

Georgia and Cultural Globalization: Effect and Challenges

Sesili Gogiberidze

Caucasus International University, Tbilisi, Georgia

The aim of our research is to reveal the role of the west in respect of the development of the modern Georgian society in the era of globalization, in particular, analyzing penetration of global culture in Georgia as well as of its current influence. Culture, education, language, and values are those assets which attract people. These are main components of soft power. Great powers try to lay the groundwork for future friendships by using these tools. The USA, European states, Russia, and Turkey are those great powers influencing Georgia including its separatist regions Abkhazia and South Ossetia. In this thesis the author discusses issues of spreading global cultural products in Georgia and influencing local industries of music, cinema, TV as well as the Georgian language. In fact, globalization is turned into glocalization. The researcher emphasizes the fact that simultaneously with accepting global culture Georgia strives to promote its cultural product on international stage. This process is not on a large scale. It is more difficult to establish Georgia's culture on an international market, although there is progress in this direction. This two-way process is especially successful in touristic business. Increasing number of tourists is a precondition for growing publicity for Georgia in order to gain a bigger audience for Georgian culture on international stage. Russia being influential in Georgia's breakaway regions Abkhazia and South Ossetia, they are not immune to the impact of global culture. Global cultural products, like British and American popular TV series, are aired on independent TV channels and the youth listens to global music. Entering global or regional markets is a serious challenge for Georgia, however individual successful cases are stimulating for designing and implementing bigger projects. In general, these cultural processes cause strengthening of common interests and facilitate Georgia's gradual integration into the west.

Keywords: globalization, global culture, integration into the west, soft power

Introduction

As Georgia is located in a politically unstable region Georgian society represents a target of great powers' soft power. USA, European Union member states, Russia, and Turkey represent those great powers whose political and cultural influences are important in terms of formation of Georgian public opinion. In this regard, the USA is a leading country and hence, during the last 26 years, it has facilitated creation of mostly positive image of the west through implementation of its projects.

The aim of the research is to reveal the role of the west in respect of the development of the modern Georgian society in the era of globalization, in particular, analyzing penetration of global culture in Georgia as well as of its current influence.

Scientists define global culture in different ways. In Stuart Hall's view,

There are as yet no global equivalencies to the ethnic cores (composed of a patchwork of competing national myths, legends, memories, stories, symbols, events and heroes, etc) sedimented within national consciousness and which give identity to a nation and its people. Global culture is not based on shared global stories and memories. In this sense it is memory-less syncretistic and dependent upon the profit-seeking production of mass-mediated signs and symbols. (Dunkerley, 2000)

Culture, education, language, and values are those assets which attract people. These are main components of soft power. Great powers try to lay the groundwork for future friendships by using these tools. They try to influence people, to evoke love, not fear. In the 21st century when the world is multi-polar, information and power are spread out, international cultural contacts are increased, and social media is becoming much more influential, great powers pay more attention to their soft power and deem it as a vital instrument for securing their national interests.

Culture can contribute towards the establishment of inclusive society and strengthen democratic security. According to the Council of Europe Secretary General's 2016 report,

Culture is said to have strong effect on democratic security at several different levels. For one, exposure to culture allows people recognize the importance of diversity, thereby increasing their openness towards other groups in society. Furthermore, active creation of art in whatever form is an essential vehicle for freedom of expression. In addition, creating shared narratives through culture can be powerful means of reinforcing cohesion in society. (Cultural Participation and Inclusive Societies, 2016, p. 12)

Technology development altered the environment for intercultural dialogue. Societies became more interconnected. Nowadays people watch the same events in different parts of the world. They can move from one country to another without altering their daily environment, they can communicate with their friends in a usual way, use Skype for private conversations, and exchange texts and messages with their friends and family. Thus, people never feel excluded from their home environment. Global TV channels also facilitate this.

Georgia's population as well as all residents of the "global village" (Marshall McLuhan) receives 24 hour non-stop information daily. Georgian TV watchers are as concerned about the tragedy of Syrian kids, Manchester concert, and Bataclan Theatre victims as Syrian, British, or French people themselves. Georgian audience receives information from the US, European TV channels as well as Georgian electronic printed and social media.

Political and cultural events of the west are rapidly becoming part of Georgia's everyday life.

Georgia has a chance to identify itself within the west. This country historically strived to get closer to the west. The path to the west was primarily through Byzantine, in the 18th century through France, in 1918-1921 during the independence of Georgia through European states. After regaining independence in 1991 the west became Georgia's political choice and the model of political and cultural development. Since 1990s Georgia was flooded by extensive information flow and artifacts of popular culture. Since then the way to the west is not a narrow path but a broad road where western products, technologies, and ideas are constantly flowing. Georgia step by step is becoming part of the western political, economic, and cultural space.

Majority of the Georgian population after Georgia's existence as a part of the Russian Empire during 200 years (70 years from this as a part of the Soviet Union) perceives cultural globalization as an opening of the cultural space and movement of world cultural processes from civilizational center to periphery. Although a part of the Georgian society deems global cultural flow to Georgia as a political project of the west and considers this as a danger to the Georgian identity and heritage.

Heritage in dealing with the revered in our past history tends to be about identity: who we are and who we could and ought to be. Heritage experiences, therefore, help us to find our roots and enhance our confidence at belonging. These roots, of course, may be somewhat or entirely fictive, made up by the leaders of the group in order to create an attractive identity for the group. In any case, the purpose of revering a past through heritage is to give people a sense of belonging to a social group. (Stanley, 2006)

Some authors of popular cultural globalization theories consider globalization as a peril to this sense of belonging. They see in globalization Americanization and westernization of indigenous cultures which ultimately is dangerous for identity.

According to John Tomlinson (1991), author of the book *Cultural Imperialism*, “all the discourses of cultural imperialism can be interpreted in terms of a configuration that replaces the distribution of global power that we know as ‘imperialism’, which characterized the modern period up to say, 1960s. What replaces ‘imperialism’ is ‘globalization’”.

Furthermore, modern author Thomas McPhail examines globalization pessimistically. Thomas McPhail who started his career with Marshal McLuhan presented electronic colonialism theory. The aim of this theory is to explain global structural changes provoked by the development of information technologies by which lesser developed nations are colonized by the west.

According to McPhail’s electronic colonialism theory, empires strive to conquer customers’ reason and somehow control their behavior. Electronic Colonialism Theory (ECT) is focused on influencing people through global media including advertisements. The goal of global companies is to widen cultural influence in order to increase the number of customers.

With ECT a new culture emerged that is a global phenomenon driven primarily by large media conglomerates. They control, reproduce and spread the global flow of words, images, and sounds. They seek to impact audiences’ minds without regard to geography. Their audiovisual products become sold and standardized without regard to time and space. They are marketed to international consumers who come to view their world outlook and buying habits as the logical outcome of a new media culture, as outlined and identified by ECT. (McPhail, 2014)

Words colonization and imperialization both have negative connotations. Both authors Tomlinson and McPhail deem that global culture is forced on less developed countries with the aim to spread American or Anglo-Saxon culture to influence and conquer other cultures. Tomlinson considers language (in particular, English) to be one of the forces of cultural domination. English invades authentic cultures and sets limitations to their autonomy.

Language

It is a fact that Georgian culture and Georgian language do not represent an exception in this regard. Georgia, similar to other countries, receives the US as well as western culture in general very enthusiastically. This seems to be the case particularly with those countries which were parts of the true Empire, the Soviet Union for a long period of time.

Throughout last two decades, it has become a trend to adopt English words, even when there are equivalent words in Georgian language, for instance, implementation, inclusive, fundraiser, call centre, emergency, facilitation, talk show, outsourcing, event, poster, tender, grant, training, coach, reception, receptionist, logistics, marketing, supervising, price list, shopping, casting, developer, manager, promoter, PR, case, and relax. Terms have been altered in sports as well. For instance, Georgian equivalents have been replaced by such words as referee, standard, goalkeeper, and forward.

“All foreign words which penetrate language are not and cannot be translated. Otherwise, development of a language as a dynamic phenomenon would be hindered. However, acceptance of such number of neologisms which is clearly seen today is also rather overwhelming” (Kilanava, 2014, p. 65).

Incorporating English terms into daily Georgian language can be interpreted as a sign of fascination and urge for integration with the west which in term serves as a symbol for modernization for the Georgian nation. In difference to the year 1977, when the existence of a Georgian language as a state language was threatened, the west does not in fact force incorporation of English words into the Georgian language upon Georgian population. Today, the Georgian language is protected by the constitution and it is not exposed to any visible threat, therefore, the establishment of Anglicism in such quantities is a voluntary choice. Pursuant to the above, we are not in a position to treat this fact as a sign of cultural imperialism or electronic colonialism. This can be assessed, from the Georgian society’s side as a great desire to get closer to the west.

For optimists, cultural globalization does not mean homogenization or universalization, but a cultural stream that flows from center to periphery and also gives an opportunity to periphery culture to become known for the global society. The cultural flows or network model offers us an alternative concept, according to which, cultural influence is not one-sided. The receiving country can at the same time be a creating country.

In this model, cultural globalization corresponds to a network with no clearly defined center or periphery. Globalization as an aggregation of cultural flows or networks is a less coherent and unitary process than cultural imperialism and one in which cultural influences move in many directions. The effect of these cultural flows which Arjun Appadurai identifies as consisting of media, technology, ideologies, and ethnicities on recipient nations is likely to be cultural hybridization rather than homogenization. (Dains Craige, 2002, pp. 4-6)

In the opinion of a well-known sociologist and globalization theorist Roland Robertson (1992), the idea of globalization is in tension with the idea of localization.

Globalization involves the creation and incorporation of locality’. Thus Roland Robertson uses the concept of glocalization and claims that “two seemingly opposing trends: homogenization and heterogenization are, in the last instance, complementary and interpenetrative; even though they certainly can and do collide in concrete situations”. He also argues that there are different modes of glocalization. However, he “generalized the concept to encompass the world as a whole”. (p. 40)

In Georgia’s media space in the process of glocalization national broadcasters such as Rustavi2, Imedi, and GDS have contributed. Rustavi2 is a leader in this field. Through Rustavi2, Georgian population got acquainted with global musical projects such as X Factor and Talented, whose original title is Britain Got Talent and is diversified in different countries, i.e. America Got Talent, Australia Got Talent etc.

It is through Imedi TV channel that shows such as *Voice, Strictly Come Dancing*, that is titled Dancing with the Stars became popular. Also, GDS offered Georgian audience a show called *Stars in Their Eyes*. These popular shows are broadcasted in the Georgian language with the participation of popular local artists, however, 90% of song choices come from globally renowned hitmakers. Popular songs performed by Georgian artists, in the worst case scenario are imitation or copy but in most cases present hybrid cultural products. In this way, localization of media content is being conducted within the context of globalization. On one hand, global cultural products embrace the local character and on the other hand, audience and listeners receive further information about global music genres, trends, and stars from the judges’ comments.

Primary agents of globalization are music, cinema, media, and tourism.

Pop Music

Music, like no other, has a homogenization ability. In the most distant regions of Georgia, youth not just listens to the world-class artists on youtube, smartphones, and iPods, but also receive huge contents of information about them from TV shows and web-sites. Pop stars such as Beyoncé, Chris Martin, Adele, and others are icons for Georgian fans just like for the fans globally.

American and British pop stars have an impact on Georgian authors who write songs with the influence of western music. Hybrid music is created which is adapted to modern Georgian audience's taste. At the same time, the so-called urban melodies remain popular.

"Global musical culture disseminated by media conglomerates generally concentrates upon artists from English-speaking countries and excludes artists from other countries, particularly those who do not speak English" (Dains Craige, 2002).

It remains a challenge for Georgia to offer a competitive cultural product to the west in order to conquer overseas audience which has a diverse choice. In this regard, Georgian folk groups have played a unique role as they are involved in a worldwide popularization of Georgian culture since the Soviet Union period.

It is a challenge for modern composers, producers, and artists to create music which will express the local spirit and at the same time, it will be acceptable for global and regional audiences. For the time being there are either a few or no positive examples in this regard. Though there are exceptions. The Shin, fusion jazz band formed in Germany has a long history of successful tours in European cities.

Several Georgian artists have succeeded on the international stage. Notably, Georgian artists are successful in musical contests in Greece, Turkey, Russia, and Ukraine. Georgian kids were especially successful in Junior Eurovision Song Contest, where they won the contests three times. However, these individual cases are minor in the context of global music and therefore, cannot serve as examples of glocalization. As for Eurovision, it has not been a successful stage for Georgian musicians and to date serves merely as a good socialization platform.

A very interesting project was implemented by Katie Melua, a popular British musician of Georgian origin together with Gori Women Choir. She was attracted by this choir as she heard the record on Spotify. This was followed by unique collaboration, 30 tours in the European States and a joint album. Leading British broadsheet *Guardian* dedicated several articles to this event. Katie Melua and Gori Women Choir participated in some BBC popular programmes. The song "Dreams on Fire" was broadcasted live as part of BBC "Sunday Morning". They were also hosted by the Graham Norton Show alongside famous stars such as Will Smith, Martin Freeman, Naomie Harris, and Helen Mirren (Georgian Journal, 2016).

Cinema

One of the most serious agents of global culture is cinema. Cinema is a multinational industry. Leading position in this industry is held by the USA. The USA which is the biggest distributor of Hollywood films is almost unreachable for foreign films. Even such big film producers as India and Hong-Kong which are hubs of Asian and Indian film production lack global reach. Their films are popular only within the region. Taking into account this, historic Oscar nomination of the Georgian film director Zaza Urushadze's film *Tangerines* in 2015 in the category of the best foreign language film (submitting country was Estonia) and short-listing another Georgian director's film *Corn Island* amongst top nine films should be considered as a big success (Tabula, 2014).

Furthermore, Zaza Urushadze's *Tangerines* was nominated for the Golden Globe award in best foreign film category in the same Year. *Corn Island* won Carlovy Vary International Film Festival, as well as important awards at a number of international film festivals, such as San-Marino and Montpellier. It is noteworthy that in the Soviet era Georgian films and movie actors won prestigious awards at different international film festivals and were critically acclaimed. The best example is Tengiz Abuladze's *Repentance* which won several top prizes including Grand Prize of the Jury at the 1987 Cannes Film Festival.

A number of Georgian film directors produce films in European countries. The most well-known of them are Otar Ioseliani, Temur Babluani, Dito Tsintsadze, and Nana Dzordzadze. They create the hybrid cultural product, which is a synthesis of Georgian and European worldview. Their audience is not global, but movie fans and experts praise the films produced by these directors.

After 2008 brief Russo-Georgian war then Georgian government decided to use the movie as a tool of global diplomacy in order to create a narrative about the conflict. Then Georgian government commissioned the US film *Five Days of August*. The famous Finnish film director Renny Harlin was invited. Hollywood star Andy Garcia played a lead role. Other Hollywood stars such as Val Kilmer, Heather Graham, and Richard Coyle were involved as well. To promote the film, Sharon Stone was invited to Tbilisi to attend the premiere. She attended local premiere together with Andy Garcia. The premiere of the film also took place in London. Nevertheless, the film was not internationally acclaimed and its role in information warfare post Russo-Georgian conflict was insignificant.

TV Series

The role of media as the main agent of globalization was discussed above. Amongst media products TV series and fictional films are especially noteworthy. Analysis of programming of some of the popular Georgian TV companies demonstrates the following results: The leading position amongst main Georgian channels Imedi and Rustavi-2 are held by Turkish TV series. They are followed by Indian and US TV series. In particular Rustavi-2 runs *Homeland*. *Sex and the City* was also aired by this TV company. TV company Maestro broadcasts Russian TV series. Entertainment channel GDS runs mostly popular US TV series such as *Desperate Housewives*, *Grey's Anatomy* etc.

Such programming is no different to Eastern European TV companies'. As for leading Russian TV channels, they broadcast mostly Russian modern TV series and fictional films as well as popular films of the Soviet era. Georgian TV channels rarely broadcast Soviet cult films and old French films which were popular in the Soviet Union with such stars as Louis de Funes, Pierre Richard, Jan-Paul Belmondo etc.

Studying Abkhazian TV programming gives interesting material for analysis. There is a story of establishing Abkhazian State TV on its website front page. The story is the following:

1977-1978 years events happened to be preconditions for establishing Abkhazian Television. Then the group of Abkhaz public figures addressed the government of Georgia. In the letter, they expressed their disagreement with the policy of the Georgian government, which triggered absorption of Abkhaz people and blending in Georgian ethnocultural environment. Under the instructions of the Georgian government, Abkhaz leadership isolated itself from the facts in the letter. An ancient Abkhaz population perceived this as the attempt of limitation of national freedom and independence. This sparked a wave of protests, which calmed down only after several decisions were made in Moscow about the economic and cultural development of Abkhazia. Opening Abkhazia's state television was one of the key decisions. (Abkhazian State TV and Radio Company, n.d.)

This introduction clearly demonstrates pathos of this television. It is used as an instrument of Russian propaganda. Study of Abkhaz TV programs shows that global culture cannot penetrate through this television on the one hand. On the other hand, in the programming of the first independent Abkhaz television Abaza-TV leading position is held by US, British, and Turkish series. Abaza-TV film collections comprise US series: *Daredevil*, *Top Gear*, *Homeland*, *Arrow*, *Reign*, *Suits*, *Beverly Hills*, *90210*, *Supernatural*, *The Mentalist*, *Agents of S.H.I.E.L.D.*, *The Big*, sitcoms: *Bang Theory*, *Friends*; British fictional films, series, and shows: *Lock, Stock and Two Smoking Barrels*, *Jamie Oliver-Culinary Show*, *Top Gear*, *BBC Life*, *Ancient Discoveries*; Discovery and National Geographic episodes, Turkish series: *The Magnificent Century*, *One Thousand and One Nights*, *Ezel*, *Iffet*; Russian, Spanish and South American series: *Children's programs* comprise *101 Dalmatians*, *Aladdin*, Russian animation films *Luntik*, *Gora Samotvetov*, etc.

Analysis of these TV programs makes it clear that Georgia's separatist region is not immune to penetration of global cultural product even though it does not look toward the west and is focused on collaboration with Russia. Nevertheless, through global cultural products, Abkhaz youth's conscious is captivated by western values, lifestyle, and ideas. This demonstrates that global cultural product unites even politically separated groups of people, societies. It is true that a global cultural product does not have the same power as a deeply rooted local product. However, it offers people an alternative way and hence provides an opportunity for analysis and assessment.

Tourism

Best examples of glocalization are Japan, India, and Singapore. As it was demonstrated above for a country such as Georgia glocalization i.e. mutual penetration of global and local cultures rarely happens. Tourism has more potential of glocalization.

Tourism provides an opportunity for the establishment of sustainable intercultural relationships. It is one of the most powerful agents of cultural globalization. In developed countries, mutual penetration of global and local cultures takes place easily, however, influencing global culture by a local one is much more difficult than vice versa.

Georgian authorities pursue a policy for positioning the country on a world touristic market. In this regard, it is noteworthy that recently Georgian Zurab Pololikashvili was elected as Secretary General of the World Touristic Organization. He is the first Georgian who holds a top position in an international organization. It is also interesting that at Cannes International Festival of Creativity (2017) Silver Lion (a top prize) was awarded to Georgian digital creative agency Windfor's Communications for its video film *six millionth tourist*. This video is about the original meeting of a 6000000th tourist in Georgia by the Prime Minister of the country.

According to the data of Georgia's National Touristic Administration amongst international travelers Armenia, Azerbaijan, Russia, Turkey, and Iran hold leading positions. A number of tourists from these countries amount to 82.6% of the whole touristic flow. At the same time, the number of tourists from the EU including the UK is increasing. In 2017 from January to April number of visitors increased by 26.3% compared to the same period in 2016. Most tourists in this period were received from Poland, France, UK, and Lithuania. In total 65073 citizens of the EU entered Georgia. It is noteworthy, that most people travel as tourists which gives them an opportunity to familiarize themselves with ancient and modern Georgian culture and cuisine. Increasing number of tourists is a precondition for growing publicity for Georgia in order to gain the bigger

audience for Georgian culture on international stage¹.

The Soft Power 30 and Georgia

In a global ranking of soft power in 2015-2017 the top five is stable: France, UK, USA, Germany, and Canada. However, there has been observed movements within the top five. In 2016 the USA was leading the list, whereas after defeating the National Front and electing young president Emmanuel Macron who is advocating the EU reforms, France's soft power significantly increased.

Soft power is measured according to the following sub-indices: government, engagement, culture, education, enterprise, and digital.

From the top five, the soft power from the US and the UK (especially in the sphere of education and music) has the biggest influence on Georgia.

According to Portland Communications despite moving downwards to the third place in 2017 (mostly caused by the divisiveness of its government and the president) the USA is still unrivaled in culture and higher education. The UK has maintained its second place in 2017 ranking. Due to its powerful music industry as well as other components the UK's global success is stable.

The UK leads the world in the number of top 10 albums sold in foreign countries, according to the International Federation of the Phonographic Industry. The international success of One Direction, Adele, Sam Smith, Ed Sheeran, Coldplay, and Mark Ronson have kept global heads nodding along to the sounds of British soft power. (A Global Ranking of Soft Power, 2017)

These artists and groups are very popular in Georgia too, especially Adele and Coldplay.

Throughout the first years of independency, Germany was very actively spreading its soft power in Georgia. German schools became very popular. Goethe Institute and Friedrich Ebert Foundation were working effectively. Since 1988 German Academic Exchange Service (DAAD) lecturers worked in Georgia, whereas DAAD Information Centre was opened in 2004.

Russia entered the soft power 30 list in 2016 and maintains its 27th position whereas Turkey which left the top 30 list in 2016 slightly moved up and regained its 30th position. Both of these countries are very important neighbors for Georgia.

Despite nostalgic feelings of some groups of the older generation to several representatives of Russian culture, modern Russian culture cannot gain popularity in the Georgian society. Russian pop-culture loses in competition with the US and British music. Apart from 200 years of Georgia's subordinated position towards Russia, Georgians remember the Russian military intervention in Georgia in August 2008. It was ended with a very obscure peace deal due to the immediate reaction of the international community.

Therefore, Russia's soft power does not have a serious appeal and is not supported by Georgian society.

The situation is different in Georgia's breakaway regions Abkhazia and South Ossetia. On August 21, 2008, in Tskhinvali, South Ossetia Valery Gergiev, principal conductor of the Mariinsky Theatre Orchestra led concert. "The program was specially designed to combine pomp, grandeur, and defiance with pathos and grief. Shostakovich's Leningrad Symphony, written on the orders of Stalin to rouse Russians against the Nazi invasions, was followed by the delicate strains of Tchaikovsky's Pathétique symphony" (The Telegraf, 2008).

¹ Retrieved from <http://gnta.ge/ge/%E1%83%94%E1%83%95%E1%83%A0%E1%83%9D%E1%83%99%E1%83%90%E1%83%95%E1%83%A8%E1%83%98%E1%83%A0%E1%83%98%E1%83%A1-%E1%83%9B%E1%83%9D%E1%83%A5%E1%83%90%E1%83%9A%E1%83%90%E1%83%A5%E1%83%94%E1%83%91/>

“Maestro compared Tskhinvali to Leningrad. Obviously, Georgians were compared to Nazi soldiers” (International Centre for Geopolitical Studies, 2010, p. 153).

Russia’s activities are very dynamic in Abkhazia too. Popular Russian artists often schedule concerts. Russian national holidays are celebrated in Abkhazia, e.g. Russian day on 12 June, Saint George Ribbon (Russian military symbol) Action dedicated to the victory of Russia in the Second World War.

Despite being ranked in the bottom place in Soft Power 30 list Turkey is the highly ranked country in the region. Turkey is attractive for Georgian tourists as well as for tourists from the whole world. It is true that security issues have become challenging due to series of terrorist attacks on the Turkish soil; however, tourist flows did not cease completely. Turkey’s beautiful beaches, comfortable and good-value hotels, as well as brilliant ancient architecture attract Georgians. In addition, Turkish companies Turkish Airlines and Pegasus are reliable for arranging transit flights to various destinations.

Turkey can deploy its soft power to Georgia through other means as well. One of Georgia’s the most important regions Adjara was part of Turkey for more than 200 years. Part of its residents is Muslim which gives more opportunity to Turkey to spread its soft power in the region.

As for Georgia, the cultural influence of Turkey here is reflected in conquering Georgian TV market by TV series. The most popular TV series was historical fiction “Magnificent Century”, based on the life of Ottoman Sultan Suleyman and his wife Hurrem Sultan. The star who became the most popular amongst Georgian TV watchers is Murat Yildirim who visited Georgia several times and participated in popular TV shows and was involved in charity events.

Conclusion

To conclude, Georgia is distinguished in the neighborhood with its stable aspiration towards the west. After 26 years of regaining independence despite changing powers, Georgia is committed to the western course. Georgia’s choice of the west is strengthened not only by its political elite but by its people too. This mood is facilitated by flowing new ideas, technologies, and cultural products from the west. Through the main agents of globalization media, music, cinema and tourism Georgia is influenced by global and regional leaders, such as the USA, the EU states including the UK, Russia, and Turkey.

Russia has more impact on occupied regions Abkhazia and Tskhinvali. Taking into account current challenges, awareness of identity as well as accepting new ideas and technologies, which are spread in Georgia in the form of global culture is very important for the stable development of the country.

Global culture has an impact on people’s point of view. Therefore it causes desire for local cultural products to enter global or regional markets. This is a serious challenge for a small country, however individual successful cases are stimulating for designing and implementing bigger projects. In general, these cultural processes cause strengthening of common interests and facilitate Georgia’s gradual integration into the west.

References

- Abkhazian State TV and Radio Company. (n.d.). History of creating Abkhazian Television. Retrieved from <http://www.apsua.tv/rus/about/istoriya/>
- A Global Ranking of Soft Power. (2017). The Soft Power 30. Retrieved from <https://softpower30.com/wp-content/uploads/2017/07/The-Soft-Power-30-Report-2017-Web-1.pdf>
- Cultural Participation and Inclusive Societies. (2016). *A thematic report based on the Indicator Framework on Culture and Democracy*. Council of Europe.

- Dains Craige, N. K. (2002). *Global culture: Media, arts, policy and globalization*. Routledge.
- Dunkerley, E. B. (2000). *Globalization: The reader*. J. Beynon & D. Dunkerley, (Eds.). New York: Routledge.
- Georgian Journal. (2016, December 26). Katie Melua and Gori Women's Choir hosted by The Graham Norton Show. Retrieved from <https://www.georgianjournal.ge/arts-a-culture/33171-katie-melua-and-gori-womens-choir-hosted-by-the-graham-norton-show>
- International Centre for Geopolitical Studies. (2010). Soft power: The new concept of the Russian foreign policy toward Georgia (August 2008 postwar period). "Mtatsmindeli" Publishing House. Retrieved from <http://www.icgs.ge/proeqti-rusetis-sagareo-politikis-axali-koncefcia-saqartvelostan-mimartebasi.html>
- Kilanava, M. (2014). The linguistic picture of mass media of the latest period (2010-2013) and problems of translation related to it. Retrieved from <http://dspace.nplg.gov.ge/handle/1234/172191>
- McPhail, T. L. (2014). *Global communication theories, stakeholders, and trends* (4th ed.). John Wiley and Sons Inc.
- Robertson, R. (1992). *Globalization: Social theory and global culture*. Publisher: Sage Publications Ltd.
- Stanley, D. (2006). Introduction: The social effects of culture. *Canadian Journal of Communications*, 31(1), 10.
- Tabula. (2014, December 20). *Corn Island* and *Tangerines* are in Oscars shortlist. Retrieved from <http://www.tabula.ge/ge/story/91024-simindis-kundzuli-da-mandarinebi-oskarze-tsarsadgen-mokle-siashia>
- The Telegraph. (2008, August 21). LSO conductor Valery Gergiev leads pro-Russia concert in Ossetia. Retrieved from <http://www.telegraph.co.uk/news/worldnews/europe/georgia/2598068/LSO-conductor-Valery-Gergiev-leads-pro-Russia-concert-in-Ossetia.html>
- Tomlinson, J. (1991). *Cultural imperialism*. John Hopkins University Press.