innovative educational processes in institutions, (3) supporting the media coverage of culture et cetera.

On March 25th 2015, the first meeting was held between the representatives of the *Ministry of Culture and Monument Protection of Georgia* and the members of the Georgian Culture Strategy Coordination Group (The Ministry of Culture and Monument Protection of Georgia, 2015). The participants were matched to different culture sectors according to their competences and working experience (The Ministry of Culture and Monument Protection of Georgia, 2015). In sum their amount was 34. Meanwhile, the Ministry was holding an active campaign in the regions regarding the elaboration of the cultural strategy. The first phase of the meetings in the regions finished on 7 May 2015. In total, the representatives of the Ministry visited ten regions and the representatives of the cultural sector from the breakaway regions (The Ministry of Culture and Monument Protection of Georgia, 2015). As a result, the Ministry provided the info graphics related to different sectors such as arts, creative industries and cultural heritage in terms of the regions. Unfortunately, there is no info graphic provided yet regarding Tbilisi. Looking at the (regional) arts info graphics the

identified problem within the field is 'the lack of the awareness regarding the potential of the arts field' (The Ministry of Culture and Monument Protection of Georgia, 2015). In addition to the activities related to the regional conferences and meetings, the Ministry provides online document/survey, which serves to define the priority list of Culture 2015. The document is Google doc. based (The Ministry of Culture and Monument Protection of Georgia, 2015), consequently anyone can take part in the survey process. Unfortunately the results are not available yet.

I attempted to provide an overview regarding the culture, as the governmental bodies perceive it and the horizon of the activities the Ministry is going to implement during 2015. Due to the general nature of the documents (Culture Policy Concept 2014, the Roadmap and etc.), it was hard to declare specific orientations in regards to contemporary visual arts field; it would be exaggerated to conclude the orientation of the Ministry towards specific quadrants on the basis of reviewed materials/events (It was concluded, that the Government of Georgia is motivated to support all domains of the culture (the whole Biotope) however, the emphases were made on the *Civil Space* and on the *Peers Space*). This can be regarded as a shortcoming of the documents discussed. However, as it is stated, in the next section, there will be provided an analysis (1) of the *Priority List 2014* of the governmental entities and (2) the *Financial Report 2014* of the Ministry. This leads to more proper identification of the fund allocation strategy by the Ministry and their orientation in terms of four quadrants, respectively.

To sum up, the analysis of the policy document showed that: First, the government perceives the culture in intrinsic and extrinsic terms, which can be used as a tool for acquiring different values such as market, networking et cetera. Second, there is a legitimate space for the development of contemporary art practices. Third, contemporary art practices will be further encouraged in potential Strategy Plan as far as the policy elaboration process is guided by the consultants of European Union and they match to the western values. Fourth, civil society cultural actors, who attended the Arts Session were concerned about different issues, mainly connected to the decision-making process within the governmental entities in terms of selecting and subsidizing different projects/organizations, absence of criteria for evaluating different art projects, possessing no agenda in terms of grant programs and in general disclaiming the phenomenon of

contemporary (visual) arts.

At present, the Ministry stays a single official organization, which is responsible for elaborating Strategy Plan, followed by the Action Plan. Also, it stays the monopolistic organization in terms of funding the culture countrywide.

2.3 The Ministry and the Biotope

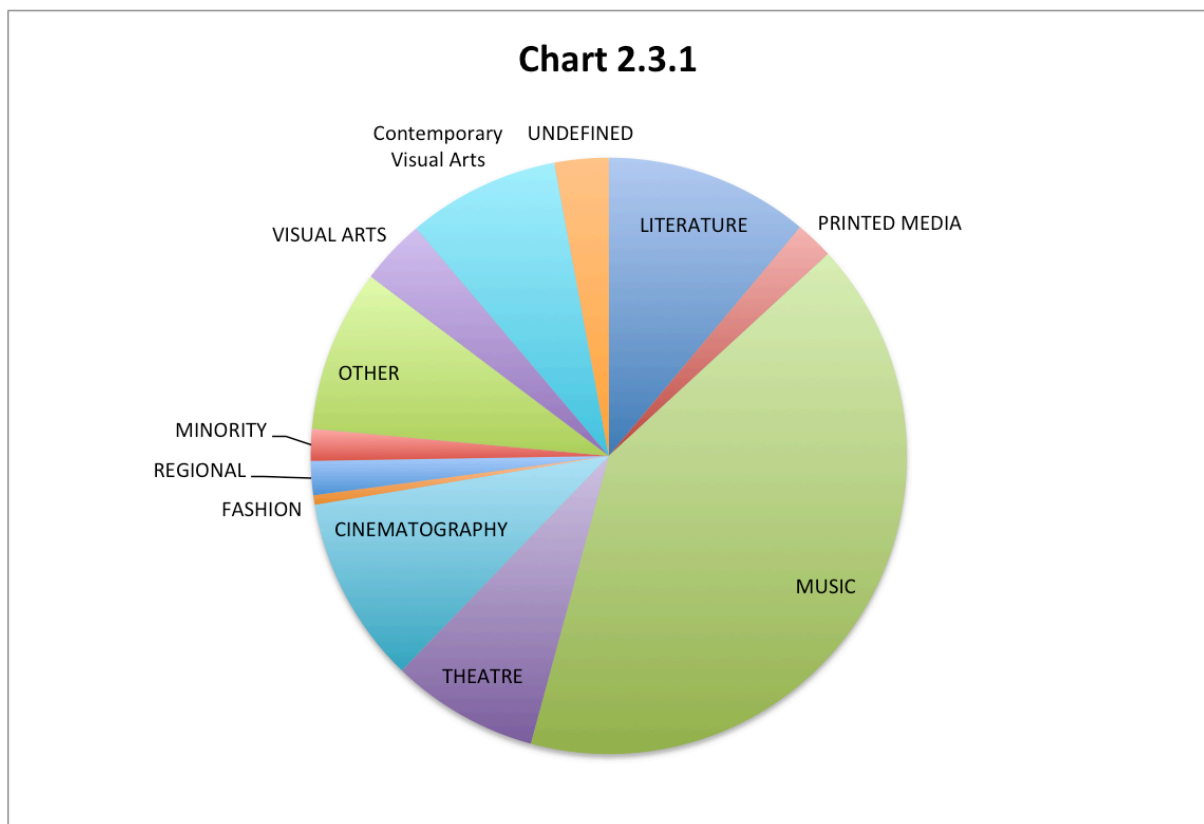
The *Priority List 2014* and the *Financial Report 2014* (April, 2014 – December, 2014) represent two sources upon which it is possible to identify the location of the *Ministry of Culture and Monument Protection of Georgia* in the Biotope.

The priority list of the Ministry contains ten statements: (1) Maintaining uniqueness/originality of the Georgian culture; protecting and developing the Georgian tangible and intangible cultural heritage; (2) Creating and renovating cultural hearths in the regions; the use of culture as a source for the regional development and the inclusion of the regions in international cultural world; (3) Developing Georgian contemporary arts; maintaining cultural dialogue on the international level dedicated to popularization of the Georgian culture and integrating artists in international arts scene; (4) Supporting arts education in the capital city and regions; (5) Implementing cultural projects in the framework of confidence building processes in terms of the breakaway regions; (6) Creating advantageous legislative condition for a successful collaboration of public and private sectors and for providing the additional resources aimed at supporting different cultural sectors/disciplines; (7) Supporting the development of creative industries (cultural tourism, cinematography, fashion, design, crafts...); (8) Protecting the freedom of cultural expression and the inclusion of minorities in general society; (9) Enhancing the availability of various cultural assets for the vulnerable members of society and (10) The inclusion of Georgian communities living abroad into the local cultural life (The Ministry of Culture and Monument Protection of Georgia, 2014). These statements are also general in nature. From the perspective of the contemporary (visual) arts world, the statement number 3 can be taken into the consideration. First, it is mentioned ‘the popularization of Georgian contemporary arts on international level’. In this regard this priority can encompass more than one quadrant from the Biotope (if not all four). The international recognition is primarily based on the networking processes; therefore, it is possible to define this priority as the governmental contribution in the *Peers Space*. Herewith, the support of artists to operate in international cultural field also refers to Ministry’s orientation towards the *Peers Space*. Additional statements link with the extrinsic valuation of cultural processes, e.g., the focus on vulnerable members of society, minorities and the breakaway regions. In this respect, when cultural interaction exceeds solely the professional (arts) discourse, it is

possible to draw the line between the Government and the *Civil Space*. Moreover, the *Ministry of Culture and Monument Protection of Georgia* is a governmental entity, which is responsible for the justified distribution of the public funds. I assume that this obligation positions the Ministry in the quadrant of the *Civil Space*. To sum up, it is possible to conclude (based on the analysis of the *Priority List 2014* in terms of the statements, which are applicable for contemporary visual arts field) that the government operates in the *Civil Space* (disposed to the *Peers Space*).

To adjust these findings, the *Financial Report 2014* of the Ministry is analyzed. The document is titled as: *The List of the Projects Supported on behalf of the Ministry in 2014*. The report provides the information about the financial transactions of the Ministry for different cultural projects from April 2014 to December 2014 (The Ministry of Culture and Monument Protection of Georgia, 2015). The report shows that 271 projects were supported throughout April 2014 and December 2014. To find out the portion of the support for the projects concerning (1) visual arts and (2) contemporary visual arts, each transaction had to be identified. Twelve labels were used for the categorization: Literature, Printed Media, Music, Theatre, Cinematography, Fashion, Regional, Minority, Other, Visual Arts, Contemporary Visual Arts and Undefined. First five (except of Printed Media) refer to different arts disciplines; the 7th label refers to the projects implemented by the regional organizations (usually, here, the emphases were made on the popularization of the traditional/local cultural production). Category – “Other” comprised the projects, which do not have a linear connection to any field of culture and/or location. As for the “Minority”, it dealt with the issues related to the marginal members of society, rather than primarily focusing on the developing of the cultural sector. As for the “Undefined”, it consists of projects whose identification was not possible due to the inaccuracy of the report document (further discussed in *Limitations*). Finally, because “Contemporary Visual Arts” represents the arts domain of the research, it was presented separately from “Visual Arts” in general. The analysis showed that in 2014, the *Ministry of Culture and Monument Protection of Georgia*’s spending on different projects amounted 4 888 780 GEL (2 054 109 EUR) (the exchange rate from 15 July 2014 is used). The spending on Visual Arts and Contemporary Visual Arts sector amounted 173 081 GEL and 403 375 GEL, respectively. Thus, 8.25% of the

whole spending on behalf of the Ministry in culture sector for different projects during 2014 went to the contemporary visual arts sector (Chart 2.3.1).

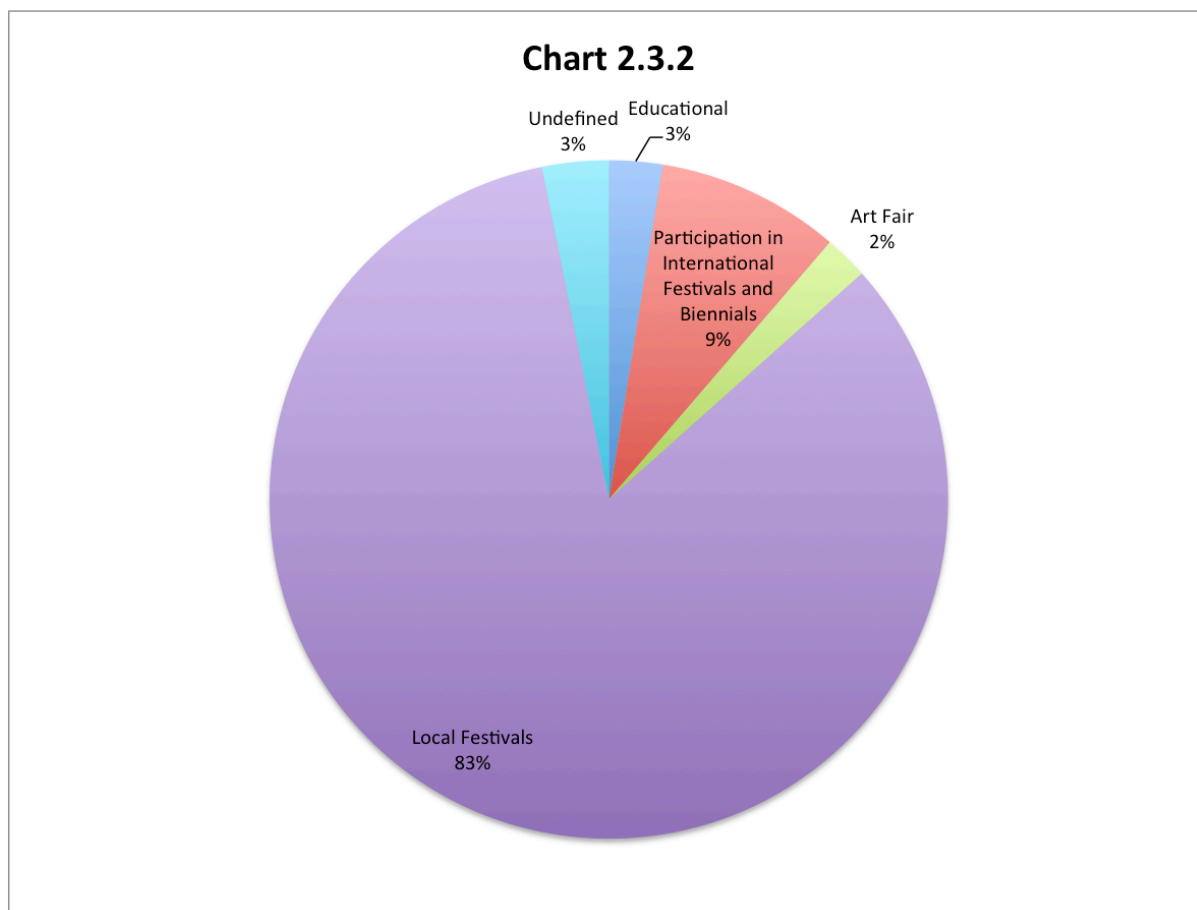


It is not the task of the thesis to assess whether the amount spent on the contemporary art projects was appropriate or not. However, it has to be taken into the consideration that even if 8.25% seems a large portion, the majority of other categories usually receive the governmental funding from specialized state entities of the culture sector, e.g., the *Georgian National Film Center* represents a legal entity of public law under the *Ministry of Culture and Monument Protection of Georgia*, which “secure[s] and coordinate[s] state support for the development of Georgian cinema” (The Georgian National Film Center, 2013). Consequently, the spending of the Ministry on cinematography, which amounted 10.16% is ‘an additional’ investment on behalf of the Government of Georgia in the national film sector. As for the contemporary visual arts field, there is no state entity, which provides the subsidies focused on contemporary visual art projects, exceptionally (Khabuliani, 2009).

In addition to the financial findings, the report is used to define the typology of the arts projects. This leads to justification of the Ministry’s orientation towards the *Civil Space*. In total sixteen projects were supported by the Ministry in 2014 in the field of contemporary

visual arts. Four projects were related to the educational activities: travel grants and tuition fees for arts residency programs and full degree programs in Europe (Iceland, France, Italy). The amount of spending on these projects equals 10 324 GEL. Another category is dedicated to the support of the artists in terms of participating in (1) international art festivals and (2) biennials; also, this category covers the funding for the exhibitions in foreign countries. The spending in this category amounted 35 264 GEL. I assume that both categories contribute in the *Peers Space*. First, educational activities serve to involve artists in experience sharing activities and in expanding the network with international colleagues; second, participating in different arts events, such as festivals and biennials, also serve to expand the degree of networking amongst the representatives of the creative labor. However, in case of the national pavilions and the 'exported' exhibitions, the focus is not only on the personal/professional development of artists, but also on the demonstration of the national brand image. Consequently, category II can be viewed as the Ministry's orientation towards the *Civil Space*. The third category comprises single project – supporting the participation in *Art Vilnius*. Art Vilnius is an international contemporary art fair, the largest art fair in the Baltic region (Art Vilnius, 2008-2015). Due to the commercial habitus of art fairs in general, I positioned the spending on this project in a separate category. The support amounted 8 474 GEL. This can be associated as the governmental contribution in commercial activities, thus the 'penetration' in the *Market Space*. The fourth category is the largest one and covers the expenses related to the contemporary visual arts festivals throughout the republic. The sum of the spending on five festivals: *Tbilisi Triennial*, *Artisterium*, *Fest i Nova*, *Tbilisi Photo Festival* and *Tbilisi Art Fashion and Culture International Festival* amounted 336 536 GEL (Chart 2.3.2).

Due to the archetypical nature of the festivals, discussed in the respective chapter, it is possible to conclude, that the Government invests in the art projects, whereby it sees the opportunities for publicity campaigns, media attention etc. Thus, the major support on behalf of the Government of Georgia in cultural projects relate to the *Civil Space*.



To sum up, through the analysis of (1) the policy documents and the information available on the governmental web pages, (2) the *Priority List 2014* and (3) the *Financial Report 2014* and taking into the consideration the ‘habitus’ of the Ministry, it is possible to assume that the *Ministry of Culture and Monument of Georgia* is primarily involved in the *Civil Space*.

In addition to the Ministry, *Tbilisi Culture event center* represents another state entity in terms of supporting the cultural events merely in the capital. “Cultural events of our country are concentrated mainly in Tbilisi. Therefore, on our agenda we consider cultural strategies in the capital, exact and refined ways and forms for the cultural development as our priority” (Tbilisi Cultural event center, 2014). The stated list of priorities of the *Cultural Development Center of Tbilisi* (alternate name of *Tbilisi Culture event center*) provides the possibilities in terms of defining the value orientation of another state subsidizer in the Biotope. The list comprises:

- [1] Popularization of Classical Music, [2] Support of development of theatrical art, [3] Tbilisi – “city of festivals”, [4] Popularization of Georgian culture abroad, [5]

Opportunity of promotion in Georgia and abroad of the personal works [of] artists of different generations, [7] To offer a high quality cultural and [a]esthetical product to the population, which itself is an important factor for the formation of taste of the future generations (Tbilisi Cultural event center, 2014)

From these six statements the relationship between them and the contemporary visual arts field can be seen in statements number 3,4, and, 5. Festival support and the popularization of the Georgian artists and national creative production abroad also was one of the tasks in terms of the Ministry's priority list (This was also empirically proven by the analysis of the *Financial Report 2014*). Despite the superficiality of the information about the *Tbilisi Cultural event center*, it is possible to perceive the entity as an actor of the *Civil Space*. Also the center's position in the *Civil Space* is justified due to its responsibilities in terms of distributing the city budget (Tbilisi Cultural event center, 2014).

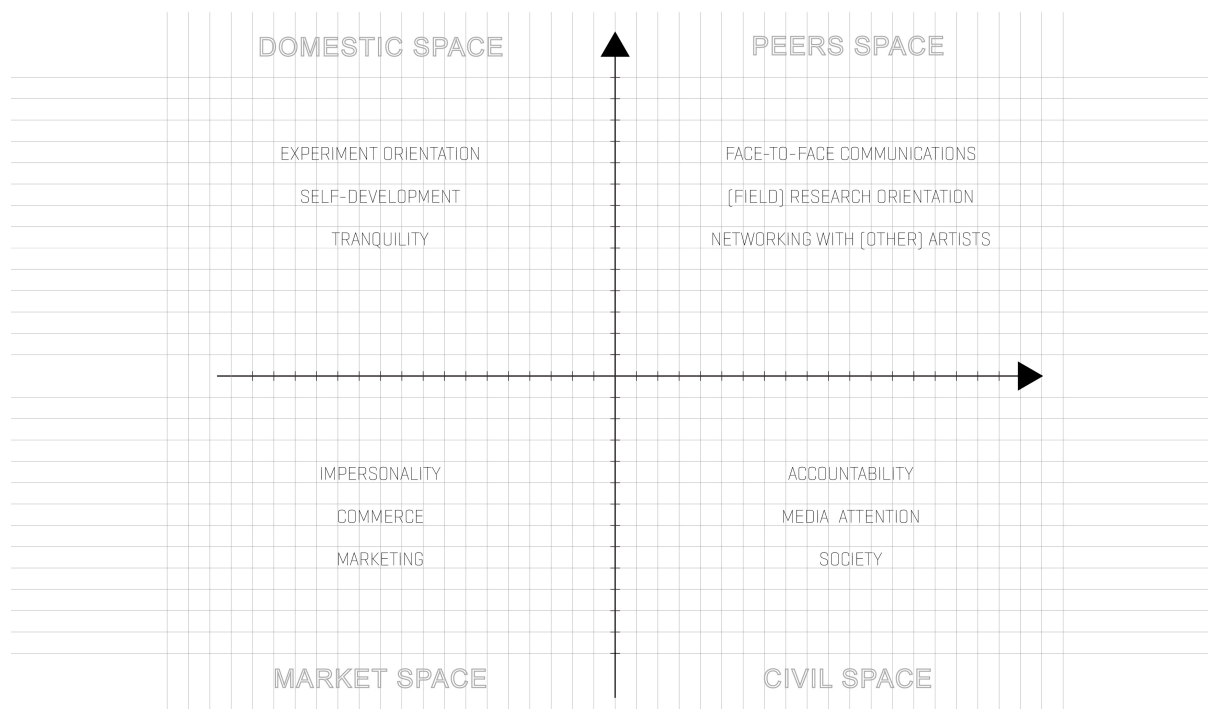
3. Non-governmental Actors and the Biotope

In Section 2.3 *The Government of Georgia and the Biotope* the Ministry's value orientation and its location within the Biotope was defined. Chapter 3 researches non-governmental actors constituting Georgian visual arts world. Throughout the Sections 3.1 – 3.7 the analysis of the background information (organizational webpages, documents and reports) and the questionnaires spread amongst the research target groups will be provided. These findings will envisage the location of the actors within the Biotope. However, the actors are distributed in the due quadrants according to the analysis solely of the questions number 3, 4, and 5. Thus, while discussing each actor, first, actors' forecasted location within the Biotope will be provided and second, actors' estimated location relying on the responses to the questions: 3, 4 and 5. In fact, these responses are used for constructing the Georgian Contemporary Visual Arts World Map.

The questionnaire was filled by sixteen individual artists and the representatives of five incentive groups, four contemporary visual art festivals, five private galleries, the *National Gallery*, *George Chubinashvili Research Centre* and finally, four international donor organizations. In total, 36 filled-in questionnaires were provided. Despite the fact, that in case of ten questionnaires the responses were filled in with slight inaccuracy (further discussed in the *Limitations*), the responses gave a clear picture regarding the orientation of

the actors within the specific quadrants of the Biotope.

The questions 3, 4 and 5 were constructed directly on the basis of the theoretical framework / Biotope elaborated by Pascal Gielen (2009, 2012). Each quadrant (*the Domestic, the Peers, the Market and the Civil Spaces*) was encoded with unique concepts/values (three concepts/values per quadrant). ‘Experiment Orientation’, ‘Self-development’ and ‘Tranquility’ referred to the *Domestic Space*, ‘Face-to-face communications’, ‘(field) research orientation and ‘Networking with other artists’ were related to *the Peers Space*, the *Market Space* was encoded in ‘Impersonality’, ‘Commerce’ and ‘Marketing’; finally, ‘Accountability’, ‘Media Attention’ and ‘Society’ were used to describe the *Civil Space*. The respondents had to give a unique point to each concept/value from 1 – the most important to 12 – the least important. Respectively, the top quadrant was amounted with the minimal scores.



The third and fourth questions in the survey attempted to gather information about the existing and potential functioning of the actors in specific quadrants (the fifth question asked about their wish in terms of ‘upgrading’ the functioning in specific quadrants of the Biotope). Unfortunately, these two questions were filled in with slight inaccuracy as the majority of the respondents listed identical points to the existing and ideal working environments in terms of different quadrants. Consequently, these responses will not be

included to justify and/or adjust the findings from the third question; rather, it will define the wish of the actors in regards to functioning in specific quadrants if the working environment is ideal for them. Thus, the analysis of the forth and fifth questions allowed us to find out potential/desirable assignment to specific quadrants (in the future). To achieve this target, the points given to 'existing working environment' in terms of different quadrants will be subtracted by the points given to 'ideal working environment' in terms of different quadrants. I assume, that the higher the difference, the higher the desire to operate more in a specific quadrant (the questions except for questions – 3, 4 and 5 are labeled as 'extra'). Finally, after each actor is discussed in details throughout the chapter, Section 3.8 provides the visualization of the Georgian Contemporary Visual Arts World Map.

3.1 Artists

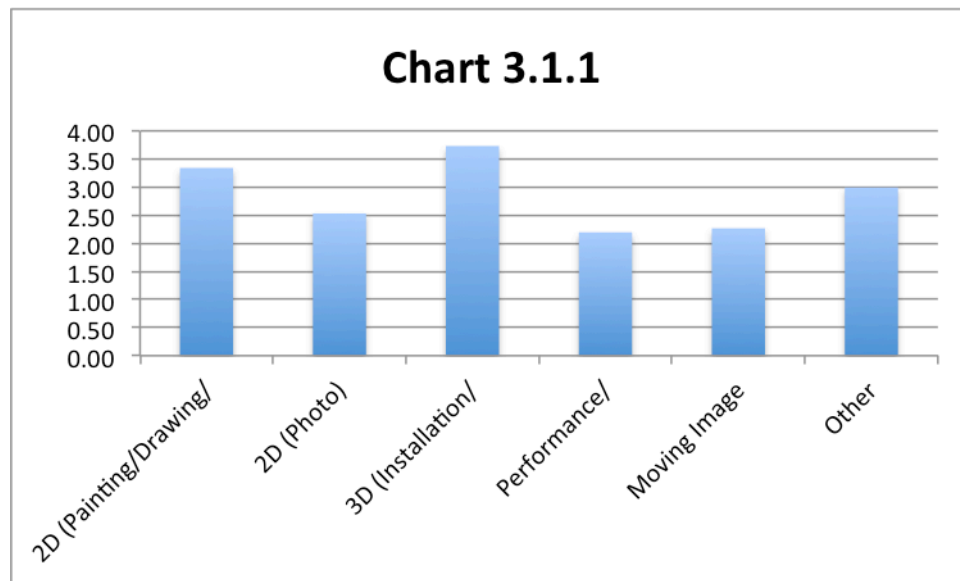
Research target group I consists of individual artists, who, as mentioned in Chap. 1, represent the domain of *Production*. Consequently, they commence the processes in the arts world system. The survey was carried out among artists, whose artistic practices and merit play an important role in contemporary visual arts field in Georgia. In total, the survey encompassed sixteen artists. The majority (10) represented the age category: "25-35". One artist was below "25", three artists were in the category of "35-50" and finally, two artists represented the age category "above 50".

I have personally collaborated with the majority of the surveyed artists, since I have been working in Georgian visual arts field for more than four years. I chose specific artists because of their active involvement in contemporary visual arts world of Georgia, e.g., Andria Dolidze, Giorgi Magradze, Konstantine Kakabadze, Kote Jlncharadze, Nika Kutateladze, Nikoloz Lutidze, Tamri Okhikiani and Tutu Kiladze were the participants of *Fest i Nova 2013*, the contemporary visual arts festival, where I worked as an assistant-curator. Khatuna Khabuliani, the general-curator at *Fest i Nova 2013 – Invisible Streams* did the final selection of the participants according to their artistic experience and the visual language in general. Since the festival is committed to demonstrating contemporary visual arts (Project ArtBeat, 2014), it is likely, that these artists represent the Georgian contemporary visual arts world. In addition, the questionnaires were distributed amongst Nadya Tsulukidze and Tamuna Chabashvili, who studied and worked beyond the borders of Georgia (Nadirashvili,

2014). Nowadays they are back in Georgia and take part in different international and local cultural events. Also, the questionnaires were sent to Anuk Beluga and Mariam Netroshvili, who are actively engaged in social issues: Beluga's works are focused on gender and sexuality in general (Gay Armenia, 2013). As for Mariam Netroshvili, she represents *Those Two*. The group works on large-scale textual materials and places them in public spaces such as billboards, abandoned buildings, constructions etc. (North and found, 2014). As for Lia Bagrationi and Kote Jincharadze, they both represented the segment of the mature artists within the survey. Lia Bagrationi's artistic medium mainly consists of ceramics. Her pottery transcends the idea of decorativeness and utilization and represents contemporary conceptual creative production. Bagrationi represented one of the large-scale pavilions at *Fest i Nova 2014 – Opus Mixtum* (Project ArtBeat, 2014). Kote Jincharadze works in different media. In addition to my personal connection with the artist and his artworks, I decided to include him in the survey because of his involvement in 'protest art'. He participated in the performances: *Silence is the Sign for Acceptance, Pounding the Water* (Georgian Broadcaster, 2014), addressed towards the Government of Georgia in reference to already destroyed Sakdrisi Golden Mine. Another respondent is Koka Vashakidze, whose expertise in new media at the national level is worth mentioning. I have researched his artistic practices in moving image for more than one year (Nadirashvili, 2014) and I think that he can be regarded as one of the promising artists in terms of experimenting with the overlap zones of the new media and the visual arts. The questionnaire was also filled out by Manuchar Okrostsvardze. The artist works on large-scale installations and his exhibition portfolio includes the *National Gallery* exposition space (The National Museum, 2012). Finally, the only representative of the age category: "<25", is Nini Khuroshvili. She was the guest for the media project, *Art Reactor*, where I worked as a producer. She is mainly involved in printmaking and book art in general. In addition to the specifics related to her chosen medium, she is actively involved in the artistic research processes before the creation of different artifacts (Art Reactor, 2014). With this background information about the artists, it was attempted to demonstrate that the chosen segment can be held as an authentic sample group of the actors of contemporary visual arts world of Georgia, taking into account the diverse forms of their artistic utterances.

The survey showed that the media artists choose are different. All of them have at least two

prioritized media (artists usually chose three to four prioritized media). Sixteen artists gave different points (1 to 5) to all media presented in the list. The priority (3.44 and 3.69 points) was given to “2D (painting, drawing, graphics)” and “3D (installation, sculpture, objects)”, respectively. All the other media received points below average “3”. “Other” received 2.88 points. The least prioritized medium the artists refer to appeared to be “Performance/Happening”. It was graded with “2.15” (Chart 3.1.1).



In the performance arts, “the performer is the subject and object of his or her own piece of art and also involves the audience into this multilayered relationship” (Meyer, 2009). This might refer to the fact that the research sample of the artists prefers to work alone on their creative products (2D, 3D, Moving Image etc.) rather than amongst the audience in a live format of performance and/or happenings. This does not necessarily mean, that the artists prefer to be detached from the *Peers* and/or the *Civil Space*, where the degree of (professional) interaction is high; rather, it might mean that artists prefer solitude in the working process, itself, which might refer to their attachment to the *Domestic Space*.

Question 6 in each questionnaire determined the source of income. The list of sources within the questionnaire comprised: (1) International Donor Organization (“2.19”), (2) The Government of Georgia (“1.63”), (3) Private Sponsorship (“2.25”), (4) Commerce (“2.38”) and finally, (5) Other (“2.31”). The grading does not provide the information about the prosperity and the level of adequacy in terms of the reimbursement for the artists, albeit provides the information about the most popular sources of income. The survey showed

that none of the sources received “3” or more points, which can be interpreted as lower enthusiasm on behalf of the artists in terms of identifying a single or more sources of income. “Commerce” received the highest point. The second highest point was granted to “Other”. This might imply that usually, the artists engaged in contemporary visual arts practices in Georgia, have income from other sources, unrelated to their artistic practices (artwork sales), e.g., Lia Bagrationi works in the *Tbilisi State Academy of Arts* as a lecturer, Manuchar Okrostsvaridze indicated the sources of income, also not related to the sales of his artworks etc. Taking into the account the points received by the Government of Georgia and the international donor organizations, the following conclusion can be drawn: (a) the artists working in the field of contemporary visual arts receive fair amount of income from the Government, but the income from the international donor organizations are higher or (b) the artists working in the field of contemporary visual arts do not usually receive (fair) income from the governmental sources; therefore, they depend on the funds from the international donor organizations. The financial environment in contemporary visual arts world in terms of the income of the artists showed that the main income comprises commercial activities but even this top prioritized source is graded below average, which might refer to the weakness of the *Market Space* in the lives of the individual artists.

Another question within the survey, “*Have you, as an artist received bursary on a regular basis during last 12 months (without the obligation of delivering a finalized creative production)?*” showed that 56% of respondents received a bursary. Thus, more than half of the respondents receive on a regular basis a specific amount of financial support without being attached to the deadlines. This detachment from providing a concrete form of artwork, once again locates the artists either in the *Domestic Space* or the *Peers Space*. However, on next question, concerning the participation in different festivals throughout last 12 months, the majority of the respondents (94%) responded positively. Thus, taken into the consideration the nature of the large-scale festivals, these artists can be regarded as the actors within the *Civil* quadrant as well.

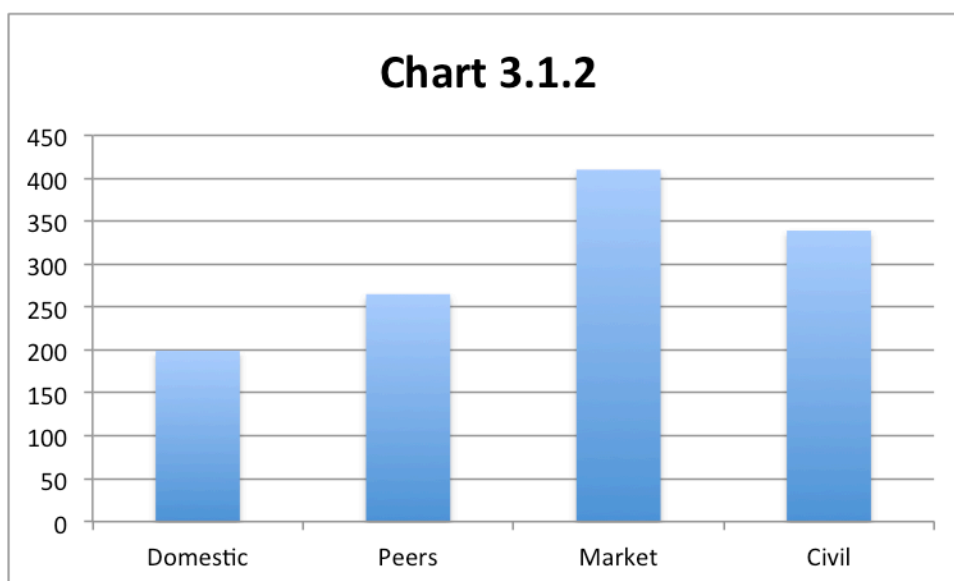
In addition, three questions were aimed at defining the degree of the involvement of the individual artists in the *Market Space*. First, the majority of artists expressed a desire to personally meet customers rather than deal with the intermediary (thus, they were against the idea of ‘anonymity’, which can be regarded as one of the characteristics of the *Market*

Space). Second, only up to 40% of the individual artists use online platforms (e-commerce) and third, only 20% of them mentioned that their production is/was available through the auction houses. All three outcomes refer to the artists' low involvement within the *Market Space*.

Finally, the question, "*To what extent do you participate (physically or in a form of your artwork) in public happenings and social issues, such as demonstrations against environmental damage, human rights, etc.?*" received 3 points out of 5, what refers to the moderate involvement of the artists in the *Civil Space*.

The surveyed sample demonstrated belongingness towards the *Peers* and *Domestic Spaces* and moderate activism in the *Civil Space*. All the responses referred to the low intensity in the *Market Space*. As for other findings, it is clear, that artists depend on the commerce of their artworks and the second source of their income is a non-artistic practice. They do not refer to the Government of Georgia as an entity, which provides financial support on a regular basis.

The findings from question 3 showed that the sum of the points given by the sixteen artists in terms of the *Domestic Space* amounted 199, followed by the *Peers Space* with 265 points. The *Civil Space* received 339 points and finally, the *Market Space* received the highest – 410 points. Consequently, the top priority in terms of the individual artists' orientation was given to the *Domestic Space*. The difference between different spaces/points was approximately the same, which implies strict differentiation within the four spaces. The generalization of the attachment towards the *Domestic Space* is justified also by individual responses: only four artists gave the minimal point to the *Peers Space* rather than to the *Domestic Space* (here again, the *Domestic Space* received the second 'minimal' point after the *Peers Space*). As for the *Market Space*, 13 artists gave to the quadrant the highest points (only in three cases the *Market* quadrant received fewer points than the *Civil Space*) (Chart 3.1.2).



In terms of the disposition towards the other quadrants, in case of the target group I, the highest difference – 0.63 was given to the *Peers Space*. All the other differences amongst other quadrants received more or less the same points. It is possible to conclude that individual artists are attached to the *Domestic Space* the most, followed by (1) the *Peers Space*, (2) the *Civil Space* and finally, (3) the *Market Space*. Moreover, their orientation is upon raising the level in terms of operating in the *Peers Space*. This conclusion does not contradict the assumptions derived from the analysis of the responses on the extra questions, through which it was possible to prioritize the dominance of the *Peers* and *Domestic Spaces* in the professional lives of the individual artists.

3.2 Incentive Groups

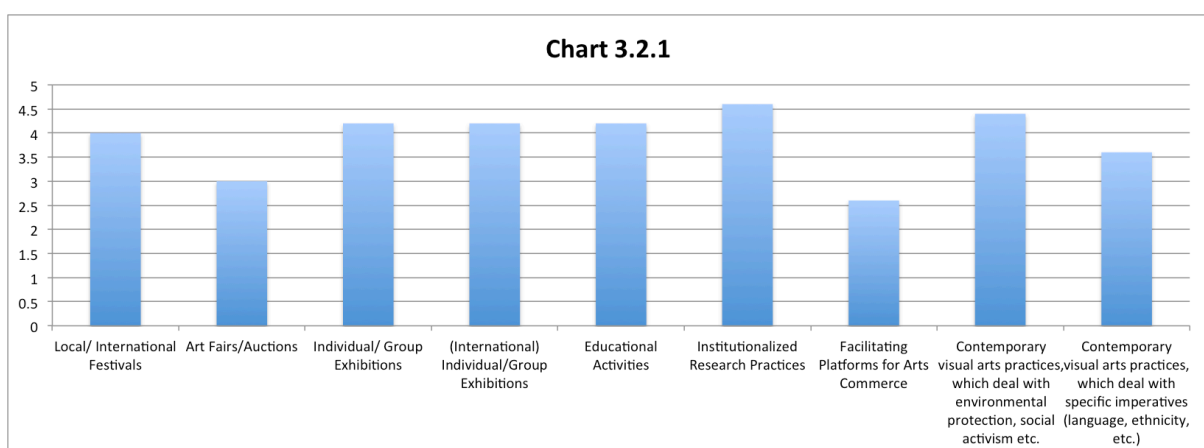
The second research target group within the thesis represents the Georgian incentive groups who are in charge of organizing different cultural events. The events can have different features, ranging from small-scale exhibitions to festivals. In total, five incentive groups participated in the survey. First is *Active for Culture*. Four individuals run the organization. Their debut in contemporary visual art field took place on 1 March 2014 at *Mikeladze National Music Center*, where they presented their first exhibition - *Descriptions*, dedicated to the Georgian video art (Georgian Art Portal, 2010-2015). The group also organized *Contemporary Video Art Evening* in *Europe House* on 13 June 2014 (Meparishvili, 2014). One of their most important contributions in the contemporary arts field is the creation of the online platform – *Videoimage.ge*, where the visitors have a chance to watch

a multitude of moving image artifacts created by the Georgian artists of different generations. Another organization is the *Center of Contemporary Arts – Tbilisi* (Hereafter referred as *CCA-T*). *CCA-T* has a larger number of member-employees than the rest of the incentive groups. In addition, *CCA-T* is committed in diversified projects on a regular basis, e.g., it provides Informal Master Program. In the framework of this MA program the students are able to choose one of the following disciplines: Audio/Sound Art, Moving Image/Video Art, Installation, Photography and Inclusive Mediation/Context Production: “This educational profile “Creative Mediation” has developed around the idea that an artist is not just a practitioner, creating objects but someone who is functional in a social sphere by generating new situations and connections, being a curator, producer, and animator” (*CCA-T*, 2015, p. N/A). *CCA-T* also used to maintain a residency to host international artists. The third incentive group is *Curators’ Lab*. This is the place where I work as an events manager with two of my colleagues. It is committed to raise the awareness about the contemporary visual arts practices in Georgia and relies on the interdisciplinary approach (*Curators' Lab.*, 2014). The organization was established in the framework of the *Tbilisi State Academy of Arts*. The fourth group is *Geoair*. The organization has managed different types of (art) projects such as the events dedicated to the environmental protection, women’s right, the preservation of the heritage etc. Mainly the projects implemented by *Geoair* are focused on the social issues (*Geoair*, 2015). *Geoair* also offers the residency program for the international artists (*Geoair*, 2015). Finally, two independent, freelance curators who collaborate in the framework of different projects filled in the questionnaire. Relying on their connoisseurship in contemporary visual arts field and enthusiasm they managed to create one of the first large-scale exhibitions - *US THE 90s KIDS*, dedicated to the period of Georgian 1990s (*Georgian Art Platform*, 2013).

The survey showed that a majority of the incentive groups consist of fewer than five members. Only one, *CCA-T*’s staff varies from five to twenty. This implies that the incentive groups are less top-down organizations and collaborate with other individuals on a temporary basis, e.g., in the framework of *Video Art Laboratory*, the first large-scale project by *Curators’ Lab*. the group hired editors, translators, technician etc. All organizations represent Non Governmental Non Profit Legal Entities (NNLE), except for *Curators’ Lab.*, which functions in the framework of the *Tbilisi State Academy of Arts*, a legal entity under

the public law. When asked about the source of income, the highest points were given to the Government of Georgia (4.4.) and to the International Donor Organizations (3.8). Rest of the listed sources were below “2”, consequently, below average. Thus, the Georgian incentive groups operating in contemporary visual arts world depend on the financial support of the Government of Georgia and the international donor organizations. Therefore, they have obligation towards the accountability and reporting, which assigns them to the *Civil Space*. Because they do not follow commercial activities, what could raise their income, loosens their ties with the *Market Space*. In addition, the possessed legal form - NNLE justifies the non-commercial profile of the incentive groups.

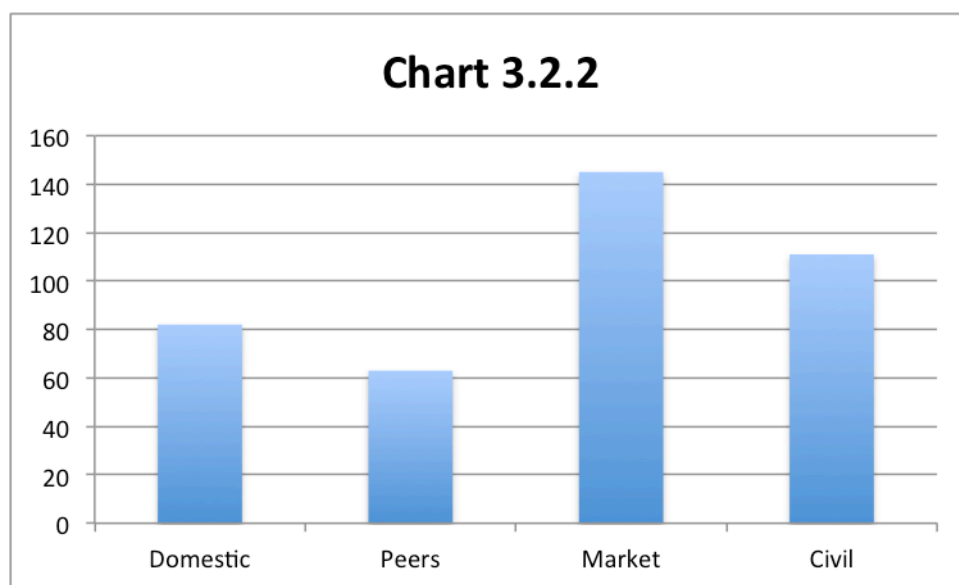
Another question dealt with defining the prioritized cultural event managed by the incentive groups. From the listed nine types of cultural events, the highest point, “4.6” was awarded to the events focused on the institutional research practices. Also, the activities, such as the festivals, the group and individual exhibitions of national and international artists, educational activities and cultural events related to different social subjects like environmental protection, human rights etc. received points above “4”. The lowest point was given to commercial activities such as auctions and art fairs (“3” points). “2.6” was given to “Facilitating platforms for Art commerce”. Despite the fact that both points are close to the middle, if they are compared to the other points, the difference is substantial. Here again, the weakness in *Market Space* is evident (Chart 3.2.1).



The last two questions attempted to find out the level of networking. In both cases the respondents expressed their desire/experience in terms of collaborating with (1) the other incentive groups and (2) a wide range of arts professionals. To sum up, the incentive groups

according to their degree of networking fall in the quadrants of the *Peers Space* and the *Civil Space*.

In terms of question 3, the survey showed the following picture concerning the Incentive Groups. The lowest point – 63 was granted to the *Peers Space*, followed by 82 points for the *Domestic Space*, 111 points to the *Civil Space* and 145 points for the *Market Space*. Three incentive groups gave the lowest points to the *Peers Space* (thus, the highest priority); the other two incentive groups expressed equal attachment to the *Peers* and *Domestic Spaces* (Chart 3.2.2).



As for their desired working condition, the biggest differences were in regards to the *Domestic Space* (0.8) and the *Market Space* (0.8), followed by the *Civil Space* (0.6). The difference between the existing working environment and the desired working environment in terms of the *Peers* quadrant amounted only 0.2 points. Consequently, it can be concluded that the incentive groups operate first and foremost in (1) the *Peers Space*, followed by (2) the *Domestic Space*, then (3) the *Civil Space* and finally, here again, comes (4) the *Market Space*. As for their disposition for the desired working environment, the respondents expressed a wish to raise their functionality in terms of the *Market* and *Domestic Spaces*. This finding does not contradict the assumptions derived from the analysis of the responses to 'extra' questions, nor the summary of the organizational sources, where it was clear, that these groups function to a large extent either in the *Civil* or the *Peers Space*.

3.3 Festivals

In Georgia, in the field of contemporary visual arts five festivals play an important role. The survey presents the responses received from the representatives/directors of four festivals. First, it is *Artisterium*. “ARTISTERIUM is a Tbilisi annual International Contemporary Art Exhibition and Art Event organized by the Georgia-based non-governmental art organization Artisterium Association” (Artisterium, 2014, p. N/A). In addition to the international exposition, the festival guests can engage in various individual projects, educational activities and different cultural programs (Artisterium, 2014). In the interview with PRIME Time, Magda Guruli, the festival curator talks about the contribution of the *U.S. Embassy*: “The *U.S. Embassy in Georgia* has been supporting Artisterium since 2008 on a yearly basis. Without them it would be very hard. Moreover, in 2011 they not only financed the American pavilion but also the whole festival” (PrimeTime, 2013-2015, p. N/A). Another festival - *Fest i Nova* is also dedicated to contemporary visual arts. It takes place in *Art Villa Garikula*, 80 km from Tbilisi (Art-Villa Garikula, 2015)

Garikula is driven by the passion to create the environment where artists can live and work together as one team; at the time of change, the desire to cooperate and establish useful contacts becomes stronger as it allows one to rethink the role of art and artist in the new world. (Art-Villa Garikula, 2015)

While discussing the scope of the research it was stated that the thesis would focus solely on the cultural processes taking place in Tbilisi. *Fest i Nova* is located outside the capital; however, according to my personal working experience as an assistant curator in 2013, the festival is attached to the location only in terms of the geography. All the artists, whose artworks were exposed in the framework of *Fest i Nova* represented either Tbilisi or international locations such as France, Azerbaijan, the U.S.A. and multiple other foreign countries. There was no inclusion of local people as the artists or even the festival audience.

The third festival, *South Caucasus Contemporary Dance and Experimental Arts Festival in Tbilisi* has a narrower spectrum of the visual arts disciplines, exposed in the framework of the festival days.

The idea to organize the festival in Tbilisi and build an artistic platform to contribute

to the development of modern dance and experimental arts emerged in 2012. The festival is initiated and organized by the Swiss Agency for Development and Cooperation and “Platform for Changes”, a Georgian non-profit organization, which intends to strengthen the role of arts as a significant factor for social changes in the South Caucasus, to foster the dialogue and interaction between artists internationally by broadening the discourse about innovative arts and diverse presenting forms (South Caucasus Contemporary Dance and Experimental Art Festival in Tbilisi, 2013).

Finally, the questionnaire was filled in by Gaga Lomidze, the Foreign Relations Manager at the *Photo Festival – Kolga*. “For many years, we have been lucky to host numerous exhibitions by famous invited photographers within the framework of our photo week” (Khaindrava, 2014). The festival takes place in Tbilisi already for 14 years. The tipping point of the last years can be referred to the rebranding of the cultural event, when *Photo Contest Kolga* changed its habitus and became *Kolga Tbilisi Photo*, the event which in addition to demonstrating the winner images, hosts international expositions of photography dedicated to historical events and contemporary practices within the discipline (Kolga Tbilisi Photo, 2015).

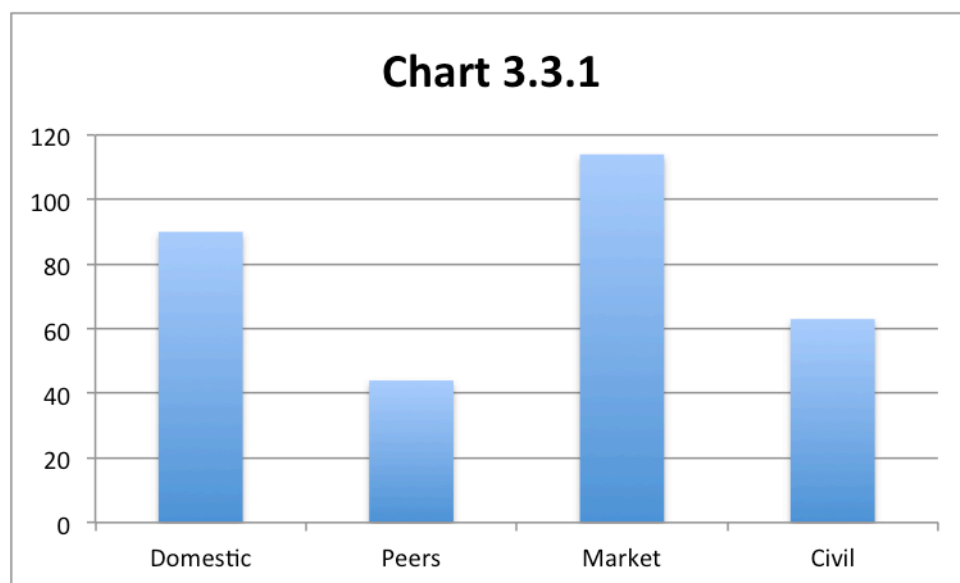
The research showed that the amount of the festival staff in each case is below 10. This maybe the result that the festival team, like the incentive groups, also hires different professionals on a temporary basis. All four festivals’ legal form is NNLE. Once again, this limits their power in terms of operating in different commercial, profit-oriented activities. When asked about the major sources of income, “the International Donor Organizations” and “the Government of Georgia” received the same amount of points “4.25”. As for the rest, “Private Sponsorship” received “2.75”. “Other” and “Commerce” both received “1” point. The low level of income from the commercial activities, as well as the legal form of the festivals, demonstrates their weakness in the *Market Space*. In addition, the research shows that the festivals, like the incentive groups rely to a large extent on the governmental contribution.

Question 7 asked about the program content of the festivals. It is logical that the highest point was received by the individual and group exhibitions of international and Georgian

artists. In addition to this, the priority ‘program’ of the events referred to educational activities and thematic expositions related to social issues. Here again, “Auctions/fairs” received low point “1.5”, accompanied by the low point, “2.3” for “Facilitating platforms for arts commerce”. Last two questions allowed us to find out the level of (international) networking. It appeared that the festival representatives visit other festivals in a moderate manner (“3.5”). When asked about the exposition content, a slight preference was towards exposing the works of international artists rather the Georgian artists.

To sum up, the sample of the festivals like the incentive groups and individual artists do not function in the *Market Space*. Because of their non-commercial habitus and the strong dependence on the funders such as the Government of Georgia and the international donor organizations, the festivals operate in the *Civil Space*. Moreover, the high degree of networking within (international) segment of arts professionals inclines them towards the *Peers Space* as well.

In regards to the question 3, which is used as the main tool for locating the actors within the specific quadrant of the Biotope, the representatives of the festivals gave the lowest point/ the priority to the *Peers Space* – 44 points, followed by the *Civil Space* – 63 points. The third place was possessed by the *Domestic Space* (90 points) and finally, the *Market Space* gained 114 points (Chart 3.3.1).



Despite the assumptions according to which festivals were primarily related to the *Civil Space*, they primarily relate towards the *Peers Space*. The rest of the points were given in the same scenario as it was in the case of the incentive groups. There were interesting findings received in terms of the fourth and the fifth questions. The survey showed a negative difference: the respondents feel that they need less intensity in terms of functioning in different quadrants. The *Domestic* and the *Market Space*, both received -0.25, the highest (reverse) difference was given to the *Civil Space* (-0.5); finally, the *Peers Space* received "0". These results show that the contemporary visual arts festivals in Georgia wish to get rid of the *Civil Space* and maintaining their position in the *Peers Space*.

3.4 Private Galleries

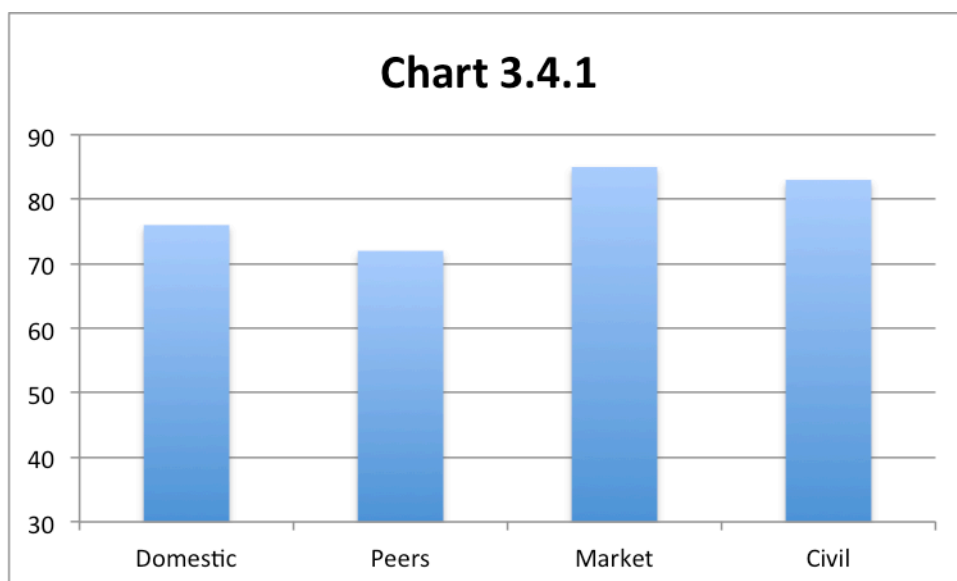
This section serves to provide background information about the private (non-state) galleries, which participated in the survey. The questionnaires were distributed amongst eight private galleries yet only five provided the filled in forms. First, *Artarea* Gallery is a non-commercial business entity. It is located in the building, previously possessed by the *Contemporary Arts Center - Tbilisi*. Nowadays, it is run by the only cultural broadcasting media company in Georgia – *Artarea*. The portfolio of the exhibitions mainly consists of young artists, such as Nino Sakandelidze's and Hano Schnegg's collaborative exposition (Abdushelishvili, 2015), Tutu Kiladze's second personal exhibition organized by *Art Villa Garikula* and *Artarea* Gallery (Artareatv, 2015), Tato Akhalkatsishvili's personal exhibition *Back to Home* (Artareatv, 2015) etc. In addition to the exhibition space, in the gallery garden an art café – *Artichoke* is functioning. The café space itself also hosts different exhibitions in addition to its catering function (Artareatv, 2013). Taking into the account the habitus of the *Artarea* holding, the non-commercial profile of the gallery, accompanied by the art café, one can conclude that *Artarea* exhibition space is committed to popularization of contemporary art practices taking into consideration the latest trends of the visual arts, relying on the best practice of international galleries and following a non-commercial orientation. On the other hand, *Art Gallery Line*, situated in the most touristic area – the Old Tbilisi, has a different profile. First, the legal form of *Art Gallery Line* is a limited liability company. Consequently it has a legitimate power to be profit-oriented. While researching the archive of the artworks, I had a personal impression that the collection consists merely of artworks created by mature artists. Indeed, the list of the artists with whom the gallery

collaborates consists of: Sergo Tbileli, Levan Vardonsanidze, Gia Japaridze, Mamuka Mikeladze etc. (Art Gallery Line, 2015) Also, using the adjectives such as “figurative”, “utilitarian-decorative” gallery shows the vector of the visual production it provides: “A vast range of contemporary Georgian figurative and utilitarian-decorative art, the thematic and genre variety of works by the authors of different generations, high-level professional performances are the main offer of "Art Gallery Line" to those interested in art” (Art Gallery Line, 2015). It is very important, that *Art Gallery Line* represents the entity, which makes the emphasis on commerce. The third line in the *About Us* section on the web page gives the instruction about the sale procedures. Also, there is a special section *How to Buy* (Art Gallery Line, 2015). Along with the *Art Gallery Line*, in a less touristic but elite and industrial part of Tbilisi, *Black&White Gallery* operates mainly in the field of Photography. The portfolio of the expositions encompasses the projects, such as *the Letters* by the photo artist, *Irma Sharikadze*. The exposition took place in the framework of *Kolga Tbilisi Photo* (Georgian Press, 2011-2014). Another research entity represents *Popiashvili Gvaberidze Window Project*. The gallery exceeds the limitations of conventional gallery space as it represents four vitrines in different public locations in Tbilisi. This is a pilot project for the capital and the aim of the project was to let the art penetrate into everyday life of the city residents (Art Reactor, 2014). In addition to the character of the gallery, which is oriented on the popularization of contemporary artistic practices, it still possesses the legal form of Ltd. It mainly collaborates with young artists, such as Andro Eradze (Artareatv, 2013), Giorgi Magradze, “Those Two”, Ana Chaduneli, etc. but also cooperates with Georgian mature artists, working on the international level such as Giorgi Tabatadze (Akhlori, 2014), Uta Bekaia (Design Tbilisi, 2014). Finally, *Vanda Hobby* is another private gallery located in the old part of the city. It, in contrast to *Artarea* and *Popiashvili Gvaberidze Window Project*, is more oriented on artworks created by the old generation (Vanda Gallery, 2015); however, the list of artists also comprise younger artists such as Levan Mindiashvili and Tato Akhalkatsishvili. From this perspective, it can be stated that *Vanda Gallery* along with the *Art Gallery Line* is more oriented on presenting the artists, which have already gained the legitimization in arts field, while *Popiashvili Gvaberidze Window Project* and *Artarea* exhibition space are more oriented on demonstrating experimental artworks by young artists.

The survey results showed that all galleries highly support international and national exhibitions of group of artists or individual artists. Also they are engaged in commercial activities. In addition, the most of the galleries gave highest point to educational activities. No cultural event received the point below the average “3”. Although, it has to be mentioned that the items such as (field) research events, and cultural events dedicated towards social issues were less supported. To learn about the level of the networking and collaboration, three questions were provided: first, ‘Collaboration with other Galleries’ received “2.8” (below average); Also, the responses showed that the target audience of the galleries mainly consists of art professionals; Lastly, the responses showed, that group exhibitions are more supported rather than individual exhibitions.

Thus, the private galleries, at this stage, are the first arts business entities, which possess the legitimate power to conduct commercial activities. Also, it is evident, that galleries are welcoming different sorts of activities with a slight redundancy towards the field research activities and socially popular issues. They contribute in networking with different arts professionals, but they, themselves do not engage in collaborative activities with other galleries. This dichotomy in terms of networking orientation was already mentioned while discussing the structure of the Biotope. Here again, taking into the account the existing dilemma, it is possible to say that galleries are characterized by moderate degree of networking. Also, taking into the account their redundancy towards social aspects and enthusiasm towards commercial activities, private galleries represent the actors of the Georgian contemporary visual arts world, which function to a larger extent in the *Market Space*, than all the other actors.

The forth research target group – Private Galleries gave the lowest points / top priority to the *Peers Space* – 72 points; however, there was insubstantial difference between other points: the *Domestic Space* – 76 points, the *Market Space* – 85 points, the *Civil Space* – 83 points. This small difference in terms of the points locates the private galleries in the center of the biotope, but still, the responses located them in the *Peers Space* (Chart 3.4.1).



Herewith, it should be mentioned that even if the gallery owners are disposed to commercial activities, it might be unethical for them to express their attachment to the *Market Space* (even though the quadrants were encoded):

The value system in the arts is two-faced and asymmetrical. Although in general the market is oriented towards money and profit, the arts cannot openly reveal this kind of orientation when they operate in the market. This approach would certainly harm artistic careers and therefore, long-term incomes as well. It specifically harms the profitable affiliation of the arts with the gift sphere, and it is therefore punished by the art world. Thus, profit motives are not absent, they are merely veiled, and publicly the economic aspect of art is denied (Abbing, 2002, p. 47). (Further discussed in *Conclusion*).

Consequently, this assumption could influence in a slight inaccuracy in terms of defining their (and other actors') involvement in the *Market Space*. As for the private galleries' desired working environment, here again, the *Peers Space* received highest point – 0.4.

3.5 The National Gallery

The *Georgian National Gallery* was established in 1920 by the painter, *Dimitri Shevardnadze*. It was aimed to “function as a museum of fine arts while simultaneously supporting its primary mission of promoting contemporary fine arts” (The National Museum, 2012, p. N/A). In the following decades the gallery underwent many changes: It had multiple re-

opening times accompanied by the changes in its legal form. Nowadays the gallery is a sub-entity of the *Georgian National Museum* (in 2007 it was renovated once again) (The National Museum, 2012).

New, modern exhibition space was added to the gallery, encompassing eight exhibition halls, a restoration laboratory, temporary exhibit reserves, training space, and a gift shop, all implemented by the Portuguese Architectural company "Ainda Arquitectura". Such well-designed and unique exhibition halls can be found nowhere else in the South Caucasus (The National Museum, 2012, p. N/A).

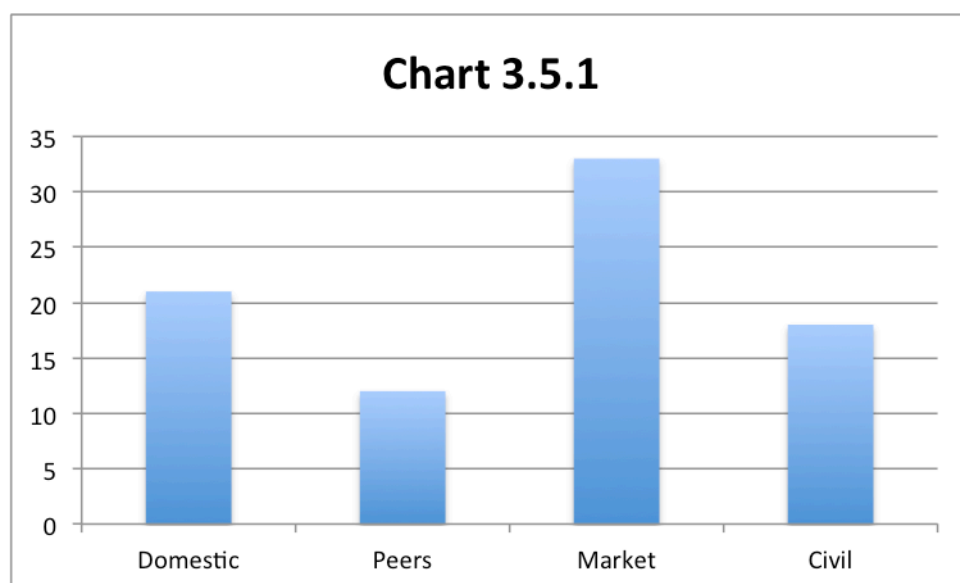
As the main state exhibition space dedicated to the contemporary visual arts field, it has been the target place for many artists and curators for realizing their projects. The procedures related to be exhibited in the *National Gallery* space is a matter of delicacy for some artists; e.g., in the talk show dedicated to identifying the trends of the Georgian contemporary visual arts, Rocko Iremashvili mentioned that it is impossible to penetrate the *National Gallery* space unless there is a strong lobbying (Georgian Public Broadcasting Company, 2015). It is presumable that the *National Gallery* attracts different art professionals because of the power possessed by the museums and large-scale galleries in general through which they grant to different artworks the label of the museum quality (Blazwick, 2009). It is possible to consider that when the artist's works are granted a (state) museum quality, it is the highest possible legitimation for the artist on the national level. This legitimation in turn might re-outline new content of contemporary arts discourse. As a conclusive note a list of exhibitions, which constitute the outline of the Gallery's orientation, is provided: from December 2013 ten exhibitions took place at the *National Gallery*. Only three expositions can be regarded as showcasing contemporary visual art. However, two expositions: *Regards Croisés* (The National Museum, 2014) and *Photo Exhibition by Christian Rose* (The National Museum, 2014) were retrospectives rather than events focusing on demonstrating contemporary visual arts production. The single purely contemporary show, *Re: Museum* represented a multinational initiative.

"RE: Museum" - is the title of the exhibition, where modern artists from Germany, Georgia, Azerbaijan and Armenia describe the museum as an establishment, a

collection, an architectural structure or an exposition, executed by a designer (The National Museum, 2012, p. N/A).

According to the responses on the questionnaire by Ekaterine Kiknadze, the Exhibitions Coordinator, it is possible to conclude that (1) the *National Gallery* solely depends on the state funds (all the other categories of the income sources were graded with point “1”). This leads to the idea that the *National Gallery* is accountable as it manages the public funds. In addition the responses showed that the *National Gallery* organizes international group/individual exhibitions more often rather than exposing Georgian artists’ works. Thus, the prioritized cultural event for the *National Gallery* is international exhibitions, followed by the festivals (only afterwards come the individual and group exhibitions of the Georgian artists). All the other activities are disregarded; only activities related to social activism are graded with “3”. This background information locates the Georgian National Gallery in the *Civil Space*, followed by the *Peers Space*.

However, the responses on the question number 3 showed that, the *National Gallery* gave priority to the *Peers Space* – 12 points, followed by the *Civil Space* – 18 points. 21 points were given to the *Domestic Space* and finally, 31 points were given to the *Market Space* (Chart 3.5.1).



The identical responses (points) in regards to the existing working environment and the ideal working environment can be perceived as the inaccuracy while filling in the questionnaires.

3.6 The National Arts Research Institution

George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation represents two entities: the *G. Chubinashvili Institute of History of Georgian Art* and *S. Kobuladze Monuments Photo Recording Laboratory* (George Chubinashvili National Research Centre, 2015). The *Institute of History of Georgian Art* was established on April 1, 1941 (Georgi Chubinashvili National Research Centre, 2015). The activities of the research center comprise the study of artifacts of different periods and different arts disciplines. In addition, the organization is committed to the activities aimed at protecting and preserving the cultural heritage. The organization follows strong orientation towards the public legitimatization:

One of the main goals of the Centre is popularization of the works of art and of the knowledge about them. Therefore apart from the scholarly publications, it provides [the] wide[r] public with books, albums, booklets and other printed or electronic publications intended for the readers of diverse interests (George Chubinashvili National Research Centre, 2015, p. N/A).

The organization is department-based. One of the departments represents *Modern Art*. At present, 24 people are registered as the researchers, including senior and chief researchers and the head of the department (Georgi Chubinashvili National Research Centre, 2015). The *Annual Report 2014* provides the information about the main activities implemented by the members of the institution throughout the year in different fields/departments. The list of the main activities comprise: (1) Research work, (2) Popularization of Cultural Heritage, (3) Monument Recording and Scientific Information, (4) Preservation of Cultural Heritage, (5) Archive and Library, (6) Laboratory for Photo-recording of Monuments, (7) Educational activities, (8) Expertise activities and (9) PR activities (Georgi Chubinashvili National Research Centre, 2014). In relation to the field of the contemporary visual arts three conducted researches can be named: (1) *Main Stages of Development of Contemporary Georgian Sculpture* by Dr. Marine Medzmariashvili, (2) *Georgian Painting of Post-Soviet*

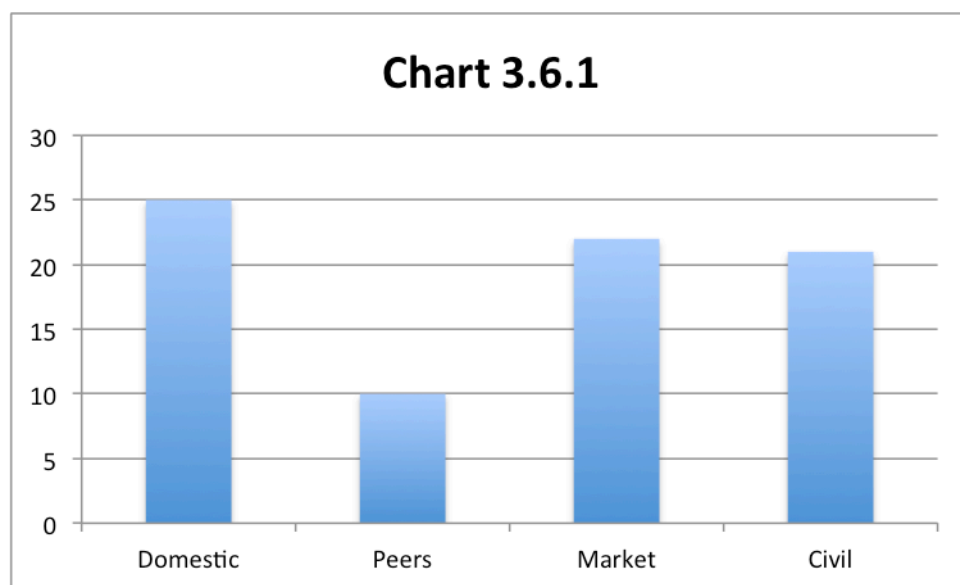
Time (2013-2014) by Dr. Nino Chogoshvili and (3) *Conceptual Art in Georgia* by Natia Ebanoidze. In total the 'space' dedicated to contemporary visual art research practices by the researchers equals 16% (in the framework of *Georgian Art of the 19th -21st Centuries*) of the total research practices within the institute. As for the exhibitions, the institution organized five exhibitions during 2014. Four were dedicated to anniversaries. The fifth one showcased the artworks by Duda Gabashvili (born in 1914). Thus, the expositions were not focused on the contemporary visual arts field. As for the editorials, two published materials were in the connection with contemporary visual art praxis. First, it is the edition of the e-journal - *Ars Georgica*.

The mission of the journal is to provide the explorations on the issues of modern and contemporary art and mainly the research works on the history of New Georgian Art, its artistic-aesthetic problems, the issues of modern and contemporary Georgian culture (*Ars Georgica*, 2014, p. N/A).

and second, Georgian [translation] of Arthur C. Danto's *After the End of Art* by Nana Kipiani. In this sector, practices related to contemporary visual arts represent 18% of the all publications by the institute. Also, the conferences listed in the *Annual Report 2014* do not relate to contemporary visual arts field. However, George Chubinashvili Research Centre represents the host organization for the series of the public lectures dedicated to the issues related to the Georgian and international contemporary visual arts world; the lectures are led by the art historians, anthropologists, curators, sociologists, representatives of literature and theatre studies, etc. It is unclear why the information about this initiative is not placed in the *Annual Report 2014* or on the webpage of the research center and/or *Ars Georgica's* online platform. The project is organized by Tamta Shavgulidze, a researcher at *George Chubinashvili Research Center* and a lecturer at the *Tbilisi State Academy of Arts*, who filled in the questionnaire. The survey showed that, the institution is the biggest in terms of the staff members (including the staff from other departments) amongst all the surveyed actors. In contrast with the *National Gallery* (both are the state institutions), the research center at a minimal degree but still relies on the income from sources other than the Government. Also, in this case, the governmental support is graded with the highest point - "5". In contrast with the state gallery, the target audience of the research institution (in the framework of the debates, trainings, presentations) consists solely of the arts professionals.

It is possible to conclude that *George Chubinashvili Research Center* due to its dependence on the Government of Georgia and the policy of accountability (which can be viewed, e.g., through their preparation of the annual reports) shares the *Civil Space*. In addition, their involvement in the degree of networking with arts professionals, locates them in the quadrant of *Peers*, as well.

The research institution prioritized the *Peers Space*, with 10 points. Followed by the *Civil Space* – 21 points, the *Market Space* – 22 points and the *Domestic Space* – 25 points (Chart 3.6.1).



I assume that the third place for the *Market Space* was due to the issues associated with one of the concept/values, through which this quadrant was encoded – ‘Impersonality’, whereby it received the lowest point – ‘1’. This resulted in positioning the *Market Space* next to the *Civil* and *Domestic Spaces*. As for the idealized working environment, the responses demonstrated substantial difference between the and existing working environments, expressing the wish to intensify its operations concerning the *Domestic Space* – 4 points and the *Peers Space* with 3 points. The difference between the existing and the ideal working environments in terms of the *Market* and *Civil Space* amounted “1”. Here again, the assumptions according to which the research center had to locate itself in the *Civil Space* were contradicted by locating it primarily in the *Peers Space*.

3.7 International Donor Organizations

The last research target group of institutions comprises international donor organizations functioning in Georgia and who provide the financial support for different cultural projects. The segment of the survey consists of four international organizations. First is the branch of the *British Council*, an organization that operates from 1934 onwards (The British Council, 2015). “*The British Council* has over 7,000 staff working in 191 offices in 110 countries and territories” (British Council Georgia, 2015). The branch of *the British Council in Georgia* is committed to deepening cultural relations and providing educational opportunities (British Council Georgia, 2015). “We use English, Arts, and Education and Society – the best of the UK’s great cultural assets – to bring people together and to attract partners to working with the UK” (British Council Georgia, 2015). In regards to the field of arts, the organization “showcase[s] contemporary works from the UK, and develops skills for the creative sector” (British Council Georgia, 2015). The promo video of the projects supported by the Council in the field of arts comprises *Artisterium* and the projects related to the functioning of *Tbilisi Rustaveli Drama Theatre* and the *National Museum* (British Council Georgia, 2015). Other ongoing projects supported by *the British Council* consist of a free language enrichment course in general English for arts and culture managers (this initiative is co-supported by the *Ministry of Culture and Monument Protection of Georgia*) (British Council Georgia 2015), the partnership with *Kolga Tbilisi Photo 2015* (British Council Georgia, 2015) and many other cultural events not related to the visual arts.

Another organization, which took part in the survey, is *Goethe Institut–Tbilisi*. “The Goethe Institut is founded as successor to the German Academy (Deutsche Akademie, DA). Its first task was to provide further training for foreign German teachers in Germany” (Goethe Institut, 2015) Nowadays, the responsibilities of the institute cover not only the linguistic educational activities but also the fields such as education in general, visual arts, film, television, radio, music, theatre, science, etc. (Goethe Institut, 2015). In regards to the visual arts, the priority is given to the contemporary arts sector (Goethe Institut, 2015).

In cooperation with local partner organizations, we initiate and support group and solo exhibitions in all the various branches of the visual arts: painting, sculpture, the graphic arts, architecture, photography, media art, design and fashion (Goethe

Institut, 2015, p. N/A).

Goethe Institut–Tbilisi has been supporting various cultural events in Georgia during many years, e.g., it assisted the project *Re:Museum*, which took place in the *National Gallery*. In addition, on June 3, 2015, the opening of the exhibition - *Franz Marc, der deutsche Expressionismus und der Modernismus in Georgien* in the *National Museum* is planned (Goethe Institut-Tbilisi, 2015). The institute's active involvement in the exhibitive affairs at the *National Museum* means that it possessed lobbying power. Also the Institut assisted the events such as *Videovorträge Die Lange Nacht der Videokunst* (Goethe Institut Tbilisi, 2014), the exhibition - *Arno Fischer Fotografie* (Goethe Institut Tbilisi, 2014) etc.

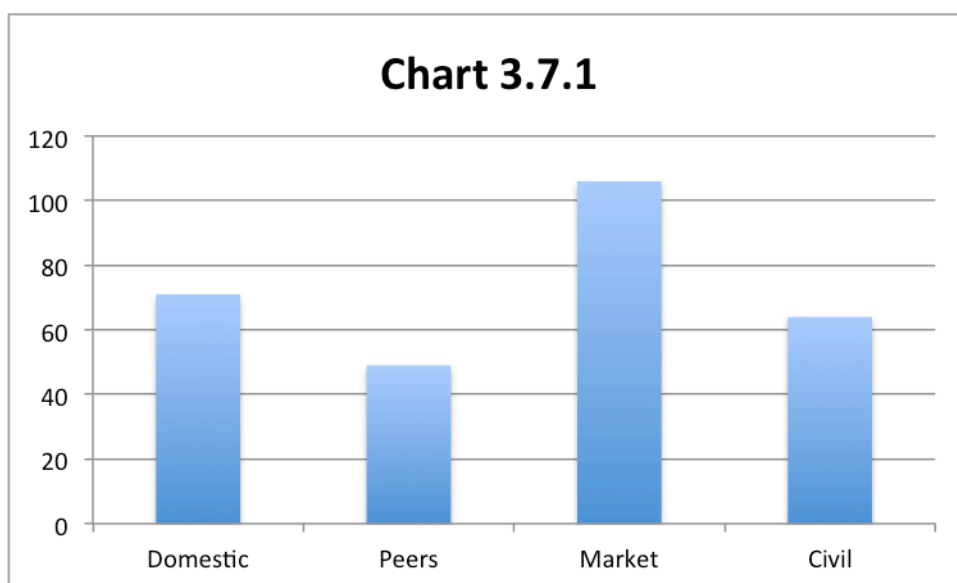
The third institution, which participated in the survey, is *Institut Français de Géorgie*. "The agency was set up by the July 27, 2010 French Foreign Cultural Action Act and its enabling decree of December 30, 2010" (Culture Action Europe, 2015). In addition to the promotion of the French culture worldwide, the institution is committed to support the development of the visual arts field. It achieves this target through: (1) the production of major international biennales and major operations undertaken with the help of international partners, (2) the exchange, sharing and development of various independent projects, (3) the visibility of a diverse French art scene amongst international partners and French cultural networks abroad, as well as the major questions concerning art today and its evolution (Institut français, 2015, p. N/A). In addition to the support within the overall field of the visual arts, the institution is focused on specific fields such as the moving image. "In the field of video and experimental film, it supports innovative events" (Institut Français, 2015). On the local level (in Georgia) in regards to the contemporary visual arts field, Institute Francais provides the assistance in the events and projects such as *Le programme des résidences au Centre international des Récollets* (Institut Français de Géorgie, 2014), *Pavillon français au FEST i NOVA* (Institut Français de Géorgie, 2014), *Nuit de l'art vidéo contemporain* (Institut Français de Géorgie, 2014), etc.

The last representative of the last target group – International Donor Organizations, is the *Swiss Agency for Development and Cooperation/Swiss Cooperation Office in the South Caucasus*; to be more specific, the questionnaire was filled in by Tamar Janashia, the director of the *Culture and Management Lab.*, which provides the management of cultural

projects financed by the Agency (Ms. T. Janashia confirmed this by email on 31 March 2015). In the framework of this 'joint venture' the agency announces the calls for small grant projects dedicated to contemporary arts (Ms. T. Janashia confirmed this by email on March 31, 2015). The projects, which were supported by the agency vary, e.g., the *Garden on the Wheels* was aimed to reframing the existing urban outline in Tbilisi (Geoair 2013). *The Descriptions* served to the popularization of the Georgian moving image (Network per l'Arte Contemporanea, 2014) etc.

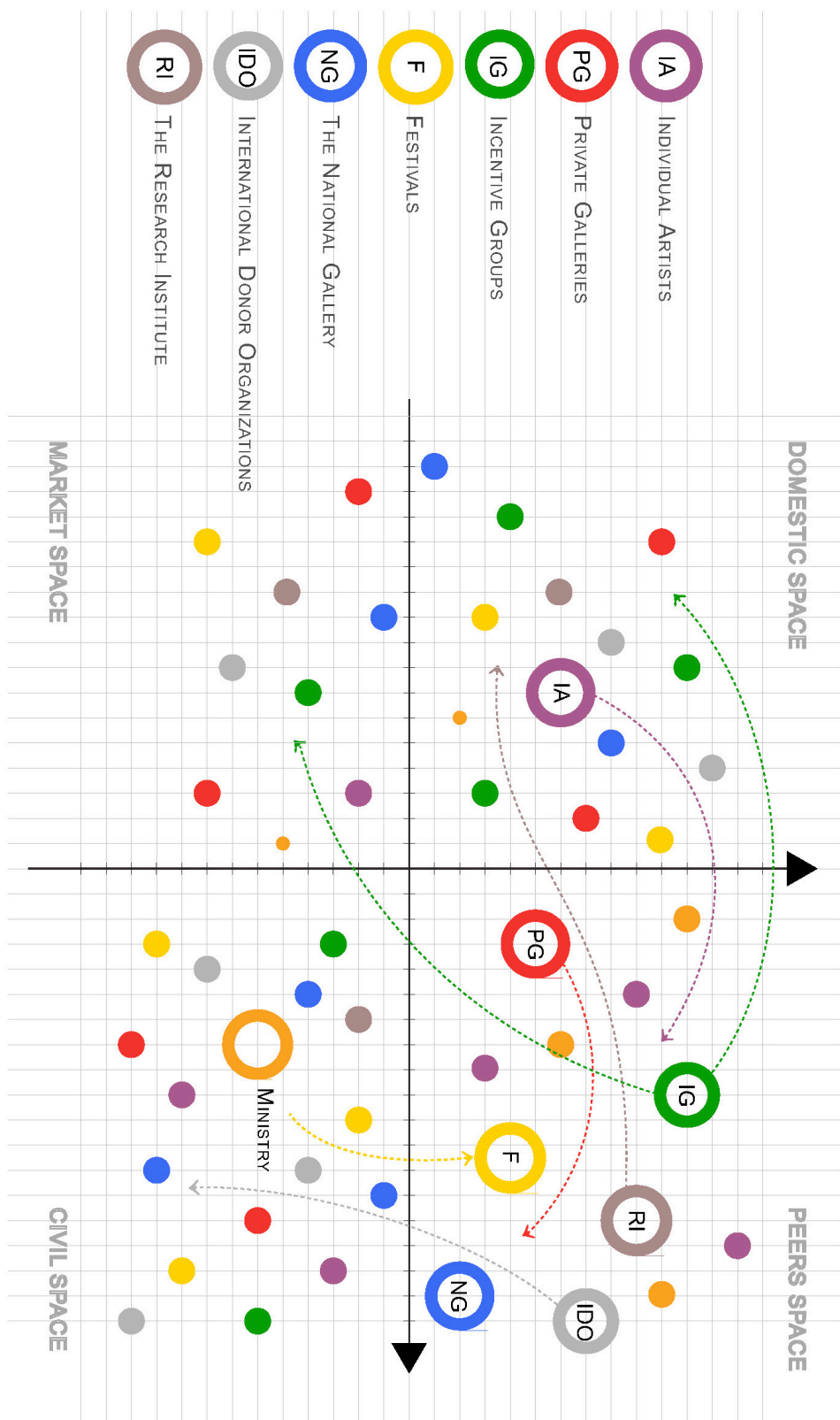
The survey showed that in the majority of the organizations the number of employees is less than 30 people (the exemption was *the British Council* with more than 55 workers). Three organizations represented the international branch entities. Only the *Culture and Management Lab.* had the legal form of NNLE. As for the prioritized cultural events, the surveys showed organizations' highest contribution in the festivals (5 points), followed by the educational activities (4.5 points), activities dedicated towards altering social issues (3.75 points) and international individual and group exhibitions (3.5 points). All the rest of the activities received points below average. Here again, activities related to the commercial aspects of the contemporary visual arts field received lowest points: "1.5" for "Facilitating Platforms for Arts Commerce" and "1.25" for "Art Fairs/Auctions". Their list of prioritized cultural events locates them definitely in the quadrants, where the level of networking is high and detaches them from the *Market* quadrant.

The sample of the four international donor organizations gave the top priority to the *Peers Space* – 49 points, followed by the *Civil Space* – 64 points. The third place was given to the *Domestic Space* – 71 points and finally, here again comes the *Market Space* with 106 points (Chart 3.7.1).



All of the organizations except of *Goethe Institut-Tbilisi* prioritized the *Peers Space*. As for the least prioritized Space – the *Market Space*, the voting was identical in case of all four organizations, as they gave it the highest points/lowest prioritization. In case of the idealized working environment, the respondents expressed the desire in terms of more intensity in the *Civil Space* – 0.5, followed by the *Domestic Space* – 0.25. The findings do not contradict the analyses of the responses on the ‘extra’ questions and the background information.

3.8 Contemporary Visual Arts World Map of Georgia



The Map consists of the actors who constitute the Georgian contemporary visual arts world (in total eight agents). Each agent is located in the respective quadrant and in addition to the initials, has a unique color assigned. Moreover, in addition to demonstrating the primary quadrant in terms of each actor, distributing colored spots in the overall Biotope serves to demonstrate the contribution of each actor in regards to other quadrants, e.g., Incentive Groups are marked with the green color. The major circle of the incentive groups is located in the *Peers Space*. However, positioning three additional green spots in the *Civil Space*, two green spots in the *Domestic Space* and finally, one green spot in the *Market Space* is aimed at demonstrating the intensity of their involvement in other quadrants as well. Additionally, the arrows refer to the disposition of the actors towards the 'desired' quadrant, i.e. the spaces, where the respondents expressed interests to raise the level of their operations. It has to be taken into account that while the actors are positioned in the quadrants according to the research outcomes, their location within the quadrant space is random, e.g., the fact that the circle of the incentive groups is above the festival circle, does not mean that the former has more 'development' orientation compared to the latter.

The map manifests the applicability of the Biotope. The adequacy of the Cartesian system-based art world can be tested according to the introductory note by Khatuna Khabuliani (2009) when she voiced her opinion about the possible reasons for malfunctioning of the contemporary visual arts world of Georgia. The distribution of the actors and their inclinations toward specific quadrants within the Biotope justified the remarks of the researcher. Moreover, the use of the theoretical framework by Pascal Gielen (2009, 2012) within the questionnaire-based survey ensured healthy research process since the received responses were rational and with slight deviations from my presumption.

Conclusion

Part I served to identify the domain of the agents operating in the contemporary visual arts world of Georgia according to Van Maanen's theoretical framework (2009). The analysis showed that the researched actors constitute the complete cycle of the arts world processes. Despite the fact that, according to the analysis, almost all agents have a stake in all four domains: *Production, Distribution, Reception* and *Contextualization*, it was possible to identify the 'top' domains in terms of each actor. Afterwards, the main theoretical framework, the *Arts World Map/ the Biotope* by Pascal Gielen (2009) was described briefly. Within this section the reader was familiarized with the structure of the Biotope and the descriptions of each quadrants (underscoring the worth and the legitimation) served to construct the questionnaires for the research target groups. In the conclusive section of Part I the theoretical frameworks of Hans van Maanen (2009) and Pascal Gielen (2009) were compared. The comparison of different arts sociological arts world systems showed that, while Van Maanen's Arts World is concerned to study the functioning of the artistic processes on a societal level, Gielen's model is more oriented to portray the processes from an 'internal', artistic point of view. The formulable nature of Gielen's model appears to be more pragmatic tool in terms of responding to the main research question. *Part II* commenced with providing the information about the ongoing processes in terms of the state policy towards the culture sector. The importance of this section was aimed at familiarizing the reader in the current cultural processes of Georgia on the governmental level. Moreover, I assume that due to the 'monopolistic' stake of the governmental contribution in culture sector in terms of financing different art initiatives (Spaces, 2014), it was of vital importance to study in brief the ongoing processes on the governmental level. The abstract nature of the analyzed documents did not provide concrete statements/information in regards to the contemporary visual arts sector. However, it demonstrated the first finding (F I): There is a legitimate space on the governmental level and 'declared desire' on behalf of the government to support and develop contemporary visual arts sector. By reviewing the *Arts Session* meeting report (in the framework of the conference dedicated to presenting *The Roadmap for the Georgian Culture Strategy Process*) it was clear that the attendants had disagreement in terms of the governmental attitude/perception of the contemporary visual arts field in general. Thus, it is presumable

that the possible ignorance from the government is due to the fact that the declared/official priorities and values cannot be implemented by the governing bodies in normative acts yet.

Discussing the *Priority List 2014* and the *Financial Report 2014* of the *Ministry of Culture and Monument Protection of Georgia* served to identify the location of the Ministry in the Biotope. The linguistic analysis of the written statements and the financial chart demonstrated strong attachment of the government towards large-scale social arts events such as the festivals. Herewith, the second finding within the thesis is following (F II): The Ministry of Culture and Monument Protection of Georgia operates mainly in the Civil Space with an inclination towards the Peers Space. Chapter 3 - *Actors of Georgian Contemporary Visual Arts World* aimed at defining the value orientation about the non-governmental research target groups. The analyses of the organizational webpages and the interpretation of the survey results showed an approximate location of the actors within the Biotope. Herewith, it was possible to conclude that each actor operates in more than one biotope: individual artists were attached primarily to the *Domestic* and the *Peers Spaces*, the background information regarding the incentive groups located them in the *Peers Space*, followed by the *Civil Space*; the festivals were operating first in the *Civil Space* and then, in the *Peers Space*. As for the private galleries, the background information located them in the *Market Space*, while the *National Gallery* was positioned in the *Civil Space*. The analysis of the organizational documents of George Chubinashvili Research Centre positioned the institute in the *Civil* and *Peers Spaces*. Finally, according to the background information, the international donor organizations were located in *Civil* and *Peers Spaces* as well. However, these assumptions were made according to my personal interpretation of the available information and their responses on 'extra' questions. The final positioning of the agents in specific quadrants was available through the analysis of the responses on question(s) number 3, (4, and, 5), where the respondents had to prioritize 12 values/concepts. Herewith, the third finding relies upon the analysis of these questions; (F III): Individual artists represent the Domestic Space, wishing to raise the level of their operations in the Peers Space. Incentive groups are located in the Peers Space, disposed towards the Market and the Domestic Spaces. The festivals are positioned in the Peers Space, willing to maintain their current location in the quadrant and to get rid of other quadrants (especially, the Civil Space). Private galleries are located in the center of the Biotope, still in the Peers Space.

They also desire to maintain their position within the current quadrant. The *National Gallery* is positioned also in the *Peers Space*. As for the research institution, it is located in the *Peers Space* as well, disposed towards the *Domestic Space*. Finally, the international donor organizations were identified as the actors operating in the *Peers Space*, seeking to raise the level of their operations in the *Civil Space*. (Please, refer to p. 85, Contemporary Visual Arts World Map of Georgia). Consequently, finding II and finding III served the construction of the *Georgian Contemporary Visual Arts World Map*, based on the Biotope elaborated by Gielen (2009). However, in addition to the inaccuracy associated with interpreting the questions by the respondents, another limitation took place in the survey process. It is connected to the historical contradiction between financial and cultural capital. Pierre Bourdieu's essay – *The Field of Cultural Production, or: the Economic World Reversed* (1983) sheds the light on the issue. Bourdieusian theory about the disproportional correlation between cultural and economic capital (perceived, as the modality of field outside the autonomy of the artistic field) refers to the fact that the higher are the concerns on material gains, the higher is the detachment from the purely artistic merit (Bourdieu, 1983). Thus, unconsciously or consciously being aware about this relationship, the respondents might provide the responses, which would distance them from the field of commerce, profit-making orientation. The same issue is further discussed in Hans Abbing's book – *Why Are Artists Poor?* (2002). According to the author the denial of economy for art-dealers is profitable: "It is commercial to be anti-commercial" (Abbing, 2002, p. 12). Also, the final findings have to be adjusted in further researches in terms of excluding the subjectivity of the respondents; as the analysis were done according to the opinions of the respondents and the information, which was also issued by the researched organizations. This condition leads to the fact, that the research outcomes might be different from the objective picture, since the survey might contain the multitude of socially desirable answers. Despite possible inaccuracies in terms of characterizing the value orientations of different agents of contemporary visual arts world of Georgia, it was possible to 'construct' the fourth finding - (F IV) the map itself (Please, refer to p. 85, Contemporary Visual Arts World Map of Georgia).

Due to the fact that the proper functioning of the Arts World depends on the equal functioning of each quadrant (Gielen, 2009, 2012), it is possible to conclude that (F V): the

malfunctioning of the Georgian Contemporary Visual Arts World is due to the large concentration of the actors in the *Peers Space* and the emptiness within the *Market Space*. Moreover, while ‘calculating’ the desire to intensify the operations within other quadrants, none of the actors expressed their wish to do this in the *Market Space* (only galleries expressed their wish to penetrate the *Market* and *Domestic Spaces* in an equal manner). On the other hand, the large concentration in the *Peers Space* can be associated to the idea of Tusovka (Misiano, 1999), whereby the operationalization in the arts scene merely depends on responding and satisfying the needs of specific (closed) groups of people rather than a wide range of society.

Nowadays the Government of Georgia plays a vital role in terms of subsidizing various cultural projects, since its monopolistic share in terms of subsidizing different cultural events (Spaces, 2014). Taking into the account the research findings, I deem the Government to be the initiator in terms of stimulating their support aimed at balancing the operations of the agents in the Biotope. Moreover, despite the fact that the *Market Space*, according to its nature represents a self-sustainable system, the Government can use its (1) policies to facilitate the commercial activities of the contemporary visual arts production and (2) financial resources aimed at supporting arts commercial activities on the national level, e.g., by assisting the projects such as art fairs, auctions etc.

Limitations

The major limitations within the thesis are in terms of the (1) geographical area of the research and (2) the arts domain (both limitations served to contour the margin of the research volume). Thus, the findings cannot be generalized in terms of the whole culture sector on the national level. Herewith, it has to be mentioned that the analysis of the research and existing materials do not represent an empirically justified information since they, on one hand, depend on the opinions of the respondents and, on the other hand, the researched materials are also issued by these agents themselves.

In general, there was a lack of existing academic researches / systematized informational sources in the field of arts policy related to the (contemporary visual) arts field in Georgia, what could be used as the basis of this research. Usually, existing materials were in Georgian, thus I had to provide the English translations myself (taking into the consideration the fact that English is not my native language, some translations might not be accurate). Sometimes the inaccuracy was also in the English versions of the original sources as well.

Another type of limitation is concerning the theoretical framework of the *Arts World Map* (Gielen, 2009). Sometimes it was sophisticated to define the legitimation and worth of the actors operating in the specific quadrants, i.e. should the attachment towards the specific quadrant be justified according to the operations of the actors or by their corporate culture? E.g., when the festival is highly oriented on gathering arts professionals in the framework of the festival programs, does it mean that it constitutes the *Peers Space*, while at the same time, the representatives of the festival team might not be oriented in experience sharing activities with their (international) colleagues at all? This dichotomy sometimes resulted in the vagueness of defining the worth and legitimations of the actors in reference to specific quadrants.

The inaccuracy in the *Financial Report 2014*, provided by the *Ministry of Culture and Monument Protection of Georgia* also influenced the calculation/analysis of the data in a negative way. Despite the fact, that the document gave huge information regarding the expenses the Ministry had during 2014, some transactions lacked the information through which it would be possible to identify the nature of spending.

Finally, some respondents had the troubles while filling in the questionnaires, e.g., usually I had to provide further instructions in terms of the question number 3, where they had to prioritize 12 concepts/values. In addition, some insisted that specific values/concepts are given totally equal attention, so they gave them identical points. Also, there were some complexities in terms of the questions number 4 and 5. It was sometimes hard for the respondents to envisage their ideal working environment and consequently, they copied the responses they gave to specific quadrants in terms of the existing working environment.

Questions for Future Research

Since the research represented the very first attempt to portray the contemporary visual arts world of Georgia, it encompassed a multitude of limitations. Further elaboration on these limitations could, in return, expand the horizons and strengthen the findings related to contemporary visual arts world of Georgia. First, the use of *Biotope / Arts World Map* by Pascal Gielen (2009, 2012) resulted in delivering authentic findings however, as it was highlighted in Section 1.4 *Four Domains and Four Quadrants*, with the aim to create and refine cultural policies utilized framework is not fully efficient since it is more oriented on artistic milieus and to a lesser extent on social legitimations. Thus, correlating the empirical findings to other art world systems orienting more on societal level could be more productive in terms of contributing to delivering the knowledge for adjusting cultural policies.

Another limitation dealt with the quantity of the actors representing contemporary visual arts world of Georgia. Within the research eight actors were described. However, the complete research would cover other agents as well such as arts educational institutions, media, art patrons, publishing houses, arts charity institutions, flea markets etc. Moreover, taking into account the expanded list of the actors it would be interesting not only to define their role/position in the art world but also the processes they undergo in terms of their self-development and expanding the scope of operations, e.g., the system of the Value Regimes (Singular/collective regime and Content/context logic) by Pascal Gielen (2009, pp. 156-164) could be referred to.

The research was focused on processes in the field of contemporary visual art. Therefore, the findings cannot be held as being representative for the complete culture sector on the national level. Thus, conducting alike research in reference to other arts disciplines would solve step-by-step the puzzle of Georgian arts sector.

Lastly, despite the fact that artistic processes play limited role in rural areas and regions in Georgia, the researches of these processes outside the capital would result in a more authentic and healthy findings in terms of describing contemporary visual arts world countrywide.

Appendixes

Appendix A. Questionnaires & Survey Data

The questionnaires were adjusted according to the model of arts business entity. However, to make the results comparable, large portion of questions represent a universal feature. First and second questions were focused on identifying the structure (scale) of an organization (by asking about the number of staff) and the legal form of the entity. In regards to the target group 1, individual artists, first two questions revealed the age of an artist and the medium, they usually refer while producing the creative production. Defining the age and the medium was not the utmost important element of the research; however, findings within these two questions could give additional information in regards with correlating demographical data towards the use of different media in contemporary art practices. The list of media comprised: 1. *2d (painting/drawing)*; 2. *Photography*; 3. *3d (installations, sculptures, art objects)*; 4. *Performance art and happenings*; 5. *Moving image (Video art, experimental films)* and 6. *Other (Please, specify_____)*. Each medium was 'measured' by Likert scale. The third question was universal for every questionnaire and it provided the list of 12 concepts/values, which were correlated with the four quadrants (*Domestic, Communal, Market and Civil*) by Pascal Gielen (2009). The respondents were unaware about the correlation of the concepts/values with the theoretical framework. They had to give each value/concept a unique score from 1 (the most important) to 12 (the less important). The concepts/values were identified through the literature research in regards with the theoretical framework of Pascal Gielen (2009, 2012). In the questionnaire, the *Domestic Space* was associated with 'experiment orientation', 'self-transofrmation' and 'tranquility'; the *Communal Space* was exposed through the following three concepts/values: 'Face-to-face communications'; 'Field research orientation' and 'Networking with other artists'. As for the third quadrant, the *Market Space*, there were used following concepts/values: 'Impersonality', 'Marketing' and 'Commerce'. Finally, the *Civil Space* was coded with 'Accountability', 'Society' and 'Media (attention)'.

Question 4 and question 5 were also universal within all questionnaires. In question 4, actors were asked to measure on the Likert scale four sentences, which described their current working condition. Each sentence represented each quadrant. Despite the fact, that

each sentence was created in accordance to the researched entity, it did not reject the universality of the question 4, as the goal of this question was the same for each case. For example, the first sentence, which measured the level of 'domesticity' of the target group II, the incentive groups, was following: *We develop project concepts on our own on a long-term basis, without any specific deadlines and liabilities*. The same idea was 'translated' for the private galleries in the following way: *We work on the exhibition concepts on our own on a long-term basis, without any specific deadlines and liabilities*. Question #5, as mentioned before, was also universal and was directed to define the desired orientation of the agent. The comparison of the points received from the questions number 4 and 5 gave the ability to define the potential trajectory/disposition of the agent within the Biotope.

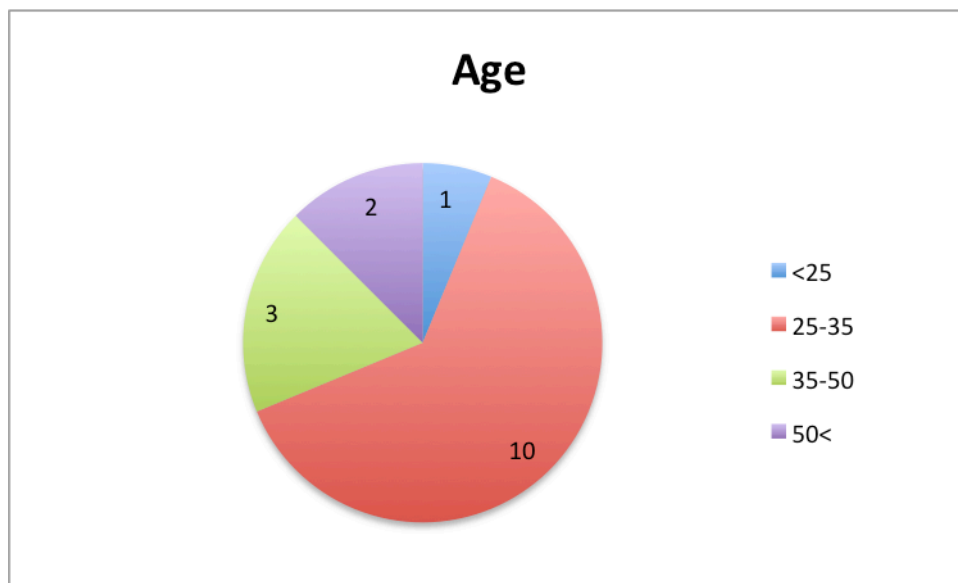
In each questionnaire (excluded the one directed towards donor organizations), there was a question with 5-point Likert scale responses about the source of income. This served to define the financial dependence of different actors amongst each other and other sources.

Last, semi-universal question represented the inquiry about the form of contemporary visual arts event, different organizations supported and/or organized. Here as well, the Likert scale was employed in reference to the responses. The responses were adjusted towards the recipients of the questionnaires, e.g., in case of the incentive groups the list of events comprised the festivals as well. Respectively, this typology of event was excluded when the respondent represented target group III, festivals, themselves.

In addition to these universal and semi-universal questions, the questionnaire comprised additional, supplementary questions, which on the one hand continued to function as a tool for adjustment for questions number 3, 4 and 5; e.g., target group I, artists, were asked to measure with a 5-point Likert scale about the mode of relationships with consumers, if it was more deviated towards individually meeting consumers or using intermediaries, such as, agents, dealers etc. Also, the format of close-ended questions were employed, e.g., *Is your creative production available via e-commerce?* The same type of supplementary questions were used also with all the other agents, e.g., galleries were asked to measure their collaboration with other galleries with a 5-point Likert scale; festival representatives were asked to measure their frequency of attending other festivals etc. (The Likert scale was comprised of 5 digits (1 – 5); 1 referred to less often, importance etc. 5 referred to the most often, important etc. The amount of questions per questionnaire varied from 9 to 12).

Questionnaire (Research Target Group I – Artists)

1. Age: <30 30-55 55<



2. Please, prioritize the medium you usually work on (1 = I never work on; 2 = I usually work on):

2D (Painting/Drawing)	1 2 3 4 5
2D (Photography)	1 2 3 4 5
3D (Sculpture, installations, objects)	1 2 3 4 5
Performance art & Happenings	1 2 3 4 5
Moving image (Experimental cinematography, video)	1 2 3 4 5
Other (please specify _____)	1 2 3 4 5

(Chart 3.1.1, p. 62)

3. Which concepts are associated with your working mode? (1 – the most important concept; 12 – the less important concept)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation

- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.1.2, p. 65)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

I develop my artistic concepts on my own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

I develop my artistic concepts as a result of the collaboration with my colleagues and arts professionals.

1 2 3 4 5

I focus on providing finalized arts production on a regular basis (with a potential of further sales).

1 2 3 4 5

I focus on providing finalized arts production to make it available for wider public through different events, such as exhibitions, festivals, happenings etc.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

I would develop my artistic concepts on my own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

I would develop my artistic concepts as a result of the collaboration with my colleagues and arts professionals.

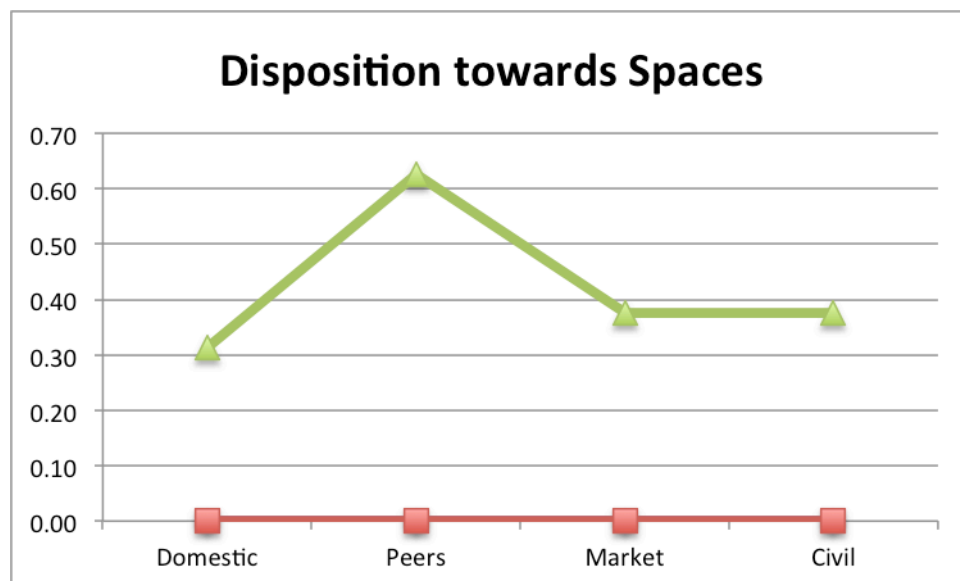
1 2 3 4 5

I would focus on providing finalized arts production on a regular basis (with a potential of further sales).

1 2 3 4 5

I would focus on providing finalized arts production to make it available for wider public through different events, such as exhibitions, festivals, happenings etc.

1 2 3 4 5



6. You usually receive the money to realize your projects from (1 = never from this source, 5 = this is my / our most important source of income)

(a) (International) donor organizations 1 2 3 4 5

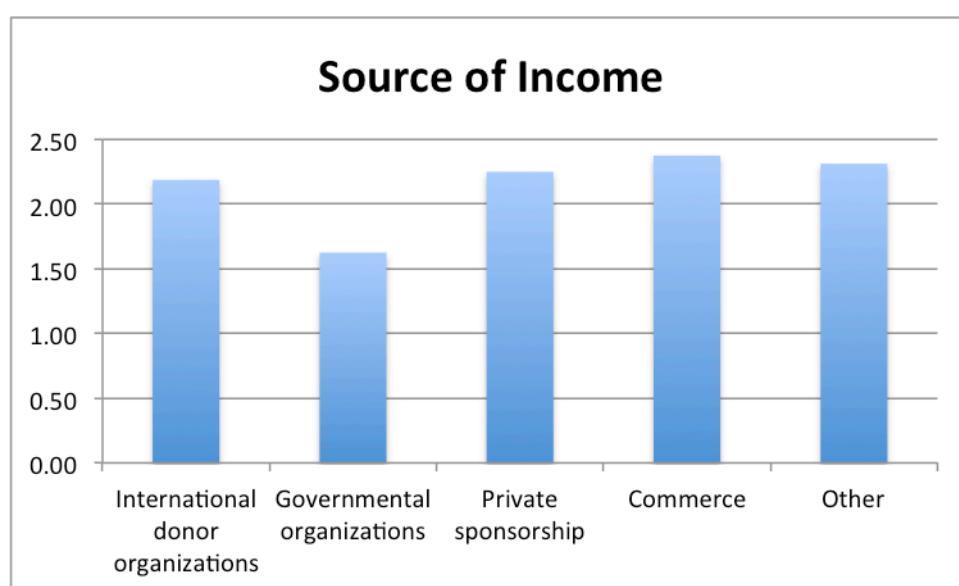
(b) The Government of Georgia 1 2 3 4 5

(c) Private sponsors 1 2 3 4 5

(d) Commerce 1 2 3 4 5

(e) Other (Please, specify...)

1 2 3 4 5



7. Have you, as an artist received bursary on a regular basis during last 12 months (without the obligation of delivering a finalized creative production)?

(a) Yes (56.25%) (b) No

8. Have you participated during last 12 months in national and international festivals, workshops, trainings, and residency programs?

(a) Yes (93.75%) (b) No

9. Is your creative production available through auction houses?

(a) Yes (18.75%) (b) No

10. Is your creative production available via e-commerce?

(a) Yes (37.50%) (b) No

11. When selling your artworks to what extent do you usually (1 = personally meet with the clients; 5 = work through an intermediary)

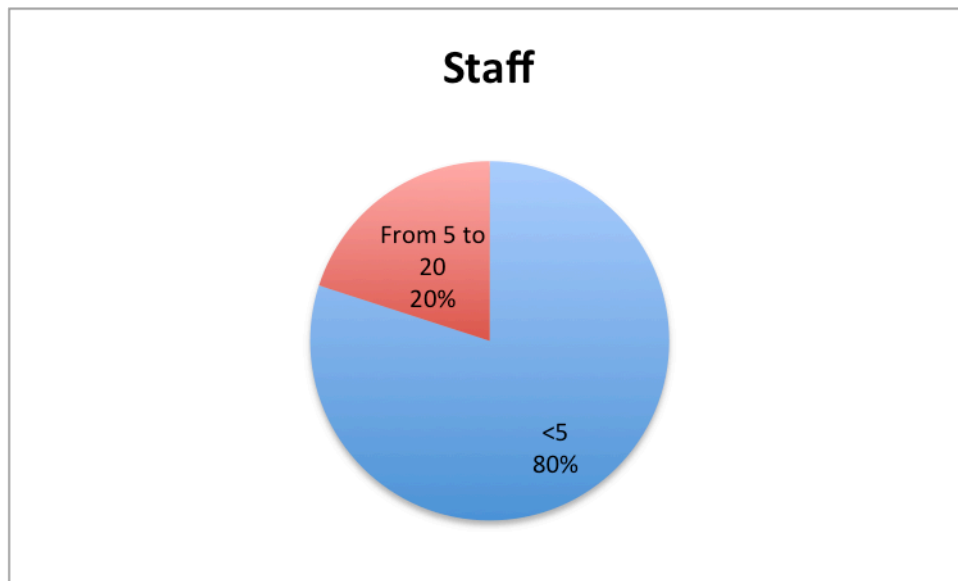
1 2 (2.13) 3 4 5

12. To what extent do you participate (physically or in a form of your artwork) in public happenings and social issues, such as demonstrations against environmental damage, human rights, etc? (1 = never, 5 = always)

1 2 (3) 4 5

Questionnaire (Research Target Group II – Incentive Groups)

1. Number of staff: <5 5-20 20<



2. Legal Form: (*NNLE 80%*)

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.2.2, p. 68)

4. Please, think of your group's current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We develop project concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We develop project concepts as a result of the collaboration with other incentive groups and arts professionals.

1 2 3 4 5

We focus on providing finalized arts production within our projects on a regular basis (with a potential of further commerce).

1 2 3 4 5

We focus on providing finalized arts production within our projects to make it available for wider public through different events, such as exhibitions, festivals, happenings etc.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would develop project concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We would develop project concepts as a result of the collaboration with other incentive groups and arts professionals.

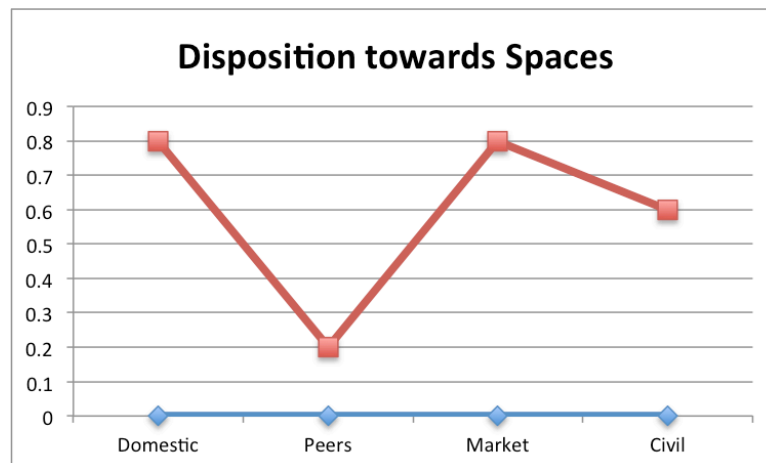
1 2 3 4 5

We would focus on providing finalized arts production within our projects on a regular basis (with a potential of further commerce).

1 2 3 4 5

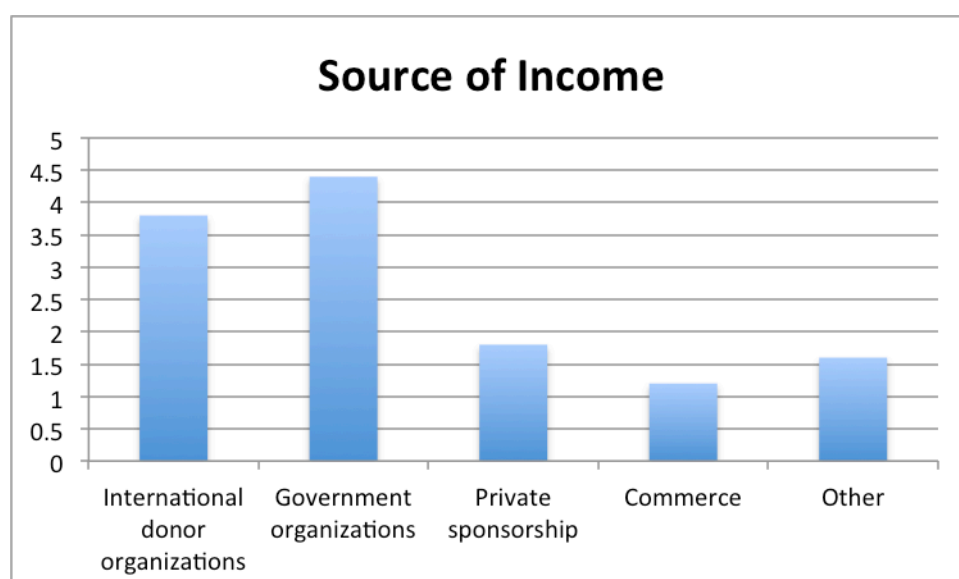
We would focus on providing finalized arts production within our projects to make it available for wider public through different events, such as exhibitions, festivals, happenings etc.

1 2 3 4 5



6. You usually receive the money to realize your projects from (1 = never from this source, 5 = this is my / our most important source of income)

- | | |
|---|-----------|
| (a) (International) donor organizations | 1 2 3 4 5 |
| (b) The Government of Georgia | 1 2 3 4 5 |
| (c) Private sponsors | 1 2 3 4 5 |
| (d) Commerce | 1 2 3 4 5 |
| (e) Other (Please, specify...) | 1 2 3 4 5 |



7. Please, prioritize contemporary visual arts cultural events you organize (1 = we never organize; 5 = we usually organize)

- Local/International festivals 1 2 3 4 5
- Art-fairs/ auctions 1 2 3 4 5
- Individual/Group Exhibitions (Georgian artists) 1 2 3 4 5
- International Individual/Group Exhibitions 1 2 3 4 5
- Educational activities 1 2 3 4 5
- Institutionalized research practices 1 2 3 4 5
- (Facilitating platforms for) Art Commerce 1 2 3 4 5
- Contemporary visual arts events related to social issues, such as environmental protection, human rights etc. 1 2 3 4 5
- Contemporary visual arts practices, which deal to specific imperatives, such as language, ethnicity
(Please, specify, e.g., Francophone culture _____) 1 2 3 4 5

(Chart 3.2.1, p. 67)

8. To what extent do you support individual exhibitions=1, group exhibitions=5

1 2 3 (3.8) 4 5

10. Does the incentive group collaborate with other incentive groups? (1 = never, 5 = always)

1 2 3 (4) 5

Questionnaire (Research Target Group III – Festivals)

1. Number of staff: <10 (100%) 10-50 50<

2. Legal Form: (NNLE 100%)

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.3.1, p. 71)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We work on the festival concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We develop festival concepts as a result of collaboration with other arts professionals (curators, art-critics, the representatives of national culture sector etc.)

1 2 3 4 5

We focus on providing finalized arts production within the festival on a regular basis (with a potential of further commerce).

1 2 3 4 5

We focus on providing finalized arts production within the festival to make it available for wider public.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would work on the festival concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We would develop festival concepts as a result of the collaboration with other arts professionals (curators, art-critics, the representatives of national culture sector etc.)

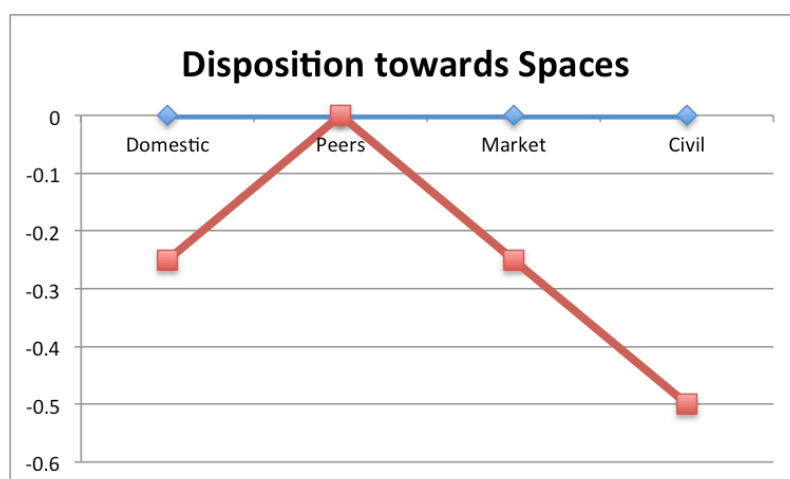
1 2 3 4 5

We would focus on providing finalized arts production within the festival on a regular basis (with a potential of further commerce).

1 2 3 4 5

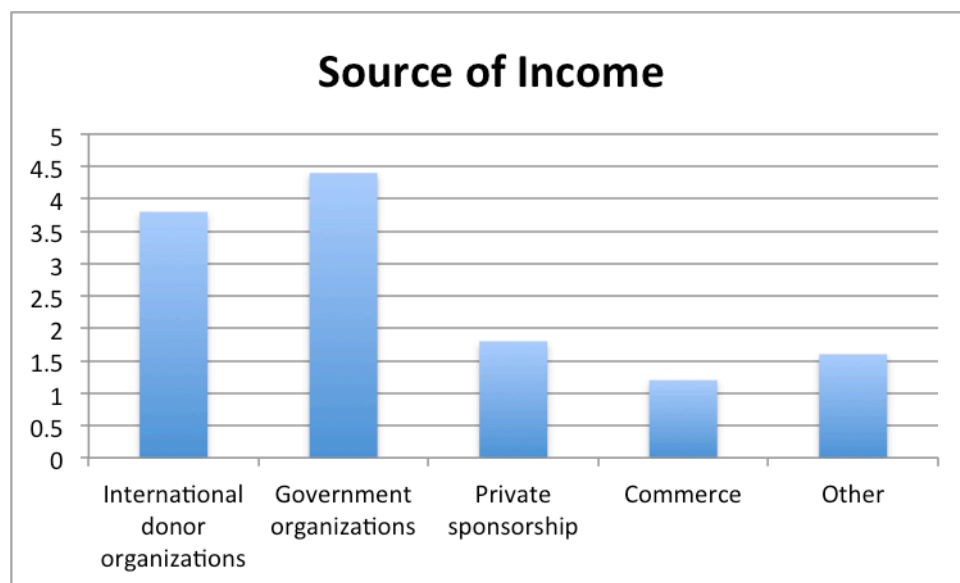
We would focus on providing finalized arts production within the festival to make it available for wider public

1 2 3 4 5



6. The festival is usually funded by (1 = never from this source, 5 = this is my / our most important source of income)

- | | |
|---|-----------|
| (a) (International) donor organizations | 1 2 3 4 5 |
| (b) The Government of Georgia | 1 2 3 4 5 |
| (c) Private sponsors | 1 2 3 4 5 |
| (d) Commerce | 1 2 3 4 5 |
| (e) Other (Please, specify...) | 1 2 3 4 5 |



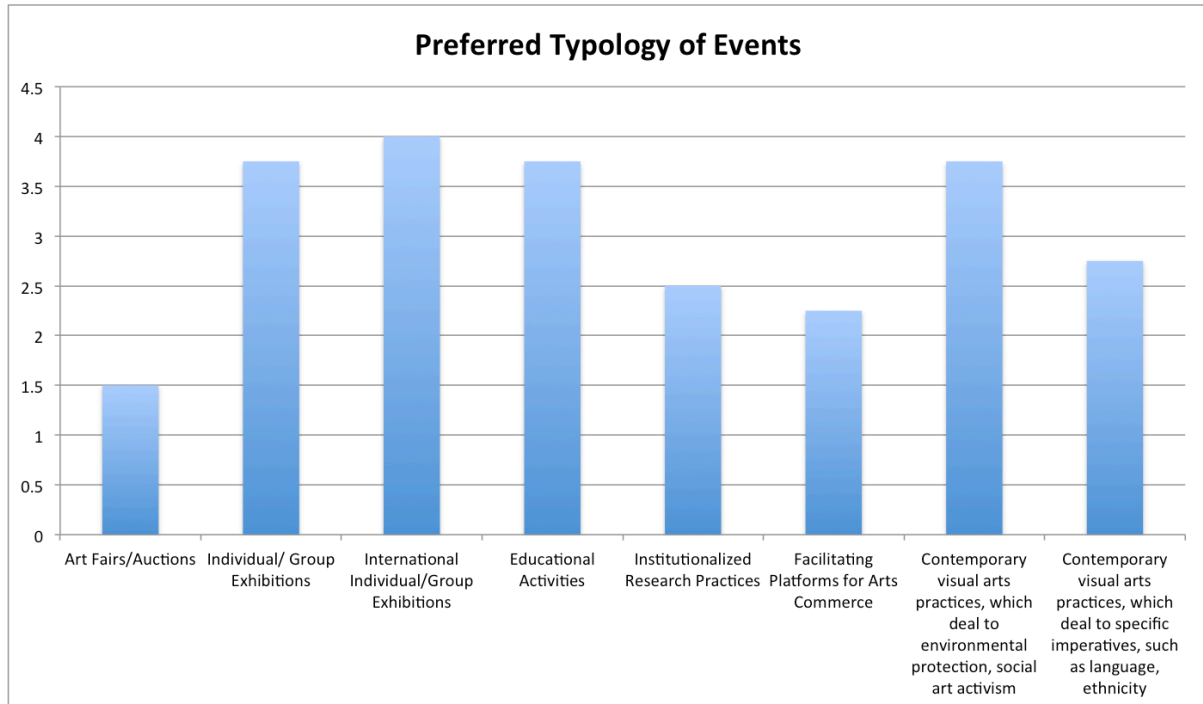
7. Please, prioritize contemporary visual arts cultural events you organize in the framework of the festival (1 = we never organize; 5 = we usually organize)

- | | |
|---|-----------|
| • Art-fairs/ auctions | 1 2 3 4 5 |
| • Individual/Group Exhibitions (Georgian artists) | 1 2 3 4 5 |
| • International Individual/Group Exhibitions | 1 2 3 4 5 |
| • Educational activities | 1 2 3 4 5 |
| • Institutionalized research practices | 1 2 3 4 5 |
| • (Facilitating platforms for) Art Commerce | 1 2 3 4 5 |
| • Contemporary visual arts events related to social issues, such as environmental protection, human rights etc. | 1 2 3 4 5 |

- Contemporary visual arts practices, which deal to specific imperatives, such as language, ethnicity

(Please, specify, e.g., Francophone culture _____)

1 2 3 4 5



Does the festival team visit other festivals in regular basis? (1 = never, 5 = always)

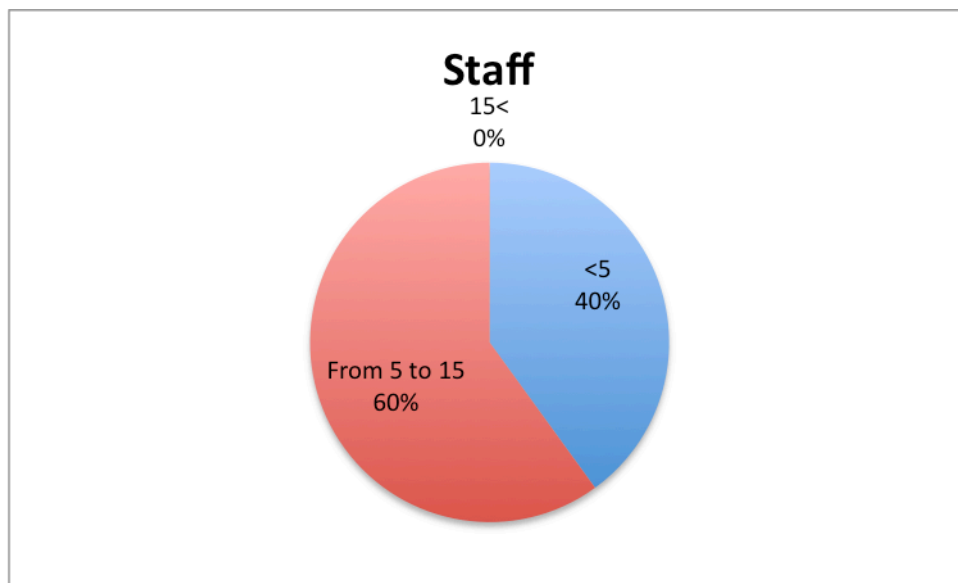
1 2 3 (3.5) 4 5

Is the festival oriented on demonstrating Georgian contemporary art =1 or international contemporary art=5?

1 2 3 (3.25) 4 5

Questionnaire (Research Target Group IV – Private Galleries)

1. Number of staff: <5 5-15 15<



2. Legal Form: (Ltd. 80%, NNLE. 20%)

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.4.1, p. 75)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We work on exhibition concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We develop exhibition concepts as a result of the collaboration with other professionals (curators, art-critics, the representatives of other galleries etc.)

1 2 3 4 5

We focus on providing finalized arts production within the exhibitions on a regular basis (with a potential of further commerce).

1 2 3 4 5

We focus on providing finalized arts production within the exhibitions to make it available for wider public.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would work on the exhibition concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We would develop exhibition concepts as a result of the collaboration with other arts professionals (curators, art-critics, the representatives of other galleries etc.)

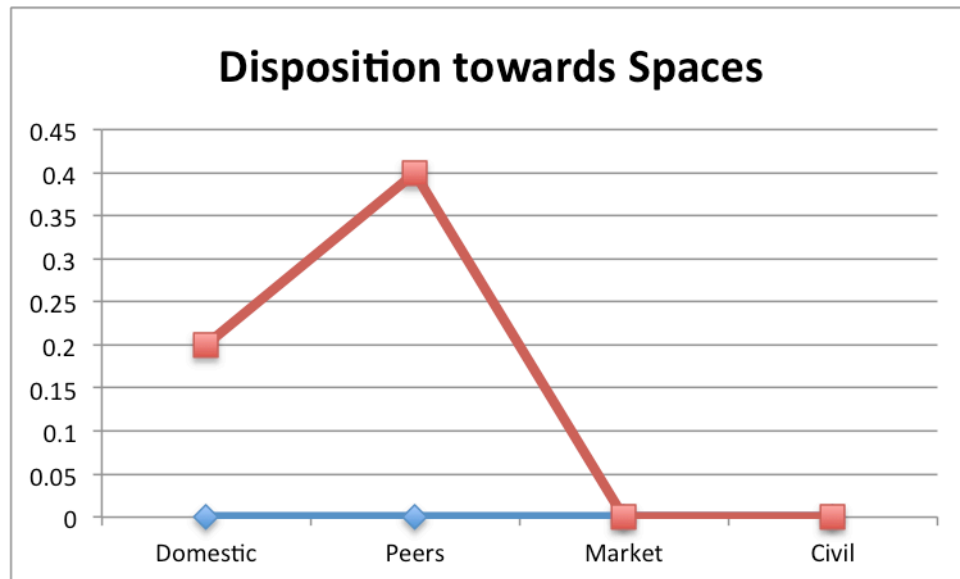
1 2 3 4 5

We would focus on providing finalized arts production within the exhibitions on a regular basis (with a potential of further commerce).

1 2 3 4 5

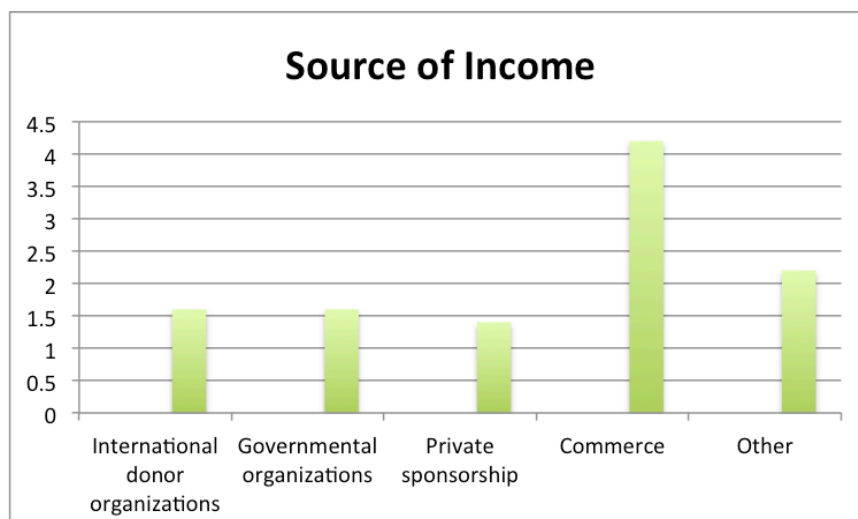
We would focus on providing finalized arts production within the exhibitions to make it available for wider public

1 2 3 4 5



6. You usually receive financial support to realize the exhibitions from (1 = never from this source, 5 = this is my / our most important source of income)

- | | |
|---|-----------|
| (a) (International) donor organizations | 1 2 3 4 5 |
| (b) The Government of Georgia | 1 2 3 4 5 |
| (c) Private sponsors | 1 2 3 4 5 |
| (d) Commerce | 1 2 3 4 5 |
| (e) Other (Please, specify...) | 1 2 3 4 5 |

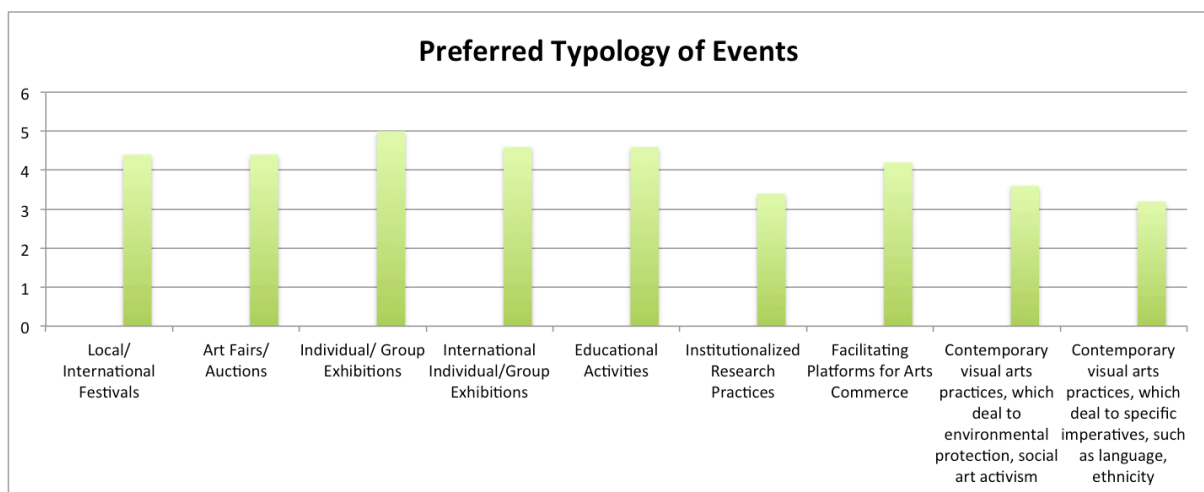


7. Please, prioritize contemporary visual arts cultural events you organize (1 = we never organize; 5 = we usually organize)

- Art-fairs/ auctions 1 2 3 4 5
- Individual/Group Exhibitions (Georgian artists) 1 2 3 4 5
- International Individual/Group Exhibitions 1 2 3 4 5
- Educational activities 1 2 3 4 5
- Institutionalized research practices 1 2 3 4 5
- (Facilitating platforms for) Art Commerce 1 2 3 4 5
- Contemporary visual arts events related to social issues, such as environmental protection, human rights etc. 1 2 3 4 5
- Contemporary visual arts practices, which deal to specific imperatives, such as language, ethnicity

(Please, specify, e.g., Francophone culture _____)

1 2 3 4 5



8. To what extent does the gallery collaborate with other galleries? (1 = never, 5 = always)

1 2 (2.8) 3 4 5

9. What does your target audience comprise? (1 = general society; 5 = art professionals)

1 2 3 (3.4) 4 5

10. What kind of practices does the gallery support more? (1 = individual exhibitions; 5 = group exhibitions)

1 2 3 (3.4) 4 5

Questionnaire (Research Target Group V – State Gallery)

1. Number of staff: (<30) 30-55 55<

2. Legal Form: *Legal Entity under Public Law*

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.5.1, p. 77)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We work on exhibition concepts on our own in a long-term basis, without any specific deadlines.

1 2 3 4 5

We develop exhibition concepts as a result of the collaboration with other arts professionals (curators, art-critics, the representatives of national culture sector, galleries etc.)

1 2 3 4 5

We focus on providing finalized arts production within the exhibitions on a regular basis (with a potential of further commerce).

1 2 3 4 5

We focus on providing finalized arts production within the exhibitions to make it available for wider public.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would work on the exhibition concepts on our own in a long-term basis, without any specific deadlines and liabilities.

1 2 3 4 5

We would develop exhibition concepts as a result of the collaboration with other arts professionals (curators, art-critics, the representatives of national culture sector, galleries etc.)

1 2 3 4 5

We would focus on providing finalized arts production within the exhibitions on a regular basis (with a potential of further commerce).

1 2 3 4 5

We would focus on providing finalized arts production within the exhibitions to make it available for wider public.

1 2 3 4 5

(Disposition of the actor towards spaces is not defined due to the equivalency of responses in terms of grading 'existing' and 'ideal' working environments in terms of different quadrants).

6. You usually receive financial support to realize the exhibitions from (1 = never from this source, 5 = this is my / our most important source of income)

(a) (International) donor organizations

(1) 2 3 4 5

- | | |
|--------------------------------|-------------|
| (b) The Government of Georgia | 1 2 3 4 (5) |
| (c) Private sponsors | (1) 2 3 4 5 |
| (d) Commerce | (1) 2 3 4 5 |
| (e) Other (Please, specify...) | (1) 2 3 4 5 |

7. Please, prioritize contemporary visual arts cultural events you support or are engaged in (1 = we never support; 5 = we usually support)

- | | |
|---|-------------|
| • Local/International Festivals | 1 2 3 (4) 5 |
| • Art-fairs/ auctions | (1) 2 3 4 5 |
| • Individual/Group Exhibitions (Georgian artists) | 1 2 (3) 4 5 |
| • International Individual/Group Exhibitions | 1 2 3 4 (5) |
| • Educational activities | (1) 2 3 4 5 |
| • Institutionalized research practices | (1) 2 3 4 5 |
| • (Facilitating platforms for) Art Commerce | (1) 2 3 4 5 |
| • Contemporary visual arts events related to social issues, such as environmental protection, human rights etc. | 1 2 (3) 4 5 |
| • Contemporary visual arts practices, which deal to specific imperatives, such as language, ethnicity | |

(Please, specify, e.g., Francophone culture _____)

(1) 2 3 4 5

8. To what extent does the gallery collaborate with other galleries?

(1) 2 3 4 5

9. What does your target audience comprise? (1 = general society; 5 = art professionals)

(1) 2 3 4 5

Questionnaire (Research Target Group IV – Research Institution)

1. Number of staff: <5 5-20 (20<)

2. Legal Form: *Legal Entity under Public Law*

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.6.1, p. 80)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We develop researches in a long-term basis, without orienting on any specific deadlines.

1 2 3 4 5

We prioritize collaborative researches.

1 2 3 4 5

We focus on providing the researches on art commerce.

1 2 3 4 5

We focus on providing interdisciplinary researches, oriented on the most active/popular issues.

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would develop researches in a long-term basis, without orienting on any specific deadlines.

1 2 3 4 5

We would prioritize collaborative researches

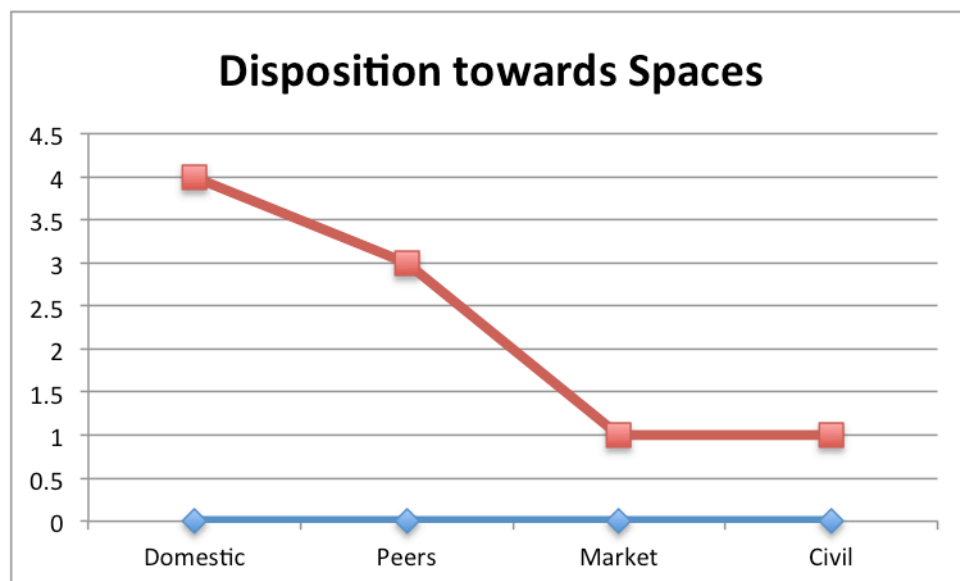
1 2 3 4 5

We would focus on providing the researches on art commerce.

1 2 3 4 5

We would focus on providing interdisciplinary researches, oriented on the most active/popular issues.

1 2 3 4 5



6. You usually receive financial support from (1 = never from this source, 5 = this is my / our most important source of income)

- | | |
|---|-------------|
| (a) (International) donor organizations | 1 (2) 3 4 5 |
| (b) The Government of Georgia | 1 2 3 4 (5) |
| (c) Private sponsors | 1 (2) 3 4 5 |
| (d) Commerce | 1 (2) 3 4 5 |
| (e) Other (Please, specify...) | (1) 2 3 4 5 |

7. Are you involved in organizing activities such as, trainings, conferences, workshops, debates? (1 = never; 5 = always)

1 2 3 4 (5)

9. What does your target audience comprise? (1 = general society; 5 = art professionals)

1 2 3 4 (5)

Questionnaire (Research Target Group IV – (International) Donor Organizations)

1. Number of staff: >30 (75%) 30-55 55< (25%)

2. Legal Form: (*Local branches of international (governmental) organizations, 75%; NNLE, 25%*)

3. Which concepts are associated with your working mode? (Please, score from 1 /high to 12/less)

- ___ Accountability
- ___ Impersonality
- ___ Commerce
- ___ Experiment orientation
- ___ Face-to-face communications
- ___ (Field) research orientation
- ___ Marketing
- ___ Networking with other artists
- ___ Media attention
- ___ Society
- ___ Self-transformation
- ___ Tranquility

(Chart 3.7.1, p. 84)

4. Please, think of your current working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We finance projects in a long-term basis, without orienting on any specific deadlines.

1 2 3 4 5

We prioritize co-financing projects.

1 2 3 4 5

We focus on financing projects, which provide finalized arts production (with a potential of further commerce).

1 2 3 4 5

We focus on financing projects to make it available for wider public

1 2 3 4 5

5. Please, think of the your ideal working environment and indicate the extent to which you find the following statements applicable (1 = I totally disagree, 5 = I fully agree).

We would finance projects in a long-term basis, without orienting on any specific deadlines.

1 2 3 4 5

We would prioritize co-financing projects

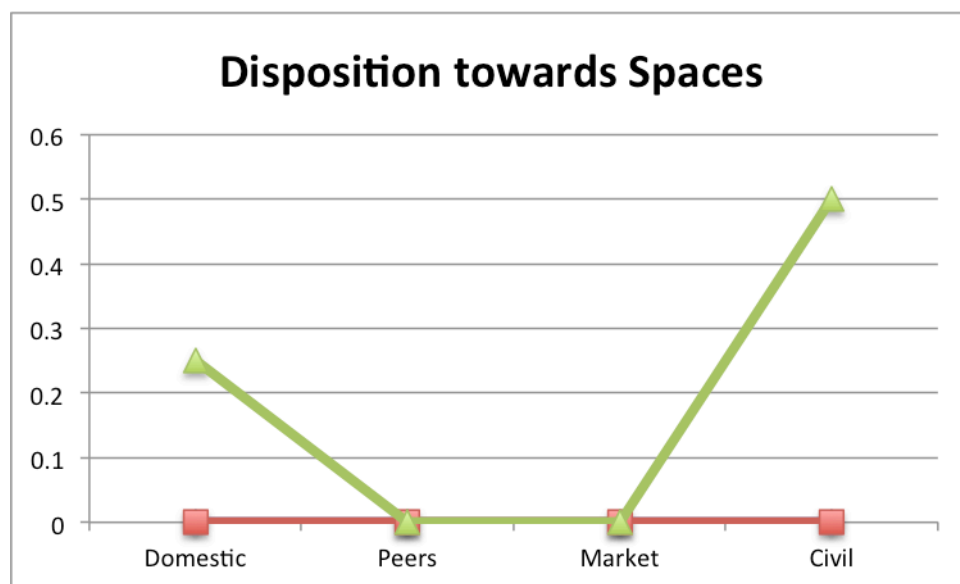
1 2 3 4 5

We would focus on financing projects, which provide finalized arts production (with a potential of further commerce).

1 2 3 4 5

We would focus on financing projects to make it available for wider public

1 2 3 4 5

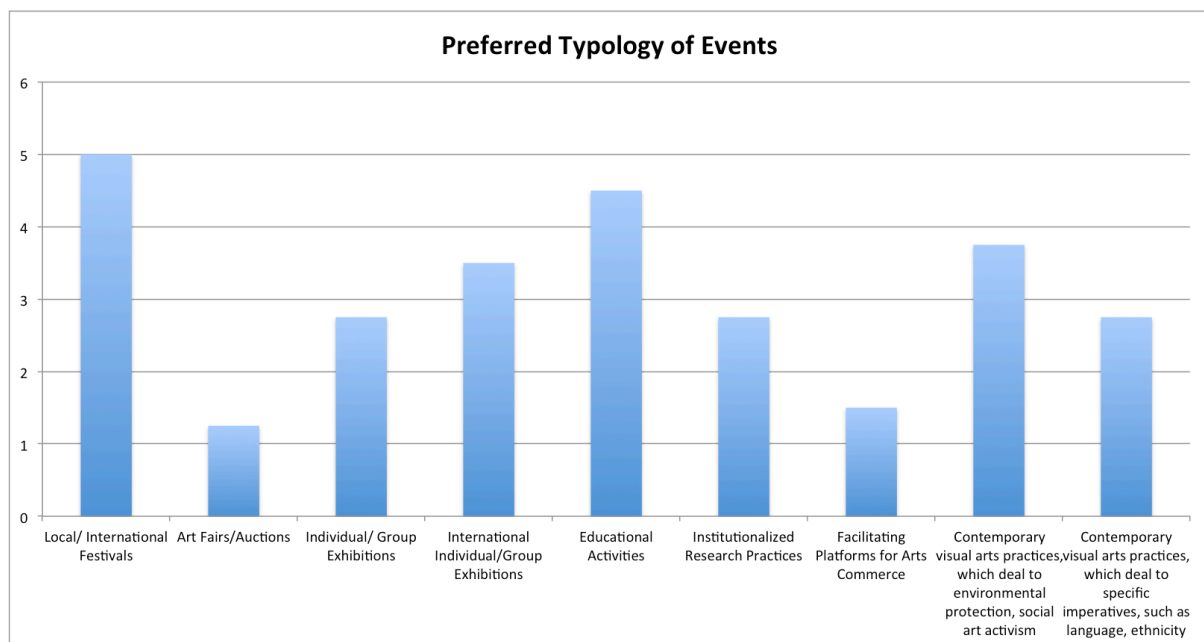


6. Please, prioritize contemporary visual arts cultural events you finance (1 = we never finance; 5 = we usually finance)

- Local/International festivals 1 2 3 4 5
- Art-fairs/ auctions 1 2 3 4 5
- Individual/Group Exhibitions (Georgian artists) 1 2 3 4 5
- International Individual/Group Exhibitions 1 2 3 4 5
- Educational activities 1 2 3 4 5
- Institutionalized research practices 1 2 3 4 5
- (Facilitating platforms for) Art Commerce 1 2 3 4 5
- Contemporary visual arts events related to social issues, such as environmental protection, human rights etc. 1 2 3 4 5
- Contemporary visual arts practices, which deal to specific imperatives, such as language, ethnicity

(Please, specify, e.g., Francophone culture _____)

1 2 3 4 5



Appendix B. Financial Chart of the Ministry of Culture and Monument Protection of Georgia

	Fund Recipient (Legal Form)	PROJECT	The Amount of Financial Support (GEL)	Domain
1	LTD	<i>The Contest for Young Musicians</i>	15,000.00	MUSIC
2	IND	<i>PROJECT</i>	14,850.00	LITERATURE
3	LTD	<i>Translations by Grigol Abashidze</i>	4,470.00	LITERATURE
4	LTD	<i>Book "The Meeting with Lord Byron"</i>	9,400.00	LITERATURE
5	IND	<i>The Evening Dedicated to Nukri Abashidze</i>	3,800.00	MUSIC
6	IND	<i>Travel (the Netherlands)</i>	1,187.90	CINEMATOGRAPHY
7	LTD	<i>Jewish Theatre Scripts</i>	7,679.00	THEATRE
8	NNLE	<i>PROJECT</i>	800.00	OTHER
9	NNLE	<i>Supporting the Project "World of Gestures:</i>	34,930.00	MINORITY
10	NNLE	<i>PROJECT</i>	19,741.00	MINORITY
11	NNLE	<i>Festival</i>	6,000.00	MUSIC
12	IND	<i>Participation in the Festival</i>	2,471.00	CINEMATOGRAPHY
13	NNLE	<i>Photo Exhibition</i>	5,195.00	REGIONAL
14	Sole. Entrepreneur	<i>Concert</i>	6,000.00	MUSIC
15	LTD	<i>Festival</i>	25,866.00	UNDEFINED
16	LTD	<i>Participation in the Festival</i>	12,212.00	UNDEFINED
17	State Entity	<i>Exhibition</i>	4,400.00	VISUAL ARTS
18	NNLE	<i>PROJECT</i>	1,152.00	REGIONAL
19	NNLE	<i>Participation in the Festival</i>	20,250.00	MUSIC

20	IND	<i>Exhibition</i>	1,947.00	VISUAL ARTS
21	NNLE	<i>Editorial</i>	3,000.00	LITERATURE
22	NNLE	<i>PROJECT</i>	800.00	REGIONAL
23	NNLE	<i>Editorial</i>	15,180.00	MUSIC
24	IND	<i>Catalogue Print</i>	6,250.00	VISUAL ARTS
25	NNLE	<i>Project "Road to the Future"</i>	20,000.00	MINORITY
26	NNLE	<i>PROJECT</i>	15,957.00	OTHER
27	NNLE	<i>Classical Guitar Contest</i>	5,465.00	MUSIC
28	IND	<i>Festival "Art Monaco"</i>	300.84	VISUAL ARTS
29	LTD	<i>Travel (Indonesia)</i>	3,914.29	UNDEFINED
30	IND	<i>Translation of Script</i>	1,995.00	LITERATURE
31	LTD	<i>Concert</i>	29,640.00	MUSIC
32	NNLE	<i>Editorial</i>	6,820.00	REGIONAL
33	LTD	<i>CD</i>	6,018.00	MUSIC
34	NNLE	<i>Project "Tanadgoma"</i>	3,750.00	MINORITY
35	IND	<i>Travel (France)</i>	1,750.00	Contemporary Visual Arts
36	Sole. Entrepreneur	<i>Concert</i>	10,000.00	MUSIC
37	LTD	<i>CD</i>	6,925.00	MUSIC
38	NNLE	<i>Festival "Art Geni"</i>	15,000.00	MUSIC
39	LTD	<i>Book Print</i>	6,941.00	LITERATURE
40	Sole. Entrepreneur	<i>Concert</i>	6,000.00	MUSIC
41	NNLE	<i>Project "26 Century"</i>	5,850.00	MINORITY
42	IND	<i>"EUROVISION"</i>	10,562.50	MUSIC
43	IND	<i>"EUROVISION"</i>	10,562.50	MUSIC
44	IND	<i>"EUROVISION"</i>	10,562.50	MUSIC
45	IND	<i>"EUROVISION"</i>	10,562.50	MUSIC
46	IND	<i>"EUROVISION"</i>	9,388.89	MUSIC

47	IND	<i>Exhibition in Azerbaijan</i>	2,125.00	Contemporary Visual Arts
48	NNLE	<i>PROJECT</i>	1,500.00	REGIONAL
49	LTD	<i>Regional Concerts</i>	94,966.00	MUSIC
50	LTD	<i>Concerts</i>	50,000.00	MUSIC
51	NNLE	<i>Museum Support</i>	13,420.00	REGIONAL
52	NNLE	<i>PROJECT</i>	14,750.00	CINEMATOGRAPHY
53	IND	<i>Art Residency (Iceland)</i>	2,646.00	Contemporary Visual Arts
54	NNLE	<i>Journal "Mermisi"</i>	5,000.00	PRINTED MEDIA
55	IND	<i>Assiting the attendance for Morocco International Film Festival</i>	3,086.00	CINEMATOGRAPHY
56	-	<i>Vazha Fshavela Translation</i>	1,505.71	LITERATURE
57	-	<i>Editorial</i>	1,137.66	LITERATURE
58	-	<i>Novel</i>	1,134.45	LITERATURE
59	-	<i>PROJECT</i>	2,275.31	OTHER
60	-	<i>Novel</i>	1,386.55	LITERATURE
61	LTD	<i>Editorial</i>	15,000.00	PRINTED MEDIA
62	LTD	<i>Editorial</i>	15,000.00	PRINTED MEDIA
63	LTD	<i>Editorial</i>	15,000.00	PRINTED MEDIA
64	LTD	<i>Editorial</i>	15,000.00	PRINTED MEDIA
65	NNLE	<i>Catalogue & CD</i>	15,760.00	OTHER
66	IND	<i>Postage to Switzerland</i>	24,679.40	MUSIC
67	LTD	<i>Participation in Festivals (Leipzig and San Francisco)</i>	25,701.00	MUSIC
68	NNLE	<i>Music Recording</i>	625.00	MUSIC
69	NNLE	<i>Hosting the Delegation from Lithuania</i>	1,321.22	OTHER
70	Sole. Entrepreneur	<i>Project "17 Heroes"</i>	5,000.00	CINEMATOGRAPHY

71	NNLE	<i>PROJECT</i>	945.00	REGIONAL
72	-	<i>Akaki Tsereteli Books</i>	2,010.00	LITERATURE
73	IND	<i>Translation</i>	1,046.26	LITERATURE
74	Association	<i>PROJECT</i>	4,917.00	REGIONAL
75	-	<i>PROJECT</i>	10,192.00	MUSIC
76	LTD	<i>Editorial</i>	19,700.00	LITERATURE
77	State Entity	<i>Performance</i>	14,037.00	THEATRE
78	Sole. Entrepreneur	<i>Concert</i>	21,475.00	MUSIC
79	IND	<i>Contest in Italy</i>	3,151.60	MUSIC
80	NNLE	<i>Anniverssary</i>	7,900.00	OTHER
81	IND	<i>Travel / Study (Italy)</i>	1,571.00	Contemporary Visual Arts
82	LTD	<i>PROJECT</i>	511.34	LITERATURE
83	NNLE	<i>Crafts Exposition</i>	10,259.00	OTHER
84	NNLE	<i>Festival</i>	37,579.89	CINEMATOGRAPHY
85	NNLE	<i>Contemporary Visual Arts Festival "Fest I Nova"</i>	82,521.00	Contemporary Visual Arts
86	NNLE	<i>PROJECT</i>	1,050.00	REGIONAL
87	NNLE	<i>Tbilisi International Photo Festival</i>	35,000.00	Contemporary Visual Arts
88	NNLE	<i>PROJECT</i>	900.00	REGIONAL
89	NNLE	<i>Music Contest (Italy)</i>	5,832.00	MUSIC
90	NNLE	<i>PROJECT</i>	1,300.00	REGIONAL
91	NNLE	<i>Assisting to participate in Cultural Days in Ireland</i>	38,282.00	OTHER
92	NNLE	<i>Book Festival</i>	40,000.00	LITERATURE
93	Sole. Entrepreneur	<i>Film "Two Homelands"</i>	10,000.00	CINEMATOGRAPHY
94	NNLE	<i>Anniversary Evening</i>	11,450.00	MUSIC
95	Association	<i>Updating Museums' Web</i>	6,000.00	OTHER

		<i>page</i>		
96	LTD	<i>Participating in Art Vilnius</i>	8,474.92	Contemporary Visual Arts
97	LTD	<i>Publishing</i>	6,176.00	LITERATURE
98	NNLE	<i>Festival "Tikinebi"</i>	5,000.00	REGIONAL
99	LTD	<i>Documentary Film</i>	28,900.00	CINEMATOGRAPHY
100	NNLE	<i>PROJECT</i>	1,500.00	REGIONAL
101	NNLE	<i>Book</i>	10,000.00	VISUAL ARTS
102	NNLE	<i>Project Assistance in the Framework of the Book Festival</i>	50,000.00	LITERATURE
103	NNLE	<i>Animation Festival "Tofuzi"</i>	20,000.00	CINEMATOGRAPHY
104	LTD	<i>Editorial</i>	8,750.00	LITERATURE
105	LTD	<i>Festival "Golden Butterfly"</i>	18,000.00	CINEMATOGRAPHY
106	NNLE	<i>PROJECT</i>	1,785.00	REGIONAL
107	NNLE	<i>PROJECT</i>	1,239.00	REGIONAL
108	NNLE	<i>PROJECT</i>	1,750.00	REGIONAL
109	NNLE	<i>PROJECT</i>	1,900.00	REGIONAL
110	NNLE	<i>PROJECT</i>	900.00	REGIONAL
111	LTD	<i>"Babaiani" Concerts</i>	87,019.27	MUSIC
112	NNLE	<i>PROJECT</i>	3,542.00	REGIONAL
113	NNLE	<i>Print</i>	1,200.00	OTHER
114	NNLE	<i>PROJECT</i>	2,600.00	REGIONAL
115	NNLE	<i>Batumi Music Festival</i>	75,000.00	MUSIC
116	NNLE	<i>PROJECT</i>	173,280.00	Contemporary Visual Arts
117	IND	<i>Editorial</i>	16,800.00	LITERATURE
118	Association	<i>PROJECT</i>	19,998.00	LITERATURE
119	NNLE	<i>PROJECT</i>	2,234.00	UNDEFINED
120	State Entity	<i>PROJECT</i>	40,000.00	THEATRE

121	NNLE	<i>Editorial</i>	50,576.00	LITERATURE
122	IND	<i>Maron Khergiani Book</i>	7,000.00	LITERATURE
123	-	<i>Conference</i>	5,000.00	OTHER
124	IND	<i>PROJECT</i>	12,446.00	OTHER
125	NNLE	<i>PROJECT</i>	1,100.00	REGIONAL
126	-	<i>Participation of Artists in Morocco Biennial</i>	16,055.00	Contemporary Visual Arts
127	Sole. Entrepreneur	<i>Rent</i>		OTHER
128	IND	<i>Participation in Edinburg Festival</i>	5,000.00	Contemporary Visual Arts
129	NNLE	<i>Exhibition in France</i>	90,000.00	VISUAL ARTS
130	NNLE	<i>Participation in Festival (Poland)</i>	22,960.00	MUSIC
131	IND	<i>Apartment Rent in Moscow</i>	18,000.00	OTHER
132	IND	<i>Tuition Fee in Rome Academy</i>	17,188.00	UNDEFINED
133	IND	<i>Study (New York, the U.S.A.)</i>	46,871.00	MUSIC
134	IND	<i>Study (New York, the U.S.A.)</i>	41,517.00	MUSIC
135	IND	<i>Study (Lugano, Switzerland)</i>	20,750.00	VISUAL ARTS
136	IND	<i>Study (Lugano, Switzerland)</i>	20,750.00	VISUAL ARTS
137	IND	<i>Study (Hamburg, Germany)</i>	28,437.00	UNDEFINED
138	IND	<i>Travel (the Czech Republic)</i>	1,222.50	CINEMATOGRAPHY
139	Sole. Entrepreneur	<i>CD</i>	15,000.00	MUSIC
140	LTD	<i>Festival (France)</i>	19,062.00	MUSIC
141	NNLE	<i>Editorial</i>	6,422.00	THEATRE
142	LTD	<i>Manana Tumanishvili Book</i>	10,500.00	LITERATURE
143	IND	<i>Contest (Sicily)</i>	3,455.00	MUSIC
144	LTD	<i>Translation in French</i>	4,800.00	LITERATURE
145	NNLE	<i>Caucas Jazz Festival</i>	34,753.00	MUSIC
146	Sole.	<i>Exposition of enemel crafts</i>	3,190.00	VISUAL ARTS

	Entrepreneur			
147	NNLE	<i>Georgian Days in Georgia</i>	10,000.00	OTHER
148	LTD	<i>Festival (Austria)</i>	15,470.00	MUSIC
149	NNLE	<i>Goderdzi Chokheli Prize</i>	1,600.00	CINEMATOGRAPHY
150	LTD	<i>Editorial</i>	3,100.00	LITERATURE
151	LTD	<i>Film - "Gaghma Napiri"</i> <i>translation in Abkhazian</i>	10,000.00	CINEMATOGRAPHY
152	NNLE	<i>PROJECT</i>	4,582.70	MUSIC
153	-	<i>Travel (Germany)</i>	1,260.50	MUSIC
154	NNLE	<i>Film Screening</i>	26,140.00	CINEMATOGRAPHY
155	IND	<i>Art Residency (Paris, France)</i>	2,452.50	Contemporary Visual Arts
156	LTD	<i>Opera Music Recording</i>	81,178.00	MUSIC
157	LTD	<i>Concert</i>	42,209.00	MUSIC
158	NNLE	<i>Performance "Gurji Khatuni"</i>	20,000.00	THEATRE
159	-	<i>Festival "Night Serenades"</i>	200,000.00	MUSIC
160	LTD	<i>Editorial</i>	6,250.00	LITERATURE
161	LTD	<i>Concert</i>	2,285.00	MUSIC
162	NNLE	<i>Festival</i>	10,000.00	MUSIC
163	NNLE	<i>Animation Film Festival</i>	20,000.00	CINEMATOGRAPHY
164	NNLE	<i>Batumi International Art- House Film Festival</i>	35,280.00	CINEMATOGRAPHY
165	LTD	<i>Participation in International Exhibition</i>	30,000.00	UNDEFINED
166	Association	<i>International Forum</i>	22,841.00	Contemporary Visual Arts
167	NNLE	<i>Nukri Baratashvili Honorarium</i>	6,250.00	LITERATURE
168	LTD	<i>Publishing</i>	36,000.00	PRINTED MEDIA
169	IND	<i>Travel Grants (Spain)</i>	199.58	UNDEFINED
170	LTD	<i>Project "Alive Traditions"</i>	14,750.00	OTHER

171	LTD	<i>Performance</i>	10,000.00	THEATRE
172	IND	<i>Tuition Fee</i>	5,960.00	MUSIC
173	IND	<i>Tuition (the U.S.A.)</i>	3,378.84	UNDEFINED
174	IND	<i>Masterclasses (Italy)</i>	630.25	MUSIC
175	IND	<i>Tuition (Switzerland)</i>	2,553.50	MUSIC
176	LTD	<i>Catalogue Print</i>	9,000.00	OTHER
177	LTD	<i>International Conference</i>	24,178.00	OTHER
178	IND	<i>Purchase</i>	30,147.90	OTHER
179	IND	<i>Travel Grant</i>	1,068.00	MUSIC
180	State Entity	<i>Tbilisi Festival</i>	225,000.00	THEATRE
181	NNLE	<i>Project "Peace Festival"</i>	29,600.00	OTHER
182	LTD	<i>Concerts</i>	45,307.00	MUSIC
183	NNLE	<i>Travel (Germany)</i>	5,100.00	REGIONAL
184	NNLE	<i>Exhibition</i>	9,130.00	OTHER
185	IND	<i>Proect "Creative City"</i>	12,775.75	Contemporary Visual Arts
186	LTD	<i>Tbilisi Jazz Festival</i>	400,839.00	MUSIC
187	LTD	<i>Contest "Tsero"</i>	9,000.00	LITERATURE
188	IND	<i>Travel (the U.S.A.)</i>	2,572.50	OTHER
189	Sole. Entrepreneur	<i>Souvenirs from Georgia</i>	7,100.00	OTHER
190	State Entity	<i>Regional Tour</i>	13,700.00	REGIONAL
191	NNLE	<i>Music Contest</i>	5,900.00	MUSIC
192	NNLE	<i>Performance</i>	5,000.00	THEATRE
193	LTD	<i>Book</i>	7,363.00	LITERATURE
194	NNLE	<i>Chris Bott Concert</i>	33,100.00	MUSIC
195	-	<i>Exhibition "Balanchivadzebi"</i>	9,933.00	OTHER
196	IND	<i>Workshop (Bucharest, Romania)</i>	919.00	UNDEFINED
197	NNLE	<i>Festival "Golden Eye"</i>	20,106.00	OTHER
198	NNLE	<i>Project "Tanadgoma"</i>	3,750.00	MUSIC

199	LTD	<i>Album</i>	12,374.00	LITERATURE
200	IND	<i>Tuition (London, the U.K.)</i>	1,992.30	MUSIC
201	IND	<i>Tuition (New York, the U.S.A.)</i>	13,246.87	MUSIC
202	IND	<i>Masterclasses (Germany)</i>	20,447.00	MUSIC
203	NNLE	<i>Translation</i>	2,763.97	THEATRE
204	NNLE	<i>Festival "St. Andrea Cross"</i>	11,280.20	OTHER
205	NNLE	<i>PROJECT</i>	66,810.00	OTHER
206	LTD	<i>Space Rent</i>	15,493.40	VISUAL ARTS
207	LTD	<i>Space Rent</i>	6,000.00	OTHER
208	NNLE	<i>Project "Jvartsmuli Bendiereba"</i>	3,000.00	REGIONAL
209	NNLE	<i>Translation</i>	20,000.00	THEATRE
210	-	<i>PROJECT</i>	19,000.00	UNDEFINED
211	-	<i>Project "Heritage"</i>	12,084.00	Contemporary Visual Arts
212	-	<i>"Erekleoba 2014"</i>	9,000.00	REGIONAL
213	LTD	<i>Tbilisi Fashion Week</i>	25,000.00	FASHION
214	NNLE	<i>Music Festival</i>	25,000.00	MUSIC
215	-	<i>Album Print</i>	3,500.00	LITERATURE
216	-	<i>Album Print</i>	3,500.00	LITERATURE
217	IND	<i>Arts Residency (Paris)</i>	1,905.00	Contemporary Visual Arts
218	NNLE	<i>Performance in Poti</i>	5,900.00	THEATRE
219	LTD	<i>Book</i>	20,000.00	LITERATURE
220	Sole. Entrepreneur	<i>Performance "Adamiani Khma"</i>	4,620.00	THEATRE
221	NNLE	<i>Tbilisi Art Fashion and Culture International Festival</i>	22,894.00	Contemporary Visual Arts
222	NNLE	<i>Festival</i>	5,032.00	MUSIC
223	NNLE	<i>Tbilisi International Film Festival</i>	90,000.00	CINEMATOGRAPHY

224	NNLE	<i>Contest (Prague)</i>	18,727.00	MUSIC
225	LTD	<i>New Year Charity Concert</i>	88,986.00	MUSIC
226	LTD	<i>Book</i>	139,950.00	LITERATURE
227	Association	<i>Eter Kakulia Anniversasry</i>	49,624.00	MUSIC
228	IND	<i>Tuition (Lodz, Poland)</i>	1,470.59	CINEMATOGRAPHY
229	IND	<i>Ausburg University study</i>	3,316.60	MUSIC
230	LTD	<i>Travel (Beijing, China)</i>	12,670.00	THEATRE
231	Sole. Entrepreneur	<i>Chabua Amirejibi Grave</i>	16,774.88	OTHER
232	IND	<i>Chabua Amirejibi Grave</i>	20,000.00	OTHER
233	LTD	<i>Chabua Amirejibi Grave</i>	1,638.98	OTHER
234	NNLE	<i>Tamar Iveri Concert</i>	14,882.00	MUSIC
235	LTD	<i>Armenian Delegation Visit</i>	3,875.00	OTHER
236	IND	<i>Armenian Delegation Visit</i>	625.00	OTHER
237	IND	<i>Armenian Delegation Visit</i>	2,500.00	OTHER
238	IND	<i>The evening dedicated to Ana Kalandadze</i>	375.00	LITERATURE
239	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
240	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
241	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
242	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
243	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
244	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
245	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE

246	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
247	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
248	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
249	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
250	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
251	LTD	<i>The evening dedicated to Ana Kalandadze</i>	199.52	LITERATURE
252	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
253	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
254	LTD	<i>The evening dedicated to Ana Kalandadze</i>	2,210.00	LITERATURE
255	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
256	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
257	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
258	IND	<i>The evening dedicated to Ana Kalandadze</i>	2,000.00	LITERATURE
259	LTD	<i>The evening dedicated to Ana Kalandadze</i>	700.00	LITERATURE
260	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
261	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE

		<i>Kalandadze</i>		
262	LTD	<i>The evening dedicated to Ana Kalandadze</i>	4,000.00	LITERATURE
263	LTD	<i>The evening dedicated to Ana Kalandadze</i>	3,000.00	LITERATURE
264	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
264	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,250.00	LITERATURE
265	IND	<i>The evening dedicated to Ana Kalandadze</i>	625.00	LITERATURE
266	IND	<i>The evening dedicated to Ana Kalandadze</i>	1,000.00	LITERATURE
267	NNLE	<i>Project</i>	17,100.00	THEATRE
268	NNLE	<i>Nani Bregvadze Concert</i>	59,330.00	MUSIC
269	State Entity	<i>Publishing</i>	12,350.00	LITERATURE
270	LTD	<i>Concert Hall Rent</i>	60,000.00	MUSIC
271	LTD	<i>Film</i>	170,000.00	CINEMATOGRAPHY

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