Name of educational program: Audiovisual Arts

Awarded qualification: Bachelor of Audiovisual Arts

Number of credits: 240 credits

Language of instruction: Georgian

Level of higher academic education: Bachelor's degree

Type of educational program: academic

Program description:

The primary aim of the Audiovisual Arts educational program is to provide students with comprehensive knowledge in the field of audiovisual arts. Its purpose is to familiarize them with the accumulated global experience, contemporary trends, standards, and potential future challenges in this domain. The program aims to cultivate students' abilities in research, analysis, theory, experimentation, practice, and expression, while also fostering their appreciation of aesthetics and critical judgment and ultimately enabling them to discover their own unique forms of self-expression.

Through this program, students develop their creative, technical, and professional skills in various aspects of the profession, such as screenplay writing, camera operation, lighting techniques, sound design, editing, and color correction. They also acquire the proficiency to select appropriate methods and tools within the context of modern digital, information, and communication technologies, so that these skills are applied creatively while working on specific projects. Moreover, the program emphasizes the development of skills necessary for navigating the dynamic landscape of the audiovisual industry, which is valued in the millions of dollars. Students will learn to integrate new formats into their creative endeavors and explore diverse opportunities within the industry, including participation in international festivals, engagement with industrial markets, involvement in pitches, and participation in film idea development workshops. These experiences will help students find their place and establish themselves in various roles within the industry.

Program Objectives:

The Bachelor's Audiovisual Arts program aims to achieve the following objectives:

Objective 1: Acquire comprehensive knowledge of the theories, principles, and developmental aspects in the field of audiovisual arts, including main trends and current perspectives.

Objective 2: Foster critical and analytical skills to effectively plan and organize individual or collaborative practical and creative projects. Additionally cultivate the capacity to assess problems and identify optimal strategies for problem-solving within the audiovisual arts production process.

Objective 3: The program seeks to nurture students' creative thinking abilities, enabling them to construct artistic narratives utilizing various audiovisual techniques.

Objective 4: Develop the skills necessary to independently implement projects and secure funding by leveraging innovative concepts and the latest technologies.

Objective 5: To develop research and practical project implementation skills in accordance with the given guidelines, taking into account theoretical and professional ethics in Audiovisual Arts.

Objective 6: Foster the ability to assume individual responsibility for creative decisions and autonomously pursue ongoing professional development in an unpredictable environment, aligning with the principles of professional ethics.

Preconditions for admission to the program:

To be eligible for enrollment in the Bachelor's Audiovisual Arts program, applicants must meet the following preconditions:

A person, holding a document certifying complete general education or its equivalent document issued in Georgia, is eligible to study at Bachelor's Audiovisual Arts Program, based on the results of unified national exams and internal creative competition.

An applicant interested in the program passes Georgian language and literature, foreign language – English, within the framework of national exams.
At least one optional subject to be selected and passes by the applicant, for the qualification of Audiovisual Arts , according the Annex N3 of the Order N19/N of February 18, 2011 issued by the Minister of Education and Science of Georgia on the approval of the regulations for conducting unified national exams and the regulations for the distribution of state grants for education.

The minimum level/threshold of competence in the English language exam is 50%.

Creative tour- applicants undergo an internal examination where they present a written essay, photographic samples, and graphic works on a given topic. The evaluation of these works is conducted by the University's examination committee.

Admission without National Exams: Under the current legislation of Georgia and the Ministry of Education, admission without national exams is possible under the following circumstances:
a) Foreign Citizens and Stateless Persons: Individuals who hold complete general education or its equivalent from a foreign country.
b) Georgian Citizens Educated Abroad: Georgian citizens who received full general education in a foreign country or its equivalent education and have studied in a foreign country during the last two years of their general education.
c) Foreign Citizens Studying Abroad: Citizens of foreign countries (excluding students participating in joint higher education programs and exchange education programs) who have studied and earned credits/qualifications from a recognized higher education institution in a foreign country according to that country's legislation.
d) Georgian Citizens Studying Abroad: Georgian citizens (excluding students participating in joint higher education programs and exchange education programs) who reside/resided, study/studied, and earned credits/qualifications from a recognized higher educational institution in a foreign country according to that country's legislation.
Mobility Rule: Enrollment in the educational program can also be possible through the mobility rule, as per the regulations for transferring from one higher educational institution to another. These rules are approved by the order of the Minister of Education and Science of Georgia, dated February 4, 2010 (No. 10/N

Learning Outcomes/General and Sectoral Competences:
Knowledge and Understanding:

Bachelor Level:

Learning Outcome 1: Demonstrate the ability to describe and evaluate theories, principles, and current aspects of knowledge in the field of audiovisual arts, utilizing professional terminology.

Learning Outcome 2: Develop informed perspectives on the ongoing processes in the field of audiovisual arts, examining its historical development, major trends, and complex issues.

Learning Outcome 3: Identify and classify trends and styles in the arts, distinguishing the specific characteristics of feature films, stage productions, documentary filmmaking, and multimedia projects.

Skills:
Bachelor Level:

Learning Outcome 4: Skillfully plan and organize individual and collaborative practical and creative projects, effectively communicating personal creative ideas to team members, and presenting creative solutions in diverse ways.

Learning Outcome 5: Assess problems and anticipate outcomes during the production process, selecting the most effective solutions based on a well-justified decision-making methodology.

Learning Outcome 6: Access funding from local and international markets to implement and finance personal projects.

Learning Outcome 7: Experiment with and interpret various narrative forms and techniques, employing rhythmic montage, framing, sound design, lighting, and other audiovisual methods in the creative decision-making process. Construct cohesive and impactful visual structures in audiovisual art products using mise-en-scène and camera movement.

Learning Outcome 8: Analyze challenges within the audiovisual art field within the scope of their competences, formulate authorial concepts based on the specificities of the field, and effectively communicate them to the public using information technologies.

Learning Outcome 9: Proficiently utilize relevant software/computer programs and modern technologies pertinent to the audiovisual arts field.

Learning Outcome 10: Create research and practical projects in accordance with given instructions and guidelines within the realm of audiovisual arts.

Responsibility and Autonomy:

Bachelor Level:

Learning Outcome 11: Independently plan, manage, and evaluate the learning process, recognizing the need for continuous knowledge updating in the field of audiovisual arts.

Learning Outcome 12: Plan and execute the creative process in accordance with the principles of professional ethics in unpredictable environments. Take independent or collaborative responsibility for creative decisions in unpredictable circumstances.

A map of objectives and learning outcomes for the Bachelor of Audiovisual Arts program												
Objectives/learning outcomes	Learning outcome 1	Learning outcome 2	Learning outcome 3	Learning outcome 4	Learning outcome 5	Learning outcome 6	Learning outcome 7	Learning outcome 8	Learning outcome 9	Learning outcome 10	Learning outcome 11	Learning outcome 12
Objective 1.	X	X	X				X	X				
Objective 2.				X	X		X	X		X		
Goal 3.		X			X			X	X			
Goal 4.			X			X			X			

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Goal 5.	X						X			X	X	X
Goal 6.			X		X						X	X

Teaching and Learning methods:

- lecture
- work in a group
- practical work
- seminar
- Teaching with electronic resources
- e-learning
- other

Knowledge evaluation system:

Mastering the educational component provided by the undergraduate educational program of audiovisual arts takes into account the active participation of students in the teaching process and is based on the principle of continuous evaluation of acquired knowledge.

During the implementation of the undergraduate educational program of audiovisual arts, the level of achievement of the student's learning outcome is evaluated according to the evaluation system approved by the order of the Minister of Education and Science of Georgia dated January 5, 2007 N3.

The evaluation process in the Audiovisual Arts Program assesses the level of achievement of students' learning outcomes in each educational component. It utilizes a scoring system, where mid-term (one-time or multiple) and final exams are evaluated and scored, with a total possible score of 100 points.

The mid-term and final assessments encompass various evaluation components, which determine the methods used to assess the students' knowledge, skills, and competencies. These assessment components may include oral or written exams, surveys, homework assignments, practical or theoretical work, and more. The evaluation methods employed consist of standardized assessment approaches such as tests, essays, demonstrations, presentations, discussions, practical or theoretical tasks, group work, and participation in discussions. The assessment criteria or measurement units associated with these methods determine the level of achievement of the learning outcomes.

Both the mid-term and final assessments incorporate specific components that determine the methods of assessing students' knowledge, skills, and competencies. These components utilize standardized assessment methods as mentioned above and are measured against assessment criteria. These criteria serve as the measurement units for the assessment methods, thereby determining the level of achievement of the learning outcomes.

Each evaluation form and component within the assessment process carries a designated weightage of points from the total evaluation score of 100 points. This distribution of points is specified in the syllabus and communicated to the students at the beginning of the academic semester. It is important to note that credit is not awarded solely based on one form of assessment, whether it be the mid-term or final exam. Credit is granted only when a positive assessment is achieved.

Throughout the implementation of the undergraduate educational program in audiovisual arts, the minimum competence threshold for the student's mid-term and final evaluation is indicated in the specific syllabus and communicated to the students at the start of the academic semester.

The evaluation system ensures a comprehensive assessment of students' performance, taking into account their knowledge, skills, and competencies within the Audiovisual Arts Program.

The evaluation system has:

Five types of positive evaluation:

(A) excellent — 91-100 assessment points;
(B) very good — 81-90 points of the maximum assessment;
(C) good — 71-80 points of the maximum assessment;
(D) satisfactory — 61-70 points of maximum assessment;
(E) sufficient — 51-60 points of the maximum assessment.

Two types of negative evaluation:

(FX) did not pass — 41-50 points of the maximum assessment, which means that the student needs more work to pass and is allowed to take one additional exam after independent work on the subject;

(F) failed — a maximum grade of 40 points or less, which means that the work done by the student is not sufficient and he has to retake the course and the exam.

In case of FX result, an additional exam is scheduled within 5 calendar days after the announcement of the final exam result. The number of points gained in the final evaluation is not added to the grade received in the additional exam. The grade of the additional exam is the final one for the educational component of the course of the Audiovisual Arts Bachelors educational program. In case of receiving 0-50 points in the additional final exam of the educational component, the student is assigned an F-0 score.

Calculation of the Grade Point Average (GPA) is a component of the student's knowledge assessment system. GPA is calculated by multiplying the earned grade in each course, provided by the educational program, by the credit of the same subject.

A component of the student's knowledge assessment system is the calculation of the average indicator (GPA). The student's grade point average (GPA) is calculated by multiplying the grade received by the student in each subject provided by the educational program by the credit of the same subject. The product of subjects and credits is summed up and then divided by the total number of credits of subjects passed.

The weighted average grade calculation indicator:

A = 4
B = 3, 2
C = 2, 4
D = 1, 6
E = 0.8

The research component of the Bachelor's program in Audiovisual Arts, which includes thesis preparation and defense, is evaluated in the same or following semester upon its completion. This research component focuses on both theoretical and practical aspects within the field of Audiovisual Arts and is assessed through a final evaluation.

Employment Opportunities/Field:
Graduates of the Audiovisual Arts program have various employment prospects in the creative industry, broadcasting companies, production and post-production studios, as well as in the business, non-governmental, and government sectors.

Possibility of Further Education:
Upon completing the Bachelor's program in Audiovisual Arts, graduates have the opportunity to pursue higher education in Georgia or foreign institutions. They can enroll in a Master's program in Audiovisual Arts or other related fields, provided that admission requirements for these programs do not exclusively require a Bachelor's degree in another discipline.

Portfolio and scholarship requirements:

At the end of the first year, the student creates a portfolio, where he integrates the works created during studies at the program. The student presents the works in the web space using digital storytelling techniques.

The student presents the portfolio to annual portfolio review where invited industry professionals select the three best portfolio authors and award a scholarship. In order to obtain funding for tuition fees, the student is obliged to update his portfolio with newly created works within the course, at least once a year (before the portfolio review date).
The portfolio should include a creative/professional biography of the student.

By the end of academic education the portfolio must contain a minimum five practical projects.

Mandatory formats:

- short documentary film
- archive film
- experimental/ non conventional film
- transmedia project
- Short feature film
- non conventional film

Human Resources:

The implementation of the Bachelor's program in Audiovisual Arts is supported by an adequate number of qualified human resources. The program is delivered by the university's academic staff, supplemented by invited lecturers who possess relevant experience and expertise. For further information on human resources, please refer to Appendix No. 2.

Material Resources:

The Bachelor's program in Audiovisual Arts benefits from the sufficient material and technical resources available within the university. The University provides students with access to:

- Well-equipped training auditoriums.
- A library furnished with computer equipment, information and communication technologies.
- Computer labs with internet connectivity, internal networks, and appropriate software for the learning process.
- Various technical devices required for the program.

Additionally, the Caucasian School of Journalism and Media Management possesses all the necessary equipment and laboratories for the successful implementation of the educational program. This includes state-of-the-art video recording equipment, a computer graphics development laboratory (CG MULTILAB) equipped with modern hardware and software, a photo laboratory, and a video studio.

The University library offers essential services to students, providing relevant literature in both physical and electronic formats. The library's collection includes textbooks aligned with the program's syllabus, educational and methodological materials, scientific literature, and access to a comprehensive database and electronic catalog available on the university's website.

The material resources owned by the University ensure the effective implementation of the educational program in Audiovisual Arts, enabling students to achieve the program's objectives and learning outcomes.

Building Facilities:

The Audiovisual Arts educational program takes place in buildings owned and leased by the University, where strict sanitary and safety regulations are followed. The buildings are equipped with alarms, fire extinguishers, and video surveillance systems to ensure security. The university also maintains a dedicated security guard to uphold order and safety. The buildings fully comply with the technical requirements established for higher educational institutions. The lecture halls and practical class spaces are furnished with appropriate equipment and resources such as projectors, chairs, desks, and blackboards.

Library: The University library houses a comprehensive collection of print and electronic resources relevant to the Audiovisual Arts educational program. These resources are accessible to students, guest lecturers, and academic staff. In the library's reading room, students have the opportunity to use the internet and access international electronic resources such as EBSCO, JSTOR, Cambridge Journals Online, BioOne Complete, e-Duke Journals Scholarly Collection, Edward Elgar Publishing Journals and Development Studies e-books, IMechE Journals, New England Journal of Medicine, Openedition Journals, Royal Society Journals Collection, and SAGE Premier. The library also provides an electronic catalog for easy navigation and retrieval of materials.

Academic Staff Workspace: The working spaces for academic personnel are equipped with the necessary inventory and technical equipment, including chairs, tables, wardrobes, computers with internet access, and multifunctional Xerox machines.

Information and Communication Technologies (ICT): The University utilizes information and communication technologies to support the implementation and administration of the Bachelor's program in Audiovisual Arts. The program utilizes appropriate software such as Adobe Creative Suite, ProTools, Nuendo 12, Izotope RX 9, Adobe Animate, Adobe Aero, Adobe XD, and Microsoft Office. The existing computer equipment meets modern standards, is connected to the internet, and is accessible to students, faculty, visiting lecturers, and administrative staff.

Electronic Systems: The University employs an electronic system, lmb.gipa.ge, for evaluating students' knowledge and coordinating the teaching process. This system provides students with access to their assessments, facilitates the monitoring of academic attendance, and supports the overall learning process. The University ensures the availability and accessibility of information regarding educational programs and the learning process through its official website.

The computer equipment available meets contemporary standards, providing internet connectivity and accessibility to students, faculty, visiting lecturers, and administrative staff. An electronic system, lmb.gipa.ge, is utilized for assessing students' knowledge and coordinating the teaching process. This system grants students' access to assessments, streamlines academic attendance monitoring, and enhances overall learning procedures. The University ensures the dissemination of information about educational programs and the learning process through its website, prioritizing transparency and accessibility.

Head(s) of the program:

Soso Dumbadze, professor

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Program structure:

The Bachelor of Audiovisual Arts educational program spans eight semesters, allowing students to accumulate a total of 240 credits. Throughout the program, students have the flexibility to earn both compulsory and elective credits, as well as additional credits from other undergraduate programs offered outside the Caucasian School of Journalism and Media Management. This provides students with the opportunity to diversify their academic experience and broaden their knowledge beyond the specific program.

Subject load of undergraduate educational program of Audiovisual Arts

No	course code	Prerequisite/ preconditions	course \ module	ECTS credit/hour								Student's learning load	
				I year		II year		III year		IV year		Contact hours	independent hours
				semester									
				I	II	III	IV	V	VI	VII	VIII		
			Mandatory/core courses	26	26								
1	AVA 100	N/A	History of world cinema 1	4/100								36	64
2	AVA 101	N/A	Foundations of Creative Thinking	4/100								36	64
3	AVA 102	N/A	Photography / Adobe Photoshop	4/100								48	52
4	AVA 103	N/A	Information and Digital Literacy	4/100								36	64
5	AVA 104	N/A	Introduction to Psychology	4/100								36	64
6	AVA 105	N/A	Workshop: Cyber culture	6/150								34	116

1. Credit — a unit that expresses the study load required for a student and which can be obtained after achieving the learning outome.

2. Student study load — the time required to achieve the learning outcomes defined by the educational program. The student's study load is based on independent and contact hours.

3. Contact hours — the time determined for the student's educational activities with the involvement of the staff implementing the component of the educational program.

4. Independent hours — the time of the student's educational activities without the involvement of the staff implementing the component of the educational program (preparation of homework and exams, etc.).

7	AVA 106	AVA 100	History of World Cinema 2		4/100							26	64
8	AVA 107	AVA 102	Laboratory: Video Art and Editing / Adobe Premier Pro		4/100							48	52
9	AVA 108	N/A	Strategies of Storytelling		4/100							36	64
10	AVA 109	N/A	Academic writing		4/100							36	64
11	AVA 110	AVA 103	Project management		4/100							36	64

No.	Code	Prerequisite	Subject										
1 2	AVA 111	N/A	Laboratory: video miniature		6/150							36	114
			English language component	4	4	4	4						
1 3		pretest	English 1	4/100								48	52
1 4		English 1	English 2		4/100							48	52
1 5		English 2	English 3			4/100						48	52
1 6		English 3	English 4				4/100					48	52
			Compulsory subjects			26	26	30	32	8	26		
17	AVA 112	N/A	Camera work art 1			4/100						36	64
18	AVA 113	AVA 110	Producing 1			4/100						36	64
19	AVA 114	N/A	Sound design 1			4/100						36	64
20	AVA 115	N/A	Techniques of Script Writing			4/100						36	64

21	AVA 116	AVA 108	Aspects of film editing			4/100						36	64
22	AVA 117	AVA 108	Laboratory: script			6/100						36	114
23	AVA 118	N/A	Documentary film trends				4/100					36	64
24	AVA 119	AVA 112	Camera work art 2				4/100					36	64
25	AVA 120	AVA 114	Sound design 2				4/100					36	64
26	AVA 121	N/A	Modern Arts				4/100					36	64
27	AVA 122	N/A	Intellectual property law				4/100					36	64
28	AVA 123	AVA 112 AVA 114 AVA 117	Laboratory: Documentary film production				6/150					48	102
29	AVA 124	AVA 107 AVA 108 AVA 116	Post-production 1					4/100				36	64
30	AVA 125	N/A	Digital storytelling					4/100				36	64
31	AVA 126	AVA 113	Producing 2					4/100				36	64

32	AVA 127	AVA 105	Computer Arts					4/100				36	64
33	AVA 128	AVA 110	Basics of marketing					4/100				36	54
34	AVA 129	N/A	Introduction to Mythology					4/100				36	64
35	AVA 130	AVA 105 AVA 119 AVA 120 AVA 123	Workshop: Transmedia project					6/150				36	114
36	AVA 131	AVA 107	Laboratory: Adobe Illustrator, After effects						4/100			48	52
37	AVA 132	AVA 108 AVA 111 AVA 123	Unconventional film forms						4/100			36	64
38	AVA 133	N/A	Music in cinema						4/100			36	64
39	AVA 134	AVA 110 AVA 128	Creative entrepreneurship						4/100			36	64
40	AVA 135	AVA 101 AVA 105	Animated narration						4/100			36	64

41	AVA 136	AVA 108 AVA 117	Script and framing / painting for framing						6/150			60	90
42	AVA 137	AVA 108 AVA 111 AVA 123	Laboratory: Unconventional Film Forms						6/150			36	114
43	AVA 138	AVA 107 AVA 124	Post-production 2 / Color correction							4/100		36	64
44	AVA 139	AVA 115 AVA 117	Laboratory: working with an actor							4/100		36	64
45	AVA 140	AVA 126 ENG 4	Festival and exhibition strategy								5/125	36	89
46	AVA 141	AVA 111 AVA 117 AVA 123 AVA 130 AVA 137	Final project colloquium								6/150	36	114

47	AVA 142	AVA 111 AVA 117 AVA 119 AVA 120 AVA 123 AVA 126 AVA 130 AVA 137 AVA 138	Final project: theoretical and practical component								15/375	33	339
			Elective subjects							20			
48	AVAE 100	N/A	Media semiotics and issues of visual semiotics							5/125		36	89
49	AVAE 101	AVA 126	Film Production management							5/125		36	89
50	AVAE 102	AVA 101 AVA 136 ENG 4	Painting for film							5/100		36	89
51	AVAE 103	AVA 108 AVA 117 AVA 136	Production of a short film							5/100		36	89
52	AVAE 104	AVA 115 AVA 117 AVA 136 AVA 111 AVA 123	Workshop: short film							5/100		36	89

		AVA 130 AVA 137											
53	AVAE 105	AVA 113 AVA 126	Video installation and Expanded cinema						5/100		36		89
			Electives (free component)[1]						4				
54	AVAE 106	AVA 104	Psychology of Communication						4/100		36		64
55	AVAE 107	N/A	Georgia - recent history processes						4/100		32		68
56	AVAE 108	N/A	Modern thinking						4/100		30		70
57	AVAE 109	N/A	Visual Anthropology						4/100		36		64
58	AVAE 110	N/A	German language 1						4/100		32		68
59	AVAE	N/A	Creative						4/100		36		64

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[1] The student is eligible to accumulate credits by choosing free electives/ free components of other bachelor's programs of the University

	111		development strategies											

Curriculum Map:

In the curriculum map of the program, each mandatory/core course is presented in relation to the program outcomes, showing which subject leads to which outcome and indicates the appropriate level of knowledge.

Courses are broken down into three levels:

    a) Introduction-oriented/ basic courses (I-Introduction)

    b) courses focused on deepening (D-Development)

    c) Reinforcement oriented courses (M – Mastering).

One of the level indicators – I, D or M – is indicated in the subject-result intersection box.

In order to evaluate program outcomes, each course is presented in relation to the program outcomes. If learning of the course leads to any of the outcomes, indicators - I, D, or M - is indicated in the cross-section box of the course and the result.

	Map of objectives and learning outcomes for the Bachelor of Audiovisual Arts program											
Learning outcome	Learning Outcome 1	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome	Learning Outcome 10	Learning Outcome 11	Learning Outcome 12
Course Title	Alignment of each learning outcome and course											
History of world cinema 1	I	I									I	I

Foundation of Creative Thinking				I	I			I		I		
Photography / Adobe Photoshop	I	I	I					I	I			
Information and Digital Literacy				I					I		I	
Introduction to Psychology					I						I	
* Workshop: Cyber culture – visual communication				I						I	I	I
History of world cinema 2	I	I	I				I				I	I
Laboratory: Video Art and Editing / Adobe Premier Pro					I		I		I			
Strategies of Storytelling	I	I	I		I		I					
Academic writing								I		I		I

Project management				I		I						
* Workshop: video miniature				I	I		I		I	I	I	I
English 1								I				
English 2								I				
English 3								D				
English 4								D				
Camerawork art 1	I						I		I			
Producing 1				I		I					I	D
Sound design 1	I		I				I		I			

Screenwriting techniques	I	I	I		I		I						
Aspects of film editing	I	I	I		I		I			I			
Modern Arts	I	I	I										
Intellectual Property Law					I						I		
Introduction to Mythology											I		
Computer Arts	I		I		I			I	I				
Laboratory: script			D	D	D		D	D				D	D
Documentary film trends	D	D	D							D		D	
Camera work art 2	D						D		D	D			D

Course												
Sound design 2				D			D		D	D	D	
Laboratory: Documentary film production			D	D			D	D	D	D		D
Post-production 1					D		D		D			
Digital storytelling	D	D	D									D
Producing 2				D	D	D		D			D	D
Basics of marketing	D											
Workshop: Transmedia project	M	M	M	M			M	M	M	M		
Laboratory: Adobe Illustrator, After effects					D				D			
Unconventional film forms	D	D	D			D						

Music in cinema	D	D	D				D					D
Creative entrepreneurship	M					M		M			M	
Animated narration	D		D	D	D		D	D	D			
Script and framing / painting for framing	D		D				D			D		
* Workshop: unconventional film forms	M	M	M		M		M			M		
Post-production 2 / Color correction	M				M		M	M	M		M	
Laboratory: working with an actor		M		M			M					
Festival and Exhibition strategy	M	M				M		M				M
Final project colloquium				M	M		M	M				

Final project: theoretical and practical component	M	M	M	M	M		M	M	M	M	M	M

Appendix 2
Resume of the program manager

Soso Dumbadze, professor

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work experience

Professor — Institute of Public Affairs of Georgia (GIPA);
Head of publishing – Sa.Ga. Publishing for Society;
Freelance filmmaker and media artist

Fields of scientific research

Documentary film, Essay film, Found Footage film, Compilation film, Experimental film, Soviet and Georgian film avant-garde, Film montage

Education, study and doctorate

2014-2020   Location: Hamburg University of Fine Arts (HFBK)
             Degree: Doctorate
             Course of studies: Fine Arts
             Written work: *Zeitbomben* (*Time bombs*)
             Title: Doctor philosophiae in artibus (Dr. phil. in art.)

2004-2011   Location: Academy of Media Arts Cologne (KHM)

Type: Undergraduate program
Diploma: Media arts in the subject group film

2002-2004	Location: Ruhr-University Bochum (RUB) Field of study: Media Science
1998-2001	Location: Ivane Javakhishvili Tbilisi State University (TSU) Faculty: Arts and Humanities Field of study: Film and television directing
1987-1998	Location: Ramishvili Secondary School N 6 Tbilisi

Scholarships, Grants and Awards

2023	The Goethe-Institut Georgia: Scholarship to the Cultural Symposium Weimar 2023
2022	Film Support: CinéDOC-Tbilisi Film Support Award Program
2021	Film Support: Georgian National Film Center
2018	Film Award: Special Mention, CinéDOC-Tbilisi
2014-2020	Doctoral funding: scholarship of the Friedrich Ebert Foundation
2013	Film Funding: Georgian National Film Center
2010	Film Grant: Arts and Culture Network Program, Open Society Institute (Budapest)
2009-2011	Study support: Scholarship of the Friedrich-Ebert-Foundation
Since 2006	80 different international and local institutions funding / support for publishing activities

Publications

- Sergei Tretiakov: *»Svanetia« and other essays about Georgia*, Sa.Ga. Publishing for Society, Tbilisi, 2022, Language: Russian. Publisher
- David Wittenberg: *Film and Text*, Sa.Ga. Publishing for Society, Tbilisi / Cologne, 2020. Language: German. Technical publisher, publisher Assistant
- Theodore W. Adorno *Aesthetic Theory*, Tbilisi, 2019, Language: Georgian. Technical publisher

- Soso Dumbadze and Nino Dzandzava: *Kote Mikaberidze*, Sa.Ga. Publishing for Society, Tbilisi, 2018. Author and co-publisher (presentations:
  German Film Museum (Frankfurt), Frankfurt Book Fair, Center Georges Pompidou (Paris), Hamburg Cinema »Metropolis« and others).
- Sergei Eisenstein: *Transcripts from filmmaking seminars 1933-1935*, Sa.Ga. Publishing for Society, Tbilisi, 2017. Language: Russian. Technical
  publisher, Publisher Assistant
- Soso Dumbadze and Nino Dzandzava: *Kote Mikaberidze*, Sa.Ga. Publishing for Society, Tbilisi, 2017. Language: Georgian. Author and co-publisher
- Pier Paolo Pasolini: *Lutheran Letters*, Sa.Ga. Publishing for Society, Tbilisi, 2016. Language: Georgian. Publisher
- Chris Marker, Thomas Tode, Harun Farocki: *Political Essay Film*, Sa.Ga. Publishing for Society, Tbilisi, 2015. Language: Georgian. Publisher
- Devi Dumbadze: *Ideology and Unregulated Experience*, Sa.Ga. Publishing for Society, Tbilisi / New York, 2015. Language: Georgian. Technical
  publisher
- Germane Gogitidze: *From the Past of Georgian Cinema*, Sa.Ga. Publishing for Society, Tbilisi, 2013. Language: Georgian. Publisher
- Sergei Eisenstein: *Intellectual Montage*, Sa.Ga. Publishing for Society, Tbilisi, 2013. Language: Georgian. Publisher
- Dziga Vertov: *Man With A Movie Camera*, Sa.Ga. Publishing for Society, Tbilisi, 2013. Language: Georgian. Publisher
- Theodore W. Adorno, Max Horkheimer: *Dialectic of Enlightenment. Philosophical Fragments*, Sa.Ga. Publishing for Society, Tbilisi, 2012.
  Language: Georgian. Technical Publisher
- Abbas Kiarostami: *Walking with the Wind*, Sa.Ga. Publishing for Society, Tbilisi, 2009. Language: Georgian. Publisher
- Aka Morchiladze: *Kagdata in Georgia*, Sa.Ga. Publishing for Society, Tbilisi, 2008. Language: Georgian. Publisher
- Rezo Kveselava: *Memoirs on Georgian filmmakers*, Sa.Ga. Publishing for Society, Tbilisi, 2008. Language: Georgian. Publisher and editor
- Federal Association of People Experiencing Psychiatry: *Tips and Tricks: How to Deal With »Crazy-Ness«?*, Sa.Ga. Publishing for Society, Tbilisi,
  2007. Language: Georgian. Publisher
- Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction / On the Concept of History*, Sa.Ga. Publishing for Society, Tbilisi,
  2007. Language: Georgian. Co-publisher
- Hans Beller: *Aspects of Film Montage*, Sa.Ga. Publishing for Society, Tbilisi, 2006. Language: Georgian. Publisher

Scientific activities

2023 Activity: Speaker of the lecture *Aspects of film montage*
    Place: Auditoria Booksbar, Tbilisi
    Date: 21.02.

2019 Activity: Speaker of the lecture *Kote Mikaberidze*
    Place: Centre Georges Pompidou (Paris).
    In the framework of the exhibition *Rouge. Art et Utopie au Pays des Soviets*
    Date: 06.04.

2017 / 2018 Activity: Author of the preface to the book *Kote Mikaberidze*
    Publication: publishing house *Sa.Ga.*, Tbilisi
    Languages: Georgian and English

2016 Activity: Author of an autobiographical essay
    Essay title: *Stolen Identity. Five aspects on Judaism*
    Topic: The Jewish identity of Post-Soviet Citizens in Germany.
    Language: German
    Note: The essay will be a part of the contest *The Other Origin* and edited by the Boris Bakhmeteff Archive of Migration at Columbia University New York for a research purpose

2013 Activity: Author of a review essay
    Title of the review: *Actuality of the Film Avant-Garde. Some comments on Irine Ratiani's dissertation: the context of the arts in Georgian culture, based on silent films from 1912-1934*
    Publication: Online platform *Burusi*
    Language: Georgian

2009 Activity: Author of an epilogue to the book *Walking with the Wind* by Abbas Kiarostami
    Publication: Publishing house *Sa.Ga.*, Tbilisi
    Language: Georgian

2008 Activity: Author of a preface to the book *Memoirs on Georgian filmmakers* by Rezo Kveselava
    Publication: Publishing house *Sa.Ga.*, Tbilisi
    Supporter: Georgian National Film Center

Language: Georgian
Note: Rezo Kveselava is a Georgian film dramaturge

2006-2007 Activity: Lecturer of a seminar
Title of the seminar: *Aspects of film montage*
Period: One semester
Location: Institute of Mass Media and Public Communication, Tbilisi

2006 Activity: Speaker of a workshop
Title of the workshop: *Soviet film montage*
Period: One day
Location: Rustaveli State University, Batumi, Georgia

Artistic activities (selection)

Since 2021 *Limitation*
Found Footage Essay Film
124' | 2D DCP Master | color, b&w | sound | 4:3
A collaborative work with Elene Asatiani
Funding: Georgian National Film Center,
Awards: CinéDOC-Tbilisi Film Support Award Program
In production

2022 *A Commentary*
video installation, 1-channel / found footage film, realization
color | 4:3 | sound | 60:12' (loop)
Exhibition: 09.-16.04.2022 Garden Hall Rooms Hotel Tbilisi
Funding: Propaganda.network, Neustart Kultur grant

2022 *Imitated Court Trial*
Artistic court trial on the Georgian civil war with authentic protagonists
Exhibition: 09.04.2022 Garden Hall Rooms Hotel Tbilisi

Funding: Propaganda.network

2022   *The Parallel II*
Video installation, 4-channel
4:3 / 16:9 | color | sound | duration varying (longest 17:41', loop)
Exhibition: 24.06.-21.08. Kunsthaus Dresden in Robotron-Kantine
Funding: Friedrich-Ebert-Foundation

2017   *Trance-formation*
Video installation, 3-channel
color | 4:3 | sound | 32:44' (loop)
Exhibition: 13.10.-03.11. The State Silk Museum, Tbilisi
Funding: Ministry of Culture and Science of the State of North Rhine-Westphalia, Einstein Foundation Berlin, Institute for Foreign Relations IFA. German Embassy Tbilisi

2017   *Sunny Night*
Found Footage Essay Film
85' | 2D DCP Master | Color, B&W | Sound | 4:3
A collaborative work by Lea Hartlaub
In collaboration with Blinker Filmproduktion GmbH and Meike Martens
Festivals and screenings: Dok-Leipzig 2017, CinéDOC-Tbilisi 2018, Apricot Tree Ujan International Film Festival Armenia 2018, Kino "Metropolis" Hamburg 2019 and others
Funding: Georgian National Film Center
Awards: Special Mention, CinéDOC-Tbilisi 2018

2017   *A Yellow Bus*
Video installation, 15-channel, 15 pedestals.
color | 16:9 | sound | 20:08' (loop)
Exhibitions: 02.06.-17.07.2017 alpha nova & galerie futura, Berlin; 08.-10.06.2018 Vatshnadze Street Tbilisi; 10.-12.06.2018 Gallery Fabrika, Tbilisi; 15.11.-15.12.2019 Künstlerhaus Bethanien; 26.06. 2020 Online presentation at the Goethe-Institut Georgia; 30.06.-06.09.2020 The Art and Exhibition Hall of the Federal Republic of Germany (Bundeskunsthalle), Bonn; 24.06.-21.08.2022 Kunsthaus Dresden in Robotron-Kantine.
Funding: Friedrich-Ebert-Stiftung, Equality Movement, Women's Initiatives Supporting Group; Propaganda.network.

Note: In Tbilisi, the exhibition was monitored by about 200 police officers.
With the work Soso Dumbadze participated in the competition for the exhibition for the Georgian Pavilion in Venice Biennale 2017

2015   *The Parallel*
Video installation, 2-channel, 1 pedestal, red carpet.
Video SD | Color | 4:3 | Sound | 03:20' (Loop)
Exhibitions: 2015-11-27-01-10, 2016 Haus am Lützowplatz, Berlin; 2016-01-29-03-06, 2016 The Art and Exhibition Hall of the Federal Republic of Germany (Bundeskunsthalle), Bonn

2014   *A Candle*
Video installation, 4-channel, 4 pedestals.
Video SD | Color, B&W | 4:3 | 05:41' (Loop)
Exhibition: 10.-05.06.2014 New Talents - Biennale Cologne 2014
Funding: TBS Bank Georgia

2011   *Parallels to a War*
Video installation, 12-channel, 5 pedestals, red carpet.
video SD | color, b/w | 4:3 | sound | 07:22' (loop)
Exhibitions: 08.-10.03.2012 Trinitätiskirche in Cologne, 17.04.-22.04.2012 Art Cologne 2012
Comment: Collection of the Cultural Office of the City of Cologne, Curator Dr. Barbara Engelbach, Museum Ludwig

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work experience

From 2021,   The Institute of Public Affairs of Georgia GIPA
            asociate professor

2013-2020   Institute of Public Affairs of Georgia GIPA
             Student Media Manager. lecturer.

2017-2021   Javakheti projects

2017-2018   Internews Georgia
            Regional editor of the project "Strengthening of independent media in Georgia, Moldova and Ukraine" .

2015-2016   indigo.com.ge – editor, website and social media editor

2012-2014   literary prize "Saba"
            Editor of the website saba.com.ge, social media manager.

2012-2013   Caucasian Institute for Peace, Democracy and Development; Project in "Samtskhe-Javakhti and Kvemo Kartli
            Integration of youth through culture and education" documentary film workshop leader.

2009-2012   "Hot Chocolate" and "Liberal" magazines
            Editor of websites www.liberali.ge, www.shokoladi.ge;

2007-2013   Institute of Public Affairs of Georgia GIPA
            broadcast journalism, TV directing and editing lecturer;

2005-2006   Audio-video company "Videoscope"
            Public relations and marketing manager;

2004-2005   Studio 99
            casting manager, assistant director;

2002-2003   The first channel
            the second director of the show "Sing something";

2001   TV company "Imedi"
      assistant producer; assistant director;

Education

2003-2004 Institute of Public Affairs of Georgia GIPA
      Master's degree in Journalist and Media Manager;

1998-2002 Shota Rustaveli State University of Theater and Cinema
      Director of theater and cinema and television programs, bachelor's degree;

Trainings and workshops

2010 The Edit Center New York, Feature and documentary dramaturgy and editing.
2009 Professor Boris Frumin (NYU) Workshop in Directing and Screenwriting Techniques.
2007 Documentary film workshop "Varan", Screenplay and direction of the film.

Movies

2023 Tbilisi war / full-length documentary film, director

2023 The Stone/ full-length documentary film, editor, scriptwriter

2021 Five Views of the Caucasus Director of the full-length documentary film, editor

2021 Fourth Brighton – Dir. Levan Koghuashvili, full-length feature film, editor.

2021 10 short films about Georgia - by Giorgi Kekelidze and Natela Grigalashvili
  editor.

2021 Their Valley, Short Documentary Director / DOP / Editor.

2021 Herzenswege/ feature film, directed by Rusudan Gafrindashvili. Editor.

2020 Dead Souls' Vacation – full-length documentary by Keko Chelidze. Editor.

2020 Golden thread – feature film, directed by Lana Ghoghoberidze. Editor.

2019 Other Neighbors, documentary film about wildlife in Tbilisi. Editor.

2016-17 Jara Dir. Nika Tsiklauri/ documentary film about the coexistence of man and nature.
        It was taken in the highlands of Adjara. Editor.

2016 New Life of Gogita dir. Levan Koghuashvili / editing director, ex-prisoner is trying to start his life again.
     The documentary film was selected in the 2016 competition program of IDFA./

2015 Nino's Way / doc. A film about a pilgrimage to Javakheti /Director, DOP

2015 commercial, Lagidze Gallery, /director/

2014 Khudoni / curator. designer. Transmedia project of the community of Khaish and the ongoing construction of the
         hydroelectric power station there.

2013 Stories Told Alive – Memory of Repressed Women / The main characters of the documentary are
        Women victims of Soviet repression and their families/ Director.

2012 The price of life" dir. Levan Kitia/ documentary film about urgent and emergency medicine/Editor

2011 "Gulo"/ feature-documentary film about people's attitude towards life and death/Director, DOP

2007   "Declaration" / documentary film about the state social assistance program /Director

2005   "Close, and far away" / director, documentary film about the social therapy house / Director

Publications, participation in festivals, conferences, training:

2023 Eötvös Loránd University, Budapest/ multimedia storytelling course
2023 CineDoc workshop for documentary filmmakers, Guest Lecture "editing documentary film"
2022 GO EAST festival, pitching forum, Wiesbaden, Germany
2022 Film Award: CinéDOC-Tbilisi Film Support Award Programme
2022 Doc Leipzig, documentary film production market
2022 Baltic to Black Sea Documentary Network
2018 The Hague Helia University, Erasmus teaching experience, multimedia storytelling course.
2014 Handbook of Data Journalism, editor

Information about human resources

No	name and surname	Status	Titles of course
1	Dinara Maglakelidze	Professor	History of world cinema 1 History of world cinema 2
2	Anano Aspanidze	guest lecturer	Information and digital literacy
3	Dimitri Chikvaidze	guest lecturer	Photography / Adobe Photoshop
4	Mirian Kenya	guest lecturer	Photography / Adobe Photoshop Laboratory: Video Art and Editing / Adobe Premier Pro Laboratory: Adobe Illustrator / Adobe After Effect
5	Saba Khergiani	guest lecturer	Project management
6	Sofio Cherkezishvili	Professor	Laboratory: Video Art and Editing / Adobe Premier Pro
7	Davit Makaridze	Associate Professor	Workshop: Cyber culture – visual communication Computer art Workshop: Transmedia project
8	ETI Tinatin Dgebuadze	guest lecturer	English 1 English 2 English 3 English 4
9	Soso Dumbadze	Professor	Unconventional film forms Laboratory: Unconventional Film Forms Strategies of Storytelling

			Aspects of film editing
10	Lali Pertenava	guest lecturer	Modern art
11	Tinatin Nachkebia	Associate Professor	Workshop: video miniature
12	Elene Margvelashvili	Assistant	Producing 1 Producing 2
13	Tamta Mandzulashvili	guest lecturer	Sound design 1 Sound design 2
14	Omar Gelashvili	guest lecturer	Camerawork art 1
15	Nika Tsiklauri	guest lecturer	Camerawork art 2
16	Levan Nanobashvili	guest lecturer	Intellectual property law
17	Ketevan Machavariani	Assistant Professor	Production of a short film Workshop: short film
18	Manna Kvirkvelia	Professor	Laboratory: working with an actor
19	Eka Chabashvili	guest lecturer	Music in cinema
20	Nino Orjonikidze	Professor	Documentary film trends
21	Levan Kukhashvili	guest lecturer	Post-production 1 Post-production 2 / Color correction
22	Elene Asatiani	Assistant Professor	Workshop: Transmedia project Final project colloquium
23	Nino Tsikaradze	guest lecturer	Screenwriting Techniques Laboratory: script
24	Nana Ioseliani	assistant professor	Script and framing / painting for framing

25	Ketevan Kavtaradze	guest lecturer	Creative entrepreneurship
26	Vano Arsenishvili	guest lecturer	Workshop: Documentary film production
27	Anna Dzyapshipa	guest lecturer	Workshop: Documentary film production
28	Margo Zubashvili	Associate Professor	Production management
29	Nino Jafiashvili	Professor	Digital storytelling
30	Levan Berdzenishvili	guest lecturer	Mythology Modern thinking
31	Irakli Khvadagiani	guest lecturer	Georgia - recent history processes
32	Salome Skhirtladze	Associate Professor	Foundations of Creative Thinking Script and framing / painting for framing
33	Magda Panchulidze	guest lecturer	German 1 German 2
34	Tinatin Bandzeladze	assistant professor	Psychology of communication
35	Tamar Chkhaidze	guest lecturer	Introduction to psychology
36	Elene Murjikneli	guest lecturer	Animated narration
37	Nikoloz Abuashvili	Professor	Introduction to marketing
38	Irine Jorjadze	guest lecturer	Festival and exhibition strategy Video installation and expanded cinema
39	Diana Lezhava	guest lecturer	academic writing
40	Mariam Nozadze	guest lecturer	Media semiotics and issues of visual semiotics
41	Tatia Dvali	guest lecturer	Visual Anthropology
42	Archil Khetaguri	guest lecturer	Festival and exhibition strategy

43	Ileana Stanzulescu	guest lecturer	Festival and exhibition strategy
44	Tinatin Tsomaia	Professor	Creative development strategies