



REVISTA INCLUSIONES

HOMENAJE A ROSA MARÍA VALLES RUIZ

Revista de Humanidades y Ciencias Sociales

Volumen 7 . Número Especial

Abril / Junio

2020

ISSN 0719-4706

CUERPO DIRECTIVO

Directores

Dr. Juan Guillermo Mansilla Sepúlveda

Universidad Católica de Temuco, Chile

Dr. Francisco Ganga Contreras

Universidad de Tarapacá, Chile

Subdirectores

Mg © Carolina Cabezas Cáceres

Universidad de Las Américas, Chile

Dr. Andrea Mutolo

Universidad Autónoma de la Ciudad de México, México

Editor

Drdo. Juan Guillermo Estay Sepúlveda

Editorial Cuadernos de Sofía, Chile

Editor Científico

Dr. Luiz Alberto David Araujo

Pontificia Universidade Católica de Sao Paulo, Brasil

Editor Brasil

Drdo. Maicon Herverton Lino Ferreira da Silva

Universidade da Pernambuco, Brasil

Editor Europa del Este

Dr. Aleksandar Ivanov Katrandzhiev

Universidad Suroeste "Neofit Rilski", Bulgaria

Cuerpo Asistente

Traductora: Inglés

Lic. Pauline Corthorn Escudero

Editorial Cuadernos de Sofía, Chile

Traductora: Portugués

Lic. Elaine Cristina Pereira Menegón

Editorial Cuadernos de Sofía, Chile

Portada

Lic. Graciela Pantigoso de Los Santos

Editorial Cuadernos de Sofía, Chile

COMITÉ EDITORIAL

Dra. Carolina Aroca Toloza

Universidad de Chile, Chile

Dr. Jaime Bassa Mercado

Universidad de Valparaíso, Chile

Dra. Heloísa Bellotto

Universidad de Sao Paulo, Brasil

Dra. Nidia Burgos

Universidad Nacional del Sur, Argentina

Mg. María Eugenia Campos

Universidad Nacional Autónoma de México, México

Dr. Francisco José Francisco Carrera

Universidad de Valladolid, España

Mg. Keri González

Universidad Autónoma de la Ciudad de México, México

Dr. Pablo Guadarrama González

Universidad Central de Las Villas, Cuba

Mg. Amelia Herrera Lavanchy

Universidad de La Serena, Chile

Mg. Cecilia Jofré Muñoz

Universidad San Sebastián, Chile

Mg. Mario Lagomarsino Montoya

Universidad Adventista de Chile, Chile

Dr. Claudio Llanos Reyes

Pontificia Universidad Católica de Valparaíso, Chile

Dr. Werner Mackenbach

Universidad de Potsdam, Alemania

Universidad de Costa Rica, Costa Rica

Mg. Rocío del Pilar Martínez Marín

Universidad de Santander, Colombia

Ph. D. Natalia Milanesio

Universidad de Houston, Estados Unidos

Dra. Patricia Virginia Moggia Münchmeyer

Pontificia Universidad Católica de Valparaíso, Chile

Ph. D. Maritza Montero

Universidad Central de Venezuela, Venezuela

Dra. Eleonora Pencheva

Universidad Suroeste Neofit Rilski, Bulgaria

Dra. Rosa María Regueiro Ferreira

Universidad de La Coruña, España

Mg. David Ruete Zúñiga

Universidad Nacional Andrés Bello, Chile

Dr. Andrés Saavedra Barahona

Universidad San Clemente de Ojrid de Sofía, Bulgaria

Dr. Efraín Sánchez Cabra
Academia Colombiana de Historia, Colombia

Dra. Mirka Seitz
Universidad del Salvador, Argentina

Ph. D. Stefan Todorov Kapralov
South West University, Bulgaria

COMITÉ CIENTÍFICO INTERNACIONAL

Comité Científico Internacional de Honor

Dr. Adolfo A. Abadía
Universidad ICESI, Colombia

Dr. Carlos Antonio Aguirre Rojas
Universidad Nacional Autónoma de México, México

Dr. Martino Contu
Universidad de Sassari, Italia

Dr. Luiz Alberto David Araujo
Pontificia Universidad Católica de Sao Paulo, Brasil

Dra. Patricia Brogna
Universidad Nacional Autónoma de México, México

Dr. Horacio Capel Sáez
Universidad de Barcelona, España

Dr. Javier Carreón Guillén
Universidad Nacional Autónoma de México, México

Dr. Lancelot Cowie
Universidad West Indies, Trinidad y Tobago

Dra. Isabel Cruz Ovalle de Amenabar
Universidad de Los Andes, Chile

Dr. Rodolfo Cruz Vadillo
Universidad Popular Autónoma del Estado de Puebla, México

Dr. Adolfo Omar Cueto
Universidad Nacional de Cuyo, Argentina

Dr. Miguel Ángel de Marco
Universidad de Buenos Aires, Argentina

Dra. Emma de Ramón Acevedo
Universidad de Chile, Chile

Dr. Gerardo Echeita Sarrionandia
Universidad Autónoma de Madrid, España

Dr. Antonio Hermosa Andújar
Universidad de Sevilla, España

Dra. Patricia Galeana
Universidad Nacional Autónoma de México, México

Dra. Manuela Garau
Centro Studi Sea, Italia

Dr. Carlo Ginzburg Ginzburg
Scuola Normale Superiore de Pisa, Italia
Universidad de California Los Ángeles, Estados Unidos

Dr. Francisco Luis Girardo Gutiérrez
Instituto Tecnológico Metropolitano, Colombia

José Manuel González Freire
Universidad de Colima, México

Dra. Antonia Heredia Herrera
Universidad Internacional de Andalucía, España

Dr. Eduardo Gomes Onofre
Universidade Estadual da Paraíba, Brasil

Dr. Miguel León-Portilla
Universidad Nacional Autónoma de México, México

Dr. Miguel Ángel Mateo Saura
Instituto de Estudios Albacetenses "Don Juan Manuel", España

Dr. Carlos Tulio da Silva Medeiros
Diálogos em MERCOSUR, Brasil

+ Dr. Álvaro Márquez-Fernández
Universidad del Zulia, Venezuela

Dr. Oscar Ortega Arango
Universidad Autónoma de Yucatán, México

Dr. Antonio-Carlos Pereira Menaut
Universidad Santiago de Compostela, España

Dr. José Sergio Puig Espinosa
Dilemas Contemporáneos, México

Dra. Francesca Randazzo
Universidad Nacional Autónoma de Honduras, Honduras

REVISTA INCLUSIONES

REVISTA DE HUMANIDADES
Y CIENCIAS SOCIALES

Dra. Yolando Ricardo

Universidad de La Habana, Cuba

Dr. Manuel Alves da Rocha

Universidade Católica de Angola Angola

Mg. Arnaldo Rodríguez Espinoza

Universidad Estatal a Distancia, Costa Rica

Dr. Miguel Rojas Mix

*Coordinador la Cumbre de Rectores Universidades
Estatales América Latina y el Caribe*

Dr. Luis Alberto Romero

CONICET / Universidad de Buenos Aires, Argentina

Dra. Maura de la Caridad Salabarría Roig

Dilemas Contemporáneos, México

Dr. Adalberto Santana Hernández

Universidad Nacional Autónoma de México, México

Dr. Juan Antonio Seda

Universidad de Buenos Aires, Argentina

Dr. Saulo Cesar Paulino e Silva

Universidad de Sao Paulo, Brasil

Dr. Miguel Ángel Verdugo Alonso

Universidad de Salamanca, España

Dr. Josep Vives Rego

Universidad de Barcelona, España

Dr. Eugenio Raúl Zaffaroni

Universidad de Buenos Aires, Argentina

Dra. Blanca Estela Zardel Jacobo

Universidad Nacional Autónoma de México, México

Comité Científico Internacional

Mg. Paola Aceituno

Universidad Tecnológica Metropolitana, Chile

Ph. D. María José Aguilar Idañez

Universidad Castilla-La Mancha, España

Dra. Elian Araujo

Universidad de Mackenzie, Brasil

Mg. Rumyana Atanasova Popova

Universidad Suroeste Neofit Rilski, Bulgaria

CUADERNOS DE SOFÍA EDITORIAL

Dra. Ana Bénard da Costa

*Instituto Universitario de Lisboa, Portugal
Centro de Estudios Africanos, Portugal*

Dra. Alina Bestard Revilla

*Universidad de Ciencias de la Cultura Física y el
Deporte, Cuba*

Dra. Noemí Brenta

Universidad de Buenos Aires, Argentina

Ph. D. Juan R. Coca

Universidad de Valladolid, España

Dr. Antonio Colomer Vialdel

Universidad Politécnica de Valencia, España

Dr. Christian Daniel Cwik

Universidad de Colonia, Alemania

Dr. Eric de Léséulec

INS HEA, Francia

Dr. Andrés Di Masso Tarditti

Universidad de Barcelona, España

Ph. D. Mauricio Dimant

Universidad Hebrea de Jerusalén, Israel

Dr. Jorge Enrique Elías Caro

Universidad de Magdalena, Colombia

Dra. Claudia Lorena Fonseca

Universidad Federal de Pelotas, Brasil

Dra. Ada Gallegos Ruiz Conejo

Universidad Nacional Mayor de San Marcos, Perú

Dra. Carmen González y González de Mesa

Universidad de Oviedo, España

Ph. D. Valentin Kitanov

Universidad Suroeste Neofit Rilski, Bulgaria

Mg. Luis Oporto Ordóñez

Universidad Mayor San Andrés, Bolivia

Dr. Patricio Quiroga

Universidad de Valparaíso, Chile

Dr. Gino Ríos Patio

Universidad de San Martín de Porres, Perú

**REVISTA
INCLUSIONES**
REVISTA DE HUMANIDADES
Y CIENCIAS SOCIALES

Dr. Carlos Manuel Rodríguez Arrechavaleta
Universidad Iberoamericana Ciudad de México, México

Dra. Vivian Romeu
Universidad Iberoamericana Ciudad de México, México

Dra. María Laura Salinas
Universidad Nacional del Nordeste, Argentina

Dr. Stefano Santasilia
Universidad della Calabria, Italia

Mg. Silvia Laura Vargas López
Universidad Autónoma del Estado de Morelos, México

**CUADERNOS DE SOFÍA
EDITORIAL**

Dra. Jaqueline Vassallo
Universidad Nacional de Córdoba, Argentina

Dr. Evandro Viera Ouriques
Universidad Federal de Río de Janeiro, Brasil

Dra. María Luisa Zagalaz Sánchez
Universidad de Jaén, España

Dra. Maja Zawierzeniec
Universidad Wszechnica Polska, Polonia

Editorial Cuadernos de Sofía
Santiago – Chile
Representante Legal
Juan Guillermo Estay Sepúlveda Editorial

Indización, Repositorios y Bases de Datos Académicas

Revista Inclusiones, se encuentra indizada en:





REX



UNIVERSITY OF SASKATCHEWAN



Universidad de Concepción



BIBLIOTECA UNIVERSIDAD DE CONCEPCIÓN

FEATURES OF MUSIC MANAGEMENT IN AZERBAIJAN

Ph. D. Sonakhanim Gulam Ibrahimova
Baku Academy of Choreography, Azerbaijan
0000-0002-4613-9927
sonakhanum@inbox.ru

Fecha de Recepción: 07 de diciembre de 2019 – **Fecha Revisión:** 23 de enero de 2020

Fecha de Aceptación: 21 de marzo de 2020 – **Fecha de Publicación:** 01 de abril de 2020

Abstract

This article is dedicated to the features of the creation and development of music management in the Republic of Azerbaijan. The need for the scientific approach to this field is confirmed by the management experience in arts and culture, its national, regional and international achievements and prospects and the role it plays in the development and popularization of the musical art. The direct connections between artistic and cultural management, festivals, concerts, tourism and culture make music management a research object not only for the economic theory, general management and cultural studies, but also for musicology. It has been shown that cultural management can fully realize its potential and role in the context of successful social development, in countries with a developed civil society and democracy. It has been noted that the cooperation between governmental and non-governmental, commercial and non-commercial organizations is an important prerequisite for the development of arts and culture. Azerbaijan is used as an example in this article. The purpose of this article is to examine the history of the creation and development of music management in Azerbaijan, as well as to establish a systemic approach to this topic. For the first time, the author determines the stages of music management history in Azerbaijan, having examined the influence of political, economic, social and cultural factors on music management. The article deals with the relationship between musical art and management within the framework of their mutual development. Interesting results have been obtained.

Keywords

Management – Government – Music management – Azerbaijan musical art – Historical stages

Para Citar este Artículo:

Ibrahimova, Sonakhanim Gulam. Features of music management in Azerbaijan. Revista Inclusiones Vol: 7 num Especial (2020): 220-234.

Licencia Creative Commons Attribution Non-Comercial 3.0 Unported
(CC BY-NC 3.0)
Licencia Internacional



Introduction

Scientific relevance of management is determined by the constantly rising demand for it, theoretical and practical experience and professional managerial staff in the fields of arts and culture. The musical world also requires professional knowledge and interests¹.

In the music industry world, management is well developed. Today, universities and colleges train music managers in many musical directions², including socio-psychological³ and esthetic, artistic features of the music business⁴. In addition, not entirely successful approaches to the training of specialists in the field of music business are considered⁵, as well as the management of a music community⁶.

¹ Heydar Aliyev Foundation – 10 years: Bibliography (Baku: National Library, 2014).

² D. Coloma y B. H. Kleiner, "How can music be used in business?", *Management Research News*, Vol: 28 num 11-12 (2005): 115-120; P. François, *Knowledge Management and Musical Metadata. Encyclopedia of Knowledge Management* (Idea Group, 2005); P. François, *Knowledge Management and Musical Metadata. Encyclopedia of Knowledge Management* (Idea Group, 2005); F. J. Taylor, "Academic characteristics of music business programs", *Soundscapes* num 3 (2000); F. R. C. Amato; F. E. Escrivão y N. J. Amato, Exploring boundaries between music and management: musical themes and visions in operations management'. *Proceedings of the 21st. Annual Production and Operations Management Society (POMS) Conference. POMS, Vancouver, British Columbia. Canada. 2010*; D. Grierson, y K. Dan, "Chapter 6: The Manager." In *It All Begins With The Music* (Boston: Course Technology/Cengage Learning, 2009); M. M. Kaiser y B. E. Egan, *The Cycle: A Practical Approach to Managing Arts Organisations* (Waltham: Brandeis University Press, 2013); T. Levitt, "Marketing myopia", *Harvard Business Review*, num 38 (1960): 45-56; M. Kupp; J. Anderson y J. Reckhenrich, "Case Study: Making Money From Music". *The Financial Times LTD* (2011); D. Kimpel, *Networking Strategies for the New Music Business* (Canada: Publisher and General Manager of Thomson Course Technology PTR: Stacy L. Hiquel, 2010) y S. Kruse-Weber y R. Parncutt, "Error management for musicians: an interdisciplinary conceptual framework", *Front Psychology* num 5 (2014).

³ A. Klein, *Notorious business manager for the Beatles and the Rolling Stones* (London: The Independent, 2009); B. Voogt, *Understanding the Music Industry: Artist Managers and Booking Agents – what they do and why you need them*. Heroic Academy. 2018; ³ E. C. Hirschman y M. B. Holbrook, "Hedonic consumption: emerging concepts, methods and propositions", *Journal of Marketing* num 46 (1982): 92-101; K. Kubacki y R. Croft, "Mass marketing, music and morality", *Journal of Marketing Management* num 20 (2004): 577-590; A. G. Lank y E. A. Lank, "Legitimizing the gut feel: the role of intuition in business", *Journal of Managerial Psychology*, num 10 (1995): 18-23 y S. Kruse-Weber y R. Parncutt, "Error management for musicians..."

⁴ H. McDonald, *How to Become a Great Band Manager*. Available at: <https://www.thebalancecareers.com>; S. Nieminen; E. Istók; E. Brattico; M. Tervaniemi y M. Huotilainen, "The development of aesthetic responses to music and their underlying neural and psychological mechanisms", *Cortex* num 47 (2011): 1138-1146; A. Ordanini; G. Rubera y M. Sala, "Integrating functional knowledge and embedding learning in new product launches: how project forms helped EMI Music", *Long Range Planning* num 41 (2008): 17-32 y P. Saintilan, "Aesthetic preferences and aesthetic 'agnosticism' among managers in music organizations: is liking projects important?", *International Journal of Music Business Research* Vol: 5 num 2 (2016).

⁵ L. Garrison, *Breaking Into Acting for Dummies* (Wiley Publishing Inc. 2002); G. H. Jacobson, "The wherefores of modern music: a composers' roundtable", *Music Educators Journal* num 54 (1968): 34-38; K. Breuner, *A Booking Strategy that Works! The DIY Musician*. 2010; C. Lord, *Counting New Beans: intrinsic impact and the value of art* (San Francisco: Theatre Bay Area, 2012); M. Kupp; J. Anderson y J. Reckhenrich, *Case Study: Making Money From Music* (The Financial Times LTD, 2011) y *Music Biz Advice Q&A Archived 2009-01-15 at the Wayback Machine* January 2008.

⁶ G. V. Karass, "Peculiarities of management of Ukrainian musical culture in diaspora", *Karpatykyi kray* num 8 (2016) y R. P. Rasmus, "Exploring bounty and spread: key changes in the Danish music streaming economy", *International Journal of Music Business Research* Vol: 7 num 1 (2018).

In addition, it is particularly interesting to develop a definition of the role that individual music groups and artists play in the organization of music management⁷. The studies on the relationship of music management with social networks and the press are also of great interest⁸.

A professional manager cannot perform efficiently if they are not informed about every aspect of the sphere they manage⁹.

Themes and challenges of music management have not been consistently examined by musicology. The music management of the Republic of Azerbaijan has not been sufficiently researched in its economic, philosophical, culturological and musical aspects. The object of music management is, in fact, musical culture, which is why the study of music management by means of musicology is also important and necessary¹⁰.

The need for music, donor support, organizational support, sponsorship, patronage and investments into business and entrepreneurship is not unilateral¹¹. The cooperation of art and business, art and non-governmental organizations has a positive impact on the democratic development of society, the development of the humanistic function of art and the efficiency of the economy – “Business and culture are ‘chained together’ in the modern world – they anticipate and complete each other, one is unthinkable without the other”¹².

The rapid development rates of arts and culture in Azerbaijan are caused by several factors. Among them is the great interest for numerous cultural traditions and modern global musical heritage in Azerbaijan, modernization and democratization of all areas, democratic and legal foundations of political governance, state support for the development of a market economy and entrepreneurship, social support for educated and

⁷ B. Voogt, *Understanding the Music Industry: Artist Managers and Booking Agents – what they do and why you need them*. Heroic Academy. 2018; B. Farrish, *Gig Booking 101 – Venue Relationships*. Bryan Farrish Radio Promotion; 5 skills that every music manager should possess. Available at: <https://www.artistpr.com/music-promotion>; International Federation of the Phonographic Industry-IFPI. *Investing in Music* (London: IFPI, 2014); J. S. Martin-Saavedra; L. D. Vergara-Mendezbl; P. A. Vélez-van-Meerbekeb ván y C. Talero-Gutiérrezb, “Standardizing music characteristics for the management of pain: A systematic review and meta-analysis of clinical trials”, *Complementary Therapies in Medicine* num 41 (2018): 81-89 y *Music Biz Advice Q&A Archived 2009-01-15 at the Wayback Machine* January. 2008.

⁸ A. Fer y B. Baarsma, “Rockonomics revisited: The rise of music streaming services and the effect on the concert industry”, *International Journal of Music Business Research* Vol: 5 num 1 (2016); W. Davenport, *Why Music Won't Be Saved By Social Media*. Available at: Hypebot.com; B. Farrish, *Gig Booking 101 – Venue Relationships*. Bryan Farrish Radio Promotion; F. R. C. Amato; F. E. Escrivão y N. J. Amato, *Exploring boundaries between music and management: musical themes and visions in operations management*. Proceedings of the 21st. Annual Production and Operations Management Society (POMS) Conference. POMS, Vancouver, British Columbia. Canada. 2010 y D. Hesmondhalgh y S. Baker, *Creative Labour: Media work in three cultural industries* (London: Routledge, 2011).

⁹ *Characteristics of Artist Managers with Rob Lanni and Susan de Cartier*. Available at: <https://smartbandmanagement.com> y *The commission on cooperation between the NGOs and cultural organizations*. “Simsar.az” News portal, 2015. Available at: <http://simsar.az/news/a65052.html>

¹⁰ *Cultural policy in Azerbaijan* (Baku: 2001).

¹¹ O. V. Belotserkovskiy, *Producer's role in Russian musical academic art of the border of 20-21 centuries: Abstract of dissertation for candidate of arts* (Saratov: 2010).

¹² G. L. Tulchinskiy y E. L. Shekova, *Marketing in culture* (Saint Petersburg: Doe, 2009).

creative citizens, talented young musicians. Integration into international cultural and artistic processes, tolerance and multiculturalism, current international standards of modern music education and the development of cultural connections – all these are music development priorities. Azerbaijan is famous all over the world as the location for international festivals of classical music and jazz, music contests, concerts, tours.

Similar to all the fields, the scientific-theoretical framework and historical experience of modern management are also examined in cultural-musical art. For example, the creation of the Academy of Public Administration, management training in educational institutions, etc. Within modern social and cultural development processes in Azerbaijan, state management of arts and culture is realized through the management of certain official institutions. Public creative organizations are also directly involved in managing cultural processes. There is a collaboration between governmental and non-governmental organizations (NGO) with non-commercial organizations, business and entrepreneurs regarding arts and culture in Azerbaijan.

These realities of Azerbaijani arts and culture make it possible to emphasize the relevance of this study. The subject of the research is music management and the object – the development of music management in Azerbaijan, as well as the history of its creation and modern operation. The purpose of the study is to establish the historical stages of management development in the fields of arts and culture in Azerbaijan, to examine the influence of the social situation in Azerbaijan on the music management development and to identify the special features of cooperation between governmental and public organizations in the field of music management.

Methods

The methodological framework of the study is based on the comparative-historical and systemic approaches. Statistical data have been used, scientific-theoretical approaches to the problem have been analyzed, the conceptual basis for the study has been established and the key trends in the music management of Azerbaijan have been identified.

Results

Periodization of music management. The historical development of music management in Azerbaijan in the 20th century was influenced by various social processes. The elements of management in Azerbaijani arts and culture can be identified already from the end of the 19th century. The process was gradual and can be divided into the following periods:

1. pre-Soviet period (end of the 19th century – beginning of the 20th century);
2. Soviet period (1920-1991);
3. “Perestroika” in the USSR (1986-1991);
4. transition to the new political system (1991-1993);
5. modern period (1993-present).

During these periods, music management has had various manifestations: sponsorship, charity, patronage, musical education, producership, commercial and business activities, art management, festival management, education management. Talented musicians have always been supported.

Sponsorship, patronage and guardianship in music management. During the first period mentioned above, Azerbaijan was part of the political and administrative structure of the Russian Empire. The economy was based on capitalist relations, entrepreneurship, business and commercial activity. The leading economic sector was the oil industry.

One of the key economic, social and cultural endeavors of that time was the emergence of the national bourgeoisie and the new creative elite. Theatre and educational facilities operated in such large cities as Baku, Shamakhi, Ganja, Shusha, Quba, Lankaran, Derbent, Tiflis and Yerevan.

The growth and progress of capitalism and entrepreneurship in Azerbaijan had a successful impact on the development of education, arts and culture. There were new schools, educational and theatre spaces. Economic growth and private sector expansion had a positive effect on cultural processes and opened new ways for cultural and artistic development in Azerbaijan. The prominent researcher of musical theatre A. Sarabski describes Baku as the best economic and cultural environment of that time, “Even at the end of the 19th century the changes in the socio-economic life were reflected in Azerbaijani culture”¹³.

In large Azerbaijani cities, especially in Baku, patronage was on the rise. Targeted sponsorship, philanthropy and cooperation became a humanitarian mission for cultural development. Gadzhi Zeinalabdin Tagiev, Murtuza Mukhtarov, Musa Nagiev, Shamsi Asadullaev, Isa-Bei Gadzhinskii, Isa-bei Ashurbekov, Ismail-Bei Safaraliev, Agabala Guliev, Yusif Dadashov and many others sponsored education, science and other areas¹⁴.

The cultural development during the first stage of music management in Azerbaijan manifested in the growth of the number of educational facilities, theatre and concert activities, the establishment of schools, increased number of incoming and outgoing artistic tours, expansion and enhancement of artistic relations with Russia, the Caucasus, Middle and Far East. In the late 19th and early 20th centuries, the number of theater companies and performances grew rapidly in Baku: “Baku artistic society”, “Muslim dramatic company”, “Russian theatrical society”, “Association of Muslim dramatic artists”, “Balakhany drama club”, Dramatic company “Khamiyat” (“Assistance”). etc.

Baku was a large concert city. Numerous concerts were organized, including those of traditional folk music of Azerbaijan, European and Russian classical music, as well as opera performances¹⁵. All this contributed to the development of performance art and musical culture.

¹³ A. G. Sarabski, *Foundation and development of Azerbaijani musical theatre*. Baku: Publishing House of Academy of Sciences of Azerbaijan SSR. 1968.

¹⁴ N. A. Ismail-zade, *From the history of Azerbaijani music. Traditions of philanthropy and enlightenment* (Baku: Nurlan, 2008).

¹⁵ M. Kh. Dilbazova, *From Baku's musical past (second half of the 19th-beginning of the 20th centuries)* (Baku: Light, 1985).

Local entrepreneurs sponsored the creation of theater companies, their work, concerts and artists; they built schools, universities, etc. At the beginning of the 20th century, with G.Z. Tagiev's financial support the first professional vocalists and opera singers of Azerbaijan received higher musical education. For example, People's Artist of the USSR Shevket Mamedova studied in Italy, People's Artist of the USSR Fatma Mukhtarova went to Moscow¹⁶.

An important achievement of that period was the creation of the first professional opera in the East and in Azerbaijan "Layla and Majnun" (U. Gadzhibeili), which laid the foundations of classical music in Azerbaijan.

At the beginning of the 20th century, activities focused on arts and culture were carried out not only with the help of business people and entrepreneurs, but also through charitable organizations. These organizations operated under the name "charity society". The first such organization in Baku was a Muslim charity society created in 1904. It was founded and headed by G.Z. Tagiev. Other societies also actively participated in educational, instructional, cultural processes as organizers, sponsors and patrons – "Nashri-Maarif" from 1905, "Nidzhat" from 1906, "Saad" from 1910 and "Saadat" from 1913. It is important to note that all these charitable organizations had non-commercial and non-governmental status. The charity funds of these charitable organizations were formed from membership fees, donations, sponsors, theater performances and concerts.

It is interesting that the news of their creation and activities was reported in the press. For example, in May 1906, the Baku newspaper under the headline "Muslim club of progressives" reported that "local Muslim intellectuals drew up the charter of the Baku cultural progressive Muslim society called 'Nidzhat' that was presented to the acting governor-general for approval"¹⁷. Judging by the charter, "the society aimed to educate the Azerbaijani population, provide material assistance to students in need, promote the development of the Azerbaijani language and literature"¹⁸.

A special theater and music section was created at the charity society "Nidzhat": "Thanks to the skillful leadership, the theater section of the "Nidzhat" society was gradually turning into a center for the consolidation of theatrical figures"¹⁹. Charitable organizations actively participated in the formation of musical culture. For example, the opening night of the first professional opera took place with the organizational and financial support of a charitable organization. Another interesting economic and cultural indicator of that period was the emergence of business competition between charitable organizations. Azerbaijani and Russian-language newspapers including "Ekinchi", "Zanbur", "Irshad", "Sada", "Progress", "Zhizn", "Fuyuzat", "Igbal", "Novaya zhizn", "Bakinskaya guberniya", "Baku", "Kaspil" and other newspapers and magazines covered events in the theater, opera and concerts, as well as gave announcements, articles and reviews about poverty, charity and organizational support in the cultural and artistic fields²⁰. Thus, cultural management of

¹⁶ M. Kh. Dilbazova, From Baku's musical past...

¹⁷ A. G. Sarabski, Foundation and development of Azerbaijani musical theatre (Baku: Publishing House of Academy of Sciences of Azerbaijan SSR, 1968), 34.

¹⁸ A. G. Sarabski, Foundation and development... 35.

¹⁹ A. G. Sarabski, Foundation and development of Azerbaijani musical theatre (Baku: Publishing House of Academy of Sciences of Azerbaijan SSR, 1968), 36.

²⁰ S. T. Talibova, Cultural-enlightening and philanthropic activity of Azerbaijani bourgeoisie (end of 19th beginning of 20th century): dissertation for the degree of candidate of historical sciences (Baku, 1994).

that period was carried out in four forms: sponsorship, charity (philanthropy), protection and patronage²¹.

Features of musical art management in USSR. Cultural and artistic policy in the USSR was created and implemented within the framework of a one-party political system. In the USSR, entrepreneurship and the private sector did not work and were officially banned. However, the network of musical institutions was quite extensive and operated smoothly, creating highly professional works. Daily concert life was one of the main indicators of Soviet musical culture. Folklore and other groups were created at every enterprise.

In the first years of Soviet power (1920-1930), official government and administrative structures, the Azerbaijan State Conservatory and a network of music schools were created in Azerbaijan. The development of music education accelerated the training of musical staff²².

In 1924, the Azerbaijan State Philharmonic began its operation. The Philharmonic was one of the leading concert companies in the country. Highly educated musicologists worked there as lecturers.

The houses of culture, palaces of culture and cultural clubs were created in every town, region and village of Azerbaijan. Music contests, music festivals, folklore competitions and folk art contests, as well as music conferences and concerts, were regularly held throughout the USSR. The Union of Composers of Azerbaijan was established in 1934. It held an annual plenary meeting for a creative report by composers on various genres and a congress every five years. Cultural events and concerts were also organized by the trade union organization. The promotion of classical music in Azerbaijan was part of cultural policy. To this end, the educational and creative staff of the conservatory, the philharmonic and the Union of Composers created “cultural universities” in schools, universities and ministries, as well as thematic concerts and events for an older audience.

The mechanisms of management, control and funding of concert activities were implemented by various organizations. These were the Azkontsert Association, the Touring and Concert Association, the Union of Performing Orchestras and the Bureau for the Promotion of Culture, which operated and was subordinate to the Ministry of Culture of Azerbaijan. Symphony, chamber, folk and pop orchestras, choir and soloists were created with the Committee on Television and Radio. In Moscow, there was a record company “Melody”. Millions of records and releases of European and Russian classical music, as well as folk music, were recorded and broadcast annually. Financial support was provided to creative teams and individual talents. Such a sponsorship initiative was not independent but existed only with the official approval of high-level state political structures²³. All this determined the forms and mechanisms of cultural and artistic management. There was a single deliberate policy in this area based on a single political direction²⁴.

²¹ S. A. Ismaylova, “Philanthropy activity in Azerbaijan: Specifics and development tendencies”, *Society: sociology, psychology, pedagogics* num 3 (2004): 16-17.

²² E. G. Abasova y G. À. Kasimov, *Music art's essays of Soviet Azerbaijan (1920-1956)* (Baku: Science, 1970).

²³ E. L. Shekova, *Management in culture. Russia's and USA's experience* (Saint Petersburg: SPBGUKI, 2003).

²⁴ F. T. Mamedov, *Tasks of new cultural policy in Azerbaijan* (Baku: 1998).

The positive experience obtained in the field of cultural and artistic management started to be used in the post-Soviet republics after the collapse of the USSR.

Political and economic reforms in USSR during “Perestroika”. The perestroika period covers 1986-1991. One of the main features of this period was the democratization of society and the reform of the political and economic system. The main economic novelty of this period was the transition to industrial self-funding of industrial and manufacturing enterprises. Under certain conditions, private and entrepreneurial activity was allowed, including activity in the field of art. The concepts “philanthropy”, “sponsorship”, “producer”, “rent” and “investment” have become the realities of life and society. Some cultural and artistic institutions were privatized and the cultural activities of the new public and commercial organizations arose. Private recording studios were created. The repertoire policy was completely democratized.

In the USSR, the possibilities of international cooperation in the cultural sphere were expanded. Various restrictions were removed. As a result, trips of musicians and musical groups abroad became more regular. There is no doubt that the USSR faced serious social, economic and financial problems affecting professional musicians and artists in the fields of political and economic reconstruction, privatization and entrepreneurial activity, social tension and competition created as a result of Perestroika.

At the same time, due to the challenging and difficult economic conditions created by the current reforms, there was an increase in the demand for sponsors, tenants and philanthropists in the field of arts and culture, creative organizations and professional musicians. The main problem in the music industry was that professional musicians had a greater need for wealthy companies and private businesses, specifically those who could organize their concerts and tours, build relationships and establish connections. The demand for the services of a producer, an artistic director, a financial director, a sponsor, a trustee and a philanthropist in the field of arts and culture increased, and new opportunities were created for these services.

Music management at present stage: cooperation of governmental organizations and NGO. Business and cultural relations and cooperation have become an active factor and a real indicator for the development of arts and culture. The commercial and non-commercial interests of these organizations in cultural life are aimed at the development of culture, as well as the artistic and financial support of youth²⁵. At the same time, the development of culture, art and tourism ensure that the creation and operation of the music industry are in real demand. These requirements make the role of music management even more relevant in modern society.

The state has created great opportunities for the activities of public organizations and the non-governmental sector in the formation and development of civil society in Azerbaijan. The development of democratic laws on arts and culture here also creates and improves the functioning and development of the non-governmental sector²⁶.

²⁵ P. M. Kotler y S. J. Levy, “Broadening the concept of marketing”, *Journal of Marketing*, num 33 (1969): 10-15 y M. A. Suleymanli, *Management and economy of cultural organizations in modern times (methodical recommendations)* (Baku: ADMIU, 1996).

²⁶ M. A. Suleymanli, *Management and economy of cultural organizations in modern times (methodical recommendations)* (Baku: ADMIU, 1996).

There is a Provision on the State Support Council for NGO under the President of Azerbaijan, approved by Presidential Decree of Azerbaijan dated 13 Dec. 2007²⁷. One of the most valuable steps for NGO in Azerbaijan was the creation of the “Work with NGO” sector in the Information and Public Relations Department of the Ministry of Culture and Tourism. This state institution is responsible for the active participation of NGO in the management and organization of cultural and artistic processes.

Since obtaining its independence, Azerbaijan has been carrying out important reforms in various fields, developing democracy, free-market economy, preserving and promoting national cultural values. As a result, the cultural and artistic activities and initiatives of NGO, foundations and commercial organizations have become more active and effective²⁸.

Organizers and trustees of art events in the country are such institutions as the National NGO Forum, the Center for the Development of Culture, the Culture Center Ashug-Shamshir, Heritage Support in the Study of Cultural Heritage and others.

The Heydar Aliyev Foundation, established in 2004, has gained a prominent international reputation as the author, organizer and sponsor of projects in the field of culture, art, education, sports, ecology and medicine in the country and around the world. Numerous festivals, competitions, anniversaries and concerts, including “Days of Arts and Culture of Azerbaijan” and other important projects are held abroad and major cities²⁹. These are televised competitions of mugham, the Ashug Festival of the Turkic world, the International Shostakovich Festival, the International Rostropovich Festival, Gabala International Music Festival, Silk Road International Festival, support for the development of education, the New School of Renewed Azerbaijan, the World of Uzeyir, Internet Mugham, the San Remo Stars Festival in Baku, Azerbaijan Art Week in Paris, the World Music Competition for Youth of Islamic Countries and much more. The idea and organizational and financial support for such projects belong to the Heydar Aliyev Foundation³⁰. One of the targeted and effective results of this fund is the inclusion of Azerbaijani mugham music, the national tar instrument, ashug music, the national holiday of Novruz and the Chavkan national sports game in the UNESCO intangible cultural heritage list. President of the Fund Mekhriban khanum Alieva was awarded the title of UNESCO Goodwill Ambassador and ISESCO Goodwill Ambassador for her international achievements in the field of culture, art, education, social sphere and tolerance. Many projects of the Heydar Aliyev Foundation were implemented by UNESCO, ISESCO, TURKSOY, the Ministry of Culture and Tourism, the Union of Composers of Azerbaijan, foreign NGO with its executive, organizational and informational support. It is worth noting that the projects of the Fund are non-profit³¹.

²⁷ Decree of the President of Azerbaijan Ilham Aliyev on 13 December 2007. Available at: <http://www.e-qanun.az/>

²⁸ J. Zeynalli, A meeting with NGOs was organized in the Ministry of Culture and Tourism. APA Information Agency. 2015. Available at: <http://az.apa.az/news/372543> y The commission on cooperation between the NGOs and cultural organizations. “Simsar.az” News portal, 2015. Available at: <http://simsar.az/news/a65052.html>

²⁹ Heydar Aliyev Foundation. Available at: www.heydar-aliyevfoundation.org

³⁰ The Decree of the President of Azerbaijan on implementation of the Law about Culture. Baku, 2012. Available at: www.president.az/articles/7392

³¹ Heydar Aliyev Foundation, Available at: www.heydar-aliyevfoundation.org y Heydar Aliyev Foundation – 10 years: Bibliography. Baku: National Library, 2014).

Discussion

The historical processes of the music management development in Azerbaijan from the past to the present have a number of unique features related to the particularities of the historical development of the arts and culture of Azerbaijan. The overall content of the functions is the same as in other countries, as they are based directly on the general content, technology and management functions. The examination and explanation of all these features are among the most important tasks of musicology.

At different stages of history, different approaches to art and business, as well as art and commerce, are presented. In the 20th century, the commercialization of intangible art and its use as a source of income for some people sometimes caused social discontent³². Such activity was believed to have a negative impact on the humanistic and esthetic function of art, on the spiritual ideals of people and on the morality of society and cultural wealth. In the 20th century, the Leninist slogan “art belongs to the people” and the communist ideology of the USSR denied the ties between business and art and these relations were banned. However, the positive experience of countries, peoples, art, market economy and democracy has proved that, just as management applies to cultural and artistic activities, the concept of culture plays an important part in management: the management of culture and the culture of management³³. These various concepts confirm the link between culture and management. This also gives us reason to believe that, along with the general theory of management, it also has other specifications.

As for the relationship between business and commerce, the laws of market supply and demand, competition, risk and profit definitely affect the music industry, the work of professional musicians and the various needs of society. Under these conditions, the real need for music, sponsors and charity organizations is growing. At the same time, there is increasing competition for professional musicians and musicians, each of whom wants to give more concerts, sell CDs, play new songs, music and gain more authority, confidence and public image. Achieving this goal makes the services of a manager and producer necessary and relevant in the field of art.

Conclusion

Art and cultural management is becoming increasingly relevant in light of some controversial processes of the modern era. On the one hand, activities aimed at preserving, surviving and inheriting the national cultural heritage, on the other hand, the reverse process, namely, acceleration of the impact of globalization on national cultures and the expansion of globalization. These conflicting processes further aggravate the need for art management, music management and service. The non-profit, non-governmental goals of music management are being increasingly realized, as well as the sponsorship, charity and cooperation.

Another difficult issue that has revealed itself in the process of artistic and cultural development is the entry of these areas in the field of business and commercial interests. How can musical art objectively protect itself from emerging financial and social problems

³² P. François, Knowledge Management and Musical Metadata. Encyclopedia of Knowledge Management (Schwartz: D. Ed. Idea Group, 2005).

³³ M. Z. Epstein, Comparative management: Tutorial (Saint Petersburg: Saint Petersburg Publishing house UEF, 2003).

in a market economy? How can this affect the future of art, the aesthetic needs of society and the professional interests of musicians: positively, efficiently or negatively? If such controversial issues are not resolved, adequate problems and processes will continue to exist in the music industry. They can be solved, in particular, through the organization of activities in the field of art management, music management, the production institute and the music industry.

The next issue is connected to the business and non-profit interests of music management. How can one protect music, adapt it to supply and demand in the context of these conflicting interests? The solution to this complex problem depends on the professionalism of music managers, their theoretical and practical experience. The analogy between the history of music and the musical culture management suggests that in this system of relationships, in addition to non-commercial goals, commercial interests are justified and positively affect the social activity of musical art.

One of the serious problems in music management is the lack of staff and professionals. Unfortunately, there are few universities that provide courses for various fields of management. The art of administration in the classification of art management, the attitude towards education in the field of music management is not adequate for the high demand in this area. The underestimation of art management and music management as a special field of education and activity leaves the need for managerial staff in the musical art, as well as in the solution of its organizational, financial and social problems³⁴. Another disadvantage of this situation is that music management cannot develop as a science; its theoretical and practical features have not been studied and the experience of different countries has not been investigated. As a result, music management loses its specific, theoretical and practical features, which has a negative impact on the relationship between musical art and management.

It is well known that for many subjective and objective reasons, the number of listeners of classical music is generally much lower than that of listeners of pop music. In view of this, there is a need for professional classical music managers³⁵.

Judging from these results, we propose that the emphasis and interest in art management and music management in higher art education, higher music education and musical science should be based on higher requirements. The introduction of the specialty "Music management" into the modern education system, as well as the increase of its scientific and practical level in the field of market economy, are becoming even more relevant in countries where the principles of democracy and civil society are consistently implemented and the conditions are created for the development of business, entrepreneurship, culture, art, media institutions, tourism and education. This holds the promise of new prospects for social and musical development.

References

5 skills that every music manager should possess. Available at: <https://www.artistpr.com/music-promotion>

³⁴ M. Müller; L. Höfel; E. Brattico y T. Jacobsen, "Aesthetic judgments of music in experts and laypersons -an ERP study", *International Journal of Psychophysiology* num 76 (2010): 40-51.

³⁵ K. Negus, *Producing Pop: Culture and Conflict in the Popular Music Industry* (London: Edward Arnold Publishers Ltd., 1992).

Abasova, E. G. y Kasimov, G. À. Music art's essays of Soviet Azerbaijan (1920-1956). Baku: Science. 1970.

Amato, F. R. C.; Escrivão F. E. y Amato, N. J. 'Exploring boundaries between music and management: musical themes and visions in operations management'. Proceedings of the 21st. Annual Production and Operations Management Society (POMS) Conference. POMS, Vancouver. British Columbia. Canada. 2010.

Belotserkovskiy, O. V. Producer's role in Russian musical academic art of the border of 20-21 centuries: Abstract of dissertation for candidate of arts. Saratov. 2010.

Breuner, K. A Booking Strategy that Works! The DIY Musician. 2010.

Characteristics of Artist Managers with Rob Lanni and Susan de Cartier. Available at: <https://smartbandmanagement.com>

Coloma, D. y Kleiner, B. H. "How can music be used in business?". Management Research News, Vol: 28 num 11-12 (2005): 115-120.

Cultural policy in Azerbaijan. Baku. 2001.

Davenport, W. Why Music Won't Be Saved By Social Media. Available at: Hypebot.com

Decree of the President of Azerbaijan Ilham Aliyev on 13 December 2007. Available at: <http://www.e-qanun.az/>

Dilbazova, M. Kh. From Baku's musical past (second half of the 19th-beginning of the 20th centuries). Baku: Light. 1985.

Epstein, M. Z. Comparative management: Tutorial. Staint Petersburg: Staint Petersburg Publishing house UEF. 2003.

Farrish, B. Gig Booking 101 – Venue Relationships. Bryan Farrish Radio Promotion.

Fer, A. y Baarsma, B. "Rockonomics revisited: The rise of music streaming services and the effect on the concert industry". International Journal of Music Business Research Vol: 5 num 1 (2016).

François, P. Knowledge Management and Musical Metadata. Encyclopedia of Knowledge Management, Schwartz, D. Ed. Idea Group. 2005.

Garrison, L. Breaking Into Acting for Dummies. Wiley Publishing Inc. 2002.

Grierson, D. y Dan, K. "Chapter 6: The Manager." In It All Begins With The Music. Boston: Course Technology/Cengage Learning. 2009.

Hesmondhalgh, D. y Baker, S. Creative Labour: Media work in three cultural industries. London: Routledge. 2011.

Heydar Aliyev Foundation – 10 years: Bibliography. Baku: National Library. 2014.

Heydar Aliyev Foundation. Available at: www.heydar-aliyevfoundation.org

Hirschman, E.C., Holbrook, M.B. Hedonic consumption: emerging concepts, methods and propositions. *Journal of Marketing* 46 (1982): 92-101.

International Federation of the Phonographic Industry-IFPI. *Investing in Music*. London: IFPI. 2014.

Ismail-zade, N. A. *From the history of Azerbaijani music. Traditions of philanthropy and enlightenment*. Baku: Nurlan. 2008.

Ismaylova, S. A. "Philanthropy activity in Azerbaijan: Specifics and development tendencies". *Society: sociology, psychology, pedagogics* num 3 (2004): 16-17.

Jacobson, G. H. "The wherefores of modern music: a composers' roundtable". *Music Educators Journal* num 54 (1968): 34-38.

Kaiser, M. M. y Egan, B. E. *The Cycle: A Practical Approach to Managing Arts Organisations*. Waltham: Brandeis University Press. 2013.

Karass, G. V. "Peculiarities of management of Ukrainian musical culture in diaspora". *Karpatskyi kray* num 8 (2016).

Kimpel, D. *Networking Strategies for the New Music Business*. Publisher and General Manager of Thomson Course Technology PTR: Stacy L. Hiquel. Printed in Canada. 2010.

Klein, A. *Notorious business manager for the Beatles and the Rolling Stones*. The Independent. London. 2009.

Kotler, P. M. y Levy, S. J. "Broadening the concept of marketing". *Journal of Marketing*, num 33 (1969): 10-15.

Kruse-Weber, S. y Parncutt, R. "Error management for musicians: an interdisciplinary conceptual framework". *Front Psychology* num 5 (2014): 777.

Kubacki, K. y Croft, R. "Mass marketing, music and morality". *Journal of Marketing Management* num 20 (2004): 577-590.

Kupp, M.; Anderson J. y Reckhenrich, J. *Case Study: Making Money From Music*. The Financial Times LTD. 2011.

Lank, A. G. y Lank, E. A. "Legitimizing the gut feel: the role of intuition in business". *Journal of Managerial Psychology*, num 10 (1995): 18-23.

Levitt, T. "Marketing myopia". *Harvard Business Review*, num 38 (1960): 45-56.

Lord, C. *Counting New Beans: intrinsic impact and the value of art*. San Francisco: Theatre Bay Area. 2012.

Mamedov, F.T. *Tasks of new cultural policy in Azerbaijan*. Baku. 1998.

Martin-Saavedra J. S.; Vergara-Mendezbl, L. D.; Vélez-van-Meerbekeb ván P. A y Talero-Gutiérrezb, C. "Standardizing music characteristics for the management of pain: A systematic review and meta-analysis of clinical trials". *Complementary Therapies in Medicine* num 41 (2018): 81-89.

Mcdonald, H. How to Become a Great Band Manager. Available at: <https://www.thebalancecareers.com>

Music Biz Advice Q&A Archived 2009-01-15 at the Wayback Machine January 2008.

Müller, M.; Höfel, L.; Brattico, E. y Jacobsen, T. "Aesthetic judgments of music in experts and laypersons -an ERP study". *International Journal of Psychophysiology* num 76 (2010): 40-51.

Negus, K. *Producing Pop: Culture and Conflict in the Popular Music Industry*. London: Edward Arnold Publishers Ltd. 1992.

Nieminen, S.; Istók, E.; Brattico, E.; Tervaniemi, M. y Huotilainen, M. "The development of aesthetic responses to music and their underlying neural and psychological mechanisms". *Cortex* num 47 (2011): 1138-1146.

Ordanini, A.; Rubera, G. y Sala, M. "Integrating functional knowledge and embedding learning in new product launches: how project forms helped EMI Music". *Long Range Planning* num 41 (2008): 17-32.

Rasmus, R. P. "Exploring bounty and spread: key changes in the Danish music streaming economy". *International Journal of Music Business Research* 7(1) (2018).

Saintilan, P. "Aesthetic preferences and aesthetic 'agnosticism' among managers in music organizations: is liking projects important?". *International Journal of Music Business Research* Vol: 5 num 2 (2016).

Sarabski, A. G. *Foundation and development of Azerbaijani musical theatre*. Baku: Publishing House of Academy of Sciences of Azerbaijan SSR. 1968.

Shekova, E. L. *Management in culture. Russia's and USA's experience*. Saint Petersburg: SPBGUKI. 2003.

Suleymanli, M. A. *Management and economy of cultural organizations in modern times (methodical recommendations)*. Baku: ADMIU. 1996.

Talibova, S. T. *Cultural-enlightening and philanthropic activity of Azerbaijani bourgeoisie (end of 19th beginning of 20th century): dissertation for the degree of candidate of historical sciences*. Baku. 1994.

Taylor, F. J. "Academic characteristics of music business programs". *Soundscapes* num 3 (2000).

The commission on cooperation between the NGOs and cultural organizations. "Simsar.az" News portal, 2015. Available at: <http://simsar.az/news/a65052.html>

The Decree of the President of Azerbaijan on implementation of the Law about Culture. Baku, 2012. Available at: www.president.az/articles/7392

Tulchinskiy, G. L. y Shekova, E. L. Marketing in culture. Saint Petersburg: Doe. 2009.

Voogt, B. Understanding the Music Industry: Artist Managers and Booking Agents – what they do and why you need them. Heroic Academy. 2018.

Yagubova, I. Culture's strategic role in formation of public society. "ELS" Independent Research Centre. 2012. Available at: <http://meneviservetimiz.az/az/item/1740>

Zeynalli, J. A meeting with NGOs was organized in the Ministry of Culture and Tourism. APA Information Agency. 2015. Available at: <http://az.apa.az/news/372543>

CUADERNOS DE SOFÍA EDITORIAL

Las opiniones, análisis y conclusiones del autor son de su responsabilidad y no necesariamente reflejan el pensamiento de **Revista Inclusiones**.

La reproducción parcial y/o total de este artículo debe hacerse con permiso de **Revista Inclusiones**.