



Research Article

Support of art and culture through television broadcasting: a historical perspective on the development of Azerbaijan State Television

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Abstract

This article discusses various reforms and efforts undertaken in the modern era in the field of Azerbaijani television to develop the national spiritual values of the Azerbaijani people and youth, and to preserve their national spirit. The independence of Azerbaijan following the 70-year collapse of the Soviet Union played a direct role in its culture and the field of television. The article presents facts based on many new programs, including those prepared during the Soviet era. It addresses issues and methods in the Azerbaijani television sector during both periods. The focus is on the entire history of the establishment of Azerbaijan State Television, its stages of development, and all related matters. The article examines the core of program formats related to art, culture, and literature that have historically manifested themselves in the development history of television. Emphasizing the clarification of the role of art in the formation of the aesthetic ideals of society, including its aspects (genres, types), is deemed more appropriate. The widespread interest in culture, in connection with its functions such as educational, heritage, and social existence preservation, is highlighted. Years of experience have once again proven that it is absolutely necessary to learn from professional experts in the Azerbaijani television space.

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Introduction

Television broadcasting began in Azerbaijan on February 14, 1956, and from the early days, various programs in the field of art started to appear on air. “On the screen, mainly cinema films, news bulletins, pre-recorded concerts, and excerpts from literary plays were shown” (Alizade & Maharramli, 2006: 74). Additionally, during the early period of television technology, broadcasts were primarily live concert programs. In the mid-20th century, the requirements of the time, historical conditions, technical capabilities, and way of thinking created the necessity for television, a new model for society, to develop more perfectly. The simultaneous movement of words and images made television a special focal point. Indeed, “cinema, a great success of art, also gained a larger audience on television through the combination of images and words” (Radugin, 1998: 25). Generally speaking, without delving into the technical formation history of television, we can say that this medium went through important stages in its development, such as “the creation of the necessary technical level and its formation in the system of mass communication tools” (Alizade, 2006, p. 71). World television went through these stages. From the early days of the establishment of Azerbaijani television, the broadcast of a program titled “Literature and Art” can be considered a sign of its special interest in art.

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Photo 1. Molla Nasreddin Journal (Web 1)



Photo 2. Gultekin Jabbarly on live broadcast, 1956 (Web 2)

The Early Years of Azerbaijani Television

In its early years, Azerbaijan State Television devoted significant airtime to films, which are a dynamic format of art. During this period, programs reflecting various fields of art, such as "Portraits of Azerbaijani Art Masters," "Literature and Art," "Classics of Azerbaijani Literature," and "Important Stage Artists," began to form the television broadcast network. Azerbaijan State Television also expanded its audience by presenting theatrical plays, an important branch of art. In those early years of television, theatrical plays, a completely new type of performance, were brought to the screen. Concepts such as television director and television cameraman, who reflected various shades of art on the broadcast, began to emerge. For example, by the end of 1956, "the successful broadcast of several episodes from the work 'Shamdan Bey' (Nariman Narimanov), adapted for the screen by one of the pioneers of creative work on television, director Rauf Kazimovski, created a significant impact in the cultural world of the republic" (Alizade, 2006).

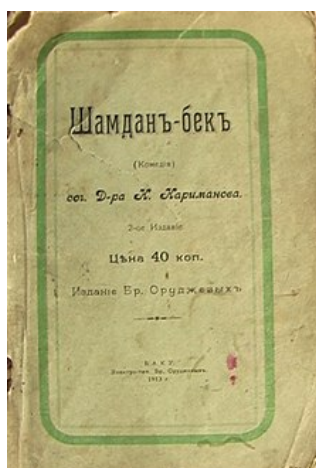


Photo 3. Shamdandan bey, or "The Curse of the Tongue" (Web 3)

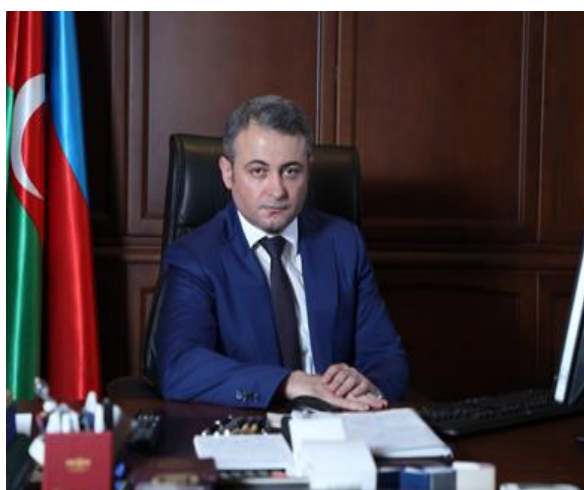


Photo 4. Rovshan Mammadov, Chairman of Az.Tv and Radio JSC (Web 4)

These types of episodic play scenes soon paved the way for the emergence of all television plays. "Various forms of television theatre, tele-drama genres" (Mehdi, 1972: 25) emerged. From the 1960s onwards, television plays began to be regularly broadcast in a fully developed form. When Azerbaijani television began its color broadcasts in 1970, the first programs presented were television plays. During that period, television director Eldar Taghiyev prepared the television play of French writer Jean Cocteau's work "The Human Voice." Subsequently, regular program formats such as "Journey to the World of Comedy" and "Humorous Novellas" gave new impetus to the development of television plays in a new direction.

In general, from its early periods, Azerbaijan State Television accepted the fact that "any television program somehow brings the viewer closer to culture" (Radugin, 1998: 43). In this sense, television theatre, as well as theatre, television films, and cinema art, greatly contribute to the maturation of society, a direction that Azerbaijan State Television has particularly considered.

Television and radio researchers Professor Yalçın Alizade and Gulu Meharramli, in their studies on this issue, demonstrate that Azerbaijan State Television has been increasingly expanding the number and presentation forms of

art-related programs and program formats. As mentioned above, television has approached film and television films related to this subject with special sensitivity. Among the artistic television films that emerged and were broadcast in the 1970s, works such as "Təsniif (Classification)," "Shur (Dawn)," "Salam Zeynep (Greetings, Zeynep)," "Üç rəng"(Three Colors)" (related to the art of carpet weaving), and "Melodies of the Land of Fires" have been directly related to the promotion of our national art examples.

Development Period of Azerbaijan State Television

The promotion of all these national art examples stemmed from the somewhat democratic atmosphere that emerged in the USSR, and thus in Azerbaijan, after the famous speech by the General Secretary of the Central Committee N. S. Khrushchev at the 20th Congress of the Communist Party of the Soviet Union in 1956, which exposed the "cult of personality" of J. Stalin. "The elimination of the cult of personality in the 'Khrushchev era' of Soviet society, along with the emergence of a 'thaw' wave, allowed life material and natural human figures to enter literature and, in general, culture at a certain level" (Habibbeyli, 2018). In the 1960s, the inclination towards democratic values in society manifested itself in all creative fields. Academician Isa Habibbeyli particularly emphasizes this point, stating, "From this period, not only in the creativity of the new generation of writers but also in the creativity of artists representing the classical generation, there was a serious turn towards the life of the people, folk art, national-spiritual values, and the presentation of human spirituality... This resulted in the formation of a new period in literature and art" (Habibbeyli, 2018). As People's Writer Elchin also emphasized, "the literary generation of the 'sixties' rejected the understanding of 'national in form, socialist in content,' one of the fundamental principles of social realism in Azerbaijani literature and art, not by words but by their works, and created art pieces that were 'national in form and national in content'" (Elchin, 2011). The period of technical development of Azerbaijan State Television coincides precisely with this period, and it is gratifying that the creative collective of television used this opportunity provided by history for the development and formation of the nation. This historical situation necessitated a new perspective on the system of national-spiritual values, folk art, and the promotion of art in general on Azerbaijan State Television. In fact, to realize all these more creatively, an artistic institution called "Azerbaijantelefilm" Creative Union was established in 1960.



Photo 5. Ramiz Hasanoglu (Web 5)



Photo 6. Turan Babayev (Web 6)

The Impact of Multiculturalism on the Development of Azerbaijan State Television

This creative union, which continues its successful activities today, has produced numerous television films on topics such as ethnographic and monumental art works, and ancient musical instruments. Films such as "Qara ney (Black Ney)," "Odlu məmləkət (Land of Fire)," "A. Dvorjakın melodiyası (Dvorak's Melody)," and "Muğam (Mugham)," made in the 1970s and 1980s, continue to bring examples of Azerbaijani art to new generations of viewers. During the period from 1970 to 1990, Azerbaijan State Television considered presenting the country's multicultural values to the audience as an important educational process. These initiatives continue to this day. For instance, the year 2016 was declared the year of multiculturalism in Azerbaijan.



Photo 7. Pope Francis's visit to Baku (Web 7)

During Pope Francis's visit to Baku, President Ilham Aliyev said in his meeting with him: "This year has been declared the 'Year of Multiculturalism' in Azerbaijan. For us, multiculturalism is both a way of life and a state policy. Azerbaijan plays a very important role worldwide in promoting the ideas of multiculturalism. Some leaders, politicians, and leaders say that multiculturalism has failed and has no future. This is a very dangerous and wrong idea. We prove that multiculturalism lives, develops, and advances our country in Azerbaijan. Azerbaijan is one of the centers of multiculturalism. We proudly say that representatives of different nations and religions live honorably in Azerbaijan, are valuable citizens of our country, and make great contributions to our overall development."

President Ilham Aliyev also touched upon Azerbaijan's rich cultural heritage: "Azerbaijan has a rich cultural heritage, which is the foundation of our society. We are very faithful to our national-spiritual values. At the same time, we are a modern, secular country. Azerbaijan is one of the leading countries in terms of modernity and development in this region" (Aliyev, 2016: 7).



Photo 8. France's "LaCroix" portal (Web 8)

The attention given to these topics at the state level in modern Azerbaijan has resulted in the media outlets of the world's leading countries showing increasing interest in our people's artistic values. For example, the frequent publication of articles about Azerbaijan's cultural history and historical monuments by France's "LaCroix" portal is

significantly influenced by the artistic telefilms presented worldwide through television programs. Let's pay attention to the article about Azerbaijani cultural history on the mentioned French portal: In the news titled "The French portal publishes a series of articles about Azerbaijan" provided by AZERTAC and published in the "Yeni Azərbaycan" (New Azerbaijan) newspaper, it states: "A series of articles about Azerbaijan have been published on France's 'LaCroix' portal.

According to AZERTAC, the articles written by Pola Buaye talk about the enchanting nature of our country, ancient historical monuments, and the Christian churches found here. The author notes that Khinalig and Gırız villages in the Quba region are among the highest settlements in the world. It is possible to see enchanting natural landscapes in these places in every season of the year (Web 8).

The articles, which mention the ancient historical monuments of Azerbaijan, also cover the Albanian temples in Shaki and Qabala and emphasize that the palace of the Shaki Khans is one of the rare architectural works. The author also talks about the famous shebeke art of Azerbaijan, noting that this ancient art is still preserved in Shaki. In her meeting with Hüseyn Hacımustafazadə, one of those who keep this art alive, Pola Buaye states, "Products made in the shebeke style are ordered from various countries around the world" ("İki sahil," 2018).

The influence of television, its broadcasting area, and its delivery of rare art examples not only to Azerbaijan but also to the world audience has contributed significantly to this field since the second half of the last century. Some program formats created in those times also contributed to the preservation and widespread promotion of Azerbaijani cultural and art examples. The "Literary-Dramatic Broadcasts" editorial office, which operated on Azerbaijan State Television for a long time, produced long-running programs such as "Palitra (Palette)," "Minitür Sanatı (Miniature Art)," "Tarihin Yadigarı (Legacy of History)," "Edebiyat Sohbetleri (Literary Conversations)," and "Klasiklerin Yaratıcı Dünyası (Creative World of the Classics)." Researchers specifically note the attention given to culture and art during the formation period of Azerbaijan State Television. Researcher and television journalist Sadık Elcanlı, summarizing the television's service to the world of art and national spirit at that time, writes: "Azerbaijan television has been a brave voice in the presentation and promotion of some successful art works imbued with the idea of independence, as well as in the Novruz festivities that play an unparalleled role in the spiritual, national, and moral mobilization of the people. New spirited continuous television programs like "Odlar ölkəsi" (Land of Fires), 'Zaman ve Biz (Time and Us),' 'Yadigar (Legacy),' "Tarixin səsi" (Voice of History),' unforgettable radio programs like 'Arı (Bee),' 'Bahar (Spring),' 'Ulduz (Star),' "Axşam görüşləri" (Evening Meetings),' "Natavan: Qızlar klubu" (Natavan: Girls' Club),' and numerous national-themed documentary films like "Bakı qalası" (Baku Fortress),' "Üzeyir Hacıbəyov" (Uzeyir Hajibeyov),' "Xalqın xanəndəsi" (Singer of the People),' "Toy" (Wedding),' "Aktrisanın təbəssümü" (Actress's Smile),' "Müşfiq (Mushfiq),' as well as successful television plays that now adorn our golden fund and form a whole series, testify to the purposeful, dedicated work of Azerbaijan television and its attainment of true artistic peaks" (Alizade and Məhərrəmli, 2006, p.267).

Television addressed the audience's interest with films, plays, and programs covering all fields of art. In his research, Sadık Elcanlı lists those successful art examples: "Topal Teymur (Lame Timur)," "Günahsız Abdulla" (Innocent Abdullah)," "Astana" (Astana)," "Otel Sahibi (The Hotel Owner)," "Atayevlər Ailəsi (The Atayev Family)," "Sevgi məcarəsi" (Love Adventure)," "Səni axtarıram" (I Am Looking for You)," "Ağ atlar üçün vals" (Waltz for White Horses)," "Köhnə üslubda komediya" (Comedy in the Old Style)," "Ordan-Burdan (From Here and There)," "Anamın kitabı" (My Mother's Book)," "Qatarda", (On the Train)," "Ötən ilin son gecəsi" (Last Night of the Past Year)," "Evləri köndələn yar" (Houses Inside Out)," "Həyəcan" (Anxiety)," "Yaşıl eynəkli adam" (Green-Eyed Man)," "Kökdən düşmüş piano" (The Lame Piano)," "Fəthlərin divanı" (The Divan of the Conquerors)," "Dədə Qorqud dastanı" (Dede Korkut Oghuznames)," "Yarımçıq" (Halves)," "Hər zaman mənimləsən" (Always with Me)," "Gəlin qohum olaq" (Let's Become Relatives)," "Gəlinlər" (Brides)," "Gülüş Sanatoriyası" (Sanatorium of Laughter)," "Bala, başbala" (Troublesome Child)," "Qədim" (Old)," "Tək durnanın üçü" (Flight of the Lone Crane)." These are just a few of the television plays prepared by Azerbaijan State Television and now preserved in the Golden Fund.

In Sadık Elcanlı's aforementioned research, he summarizes the factors contributing to television's service to literature and culture in the 1960s and 1970s, concluding: "The historical memory energy of every nation, the artistic-aesthetic thought burden, is mostly gathered in its art monuments and art. And in restoring this incomparable spiritual treasure

to the people, ensuring it lives vibrantly in the lives, destinies, and spirituality of the people, our television has played an indispensable role" (Alizade and Maharramli, 2006: 275).

Some theorists, emphasizing that all television programs are in some way based on art, also highlight programs that directly reflect culture and art (Radugin, 1998: 43).

Soviet Influence

During the Soviet era, the Bolshevik elite began a "cultural revolution" in Azerbaijan with the aim of creating a new Soviet culture. Islam was repressed, and national-spiritual values were privatized. A culture that was national in content and socialist in form was created. New Soviet education was established, along with new-oriented science, literature, and media. On May 15, 1920, a decree on freedom of conscience was adopted (Ömarov, 2004).

Seeing the increasing role of art in aesthetic education and human maturation, Azerbaijan State Television acted accordingly. The Soviet state's repression of national-spiritual values in the 1930s created a societal fear of national art works. However, the historical conditions that emerged in the 1960s rescued Azerbaijan State Television from this danger. Especially with the rise to power of Heydar Aliyev in 1969, this threat was completely eliminated, and television became remembered for its service to the national spirit. Ten years later, in the 1980s, television entered a new phase both technically and creatively. Researchers describe this period as a special development period. A study states: "Without exaggeration, we can say that from 1980 onwards, our television experienced a true maturity period" (Alizade, 2006: 93).

During the Soviet Union period, bans were imposed on Azerbaijani art and culture. The loss of mental values, the forgetting of rituals and traditions, and the distancing of the national spirit were the ideology and propaganda of the Soviet state. Historical sources indicate that in January 1924, the AK (b) P Political Bureau established the "Anti-Religious Commission." "Societies of the Godless" were formed in cities and villages. From 1929 onwards, the attack on religion intensified further. In the same year, the "Society of the Godless" was transformed into the "Union of Militant Godless." In the 1920s-1930s, there were up to 2800 mosques in the republic. In 1933, the famous Bibi-Heybat Mosque in Baku, old minarets in Nuxa and Mashtaga, and hundreds of other sacred sites were destroyed. Monuments belonging to other religions, including the magnificent Alexander Church in Baku, were also demolished. Visiting the sanctuaries respected by the people for centuries was almost prohibited. In June 1924, the Azerbaijan SSR MIK and XKS banned religious ceremonies during Muharram. Bolshevik ideologues attempted to create a nihilistic approach to cultural heritage to distance people from their historical roots and national values, methods that were criticized even by Lenin. Old books were branded as sources of ignorance and fanaticism and destroyed. The Novruz holiday, which was officially celebrated and declared a holiday from 1921, was banned in the 1930s for its "counter-revolutionary character." National musical instruments such as tar, kamancha, saz, and works of oral folk literature, especially epics, were subjected to severe criticism (Kasimi & Najafzadeh, 2021: 28-29).

Y. Alizade and Q. Meherramli, in their research, note that during this period, the number of interesting literary-artistic and music programs, as well as programs prepared with audience participation, reflecting important socio-economic issues for the country, increased: "Naziklik (Delicacy)," "Palitra (Palette)," "Yetkinlik (Maturity)," "Məktəb şagirdlərinin musiqi klubu (School Students' Music Club)," "Simfonik musiqi axşamı (Symphonic Music Evening)," as well as "Sənayemizin üfüqləri (Horizons of Our Industry)," "Elm, Texnika, İstehsal (Science, Technology, Production)," "Diqqət: əvvəlcə təcrübə (Attention: Pioneering Experience)," "RASB - Yeni Yönetim Yönteminin Avantajları (RASB - Advantages of the New Management Method)," "Kəndimizin problemləri (Our Problems)," "İnşaat sahələrində (On Construction Sites)," "Bakı: Şəhər və problemlər (Baku: City and Problems)" were not bright examples of television journalism but had a certain importance in terms of reflecting reality in the language of the screen. The creative team of television referred to world experience to increase the effectiveness and impact of these programs, which is considered a positive feature. Within this framework of international experience, both the broadcast of foreign art works and the application of various television program formats to the Azerbaijani television environment played an important role. In this context, author programs, which had been shaped on foreign television channels for a long time, entered the Azerbaijani television environment. On AzTV, programs such as "Azərbaycan Musiqi Antologiyası

(Anthology of Azerbaijani Music)" (Nargiz Celilova), "Telebenefis (Telebenefit)" (Mehriban Elekberzade), and "Sevilən saat (Favorite Hour)" (Sevil Nuriyeva) can be shown in this context (Alizade & Meherramli, 2006).

At the beginning of the 1930s, a broad campaign was launched against the tar, claiming it was alien to the "proletarian spirit of struggle." An open debate (the trial of the tar) was held on this matter. However, thanks to the efforts of intellectuals such as Uzeyir Hajibeyov, Mikayil Mushfig, and Qurban Primov, the tar was acquitted. The Bolsheviks used incomprehensible coercive methods on issues such as women wearing veils, mixing in society, receiving education, and working in some regions. The struggle against the veil was also conducted with coercive measures, causing serious discontent among the people. The transition from the Arabic alphabet to the Latin alphabet had begun, and this process was completed in 1929 (Ömarov, 2012: 14).

Despite the years of television establishment in Azerbaijan (1956-1992), only one state television operated since our country was part of the USSR. This situation hindered the free and creative presentation of the national spirit, especially the national culture representing this spirit, to the audience. "Television has been operating in Azerbaijan since 1956. Although the idea of establishing television in Turkey was proposed in 1965, it was only realized in 1968. Therefore, television was established in Azerbaijan 12 years before Turkey. However, by 1990, while Azerbaijan had only one state television, Turkey had dozens of commercial TV channels" (Mammadli, 2002: 14).

Even the production of an ordinary newspaper in Azerbaijan required permission from Moscow. Establishing a television station necessitated going through arduous state processes, and such an undertaking was unthinkable. In contrast, Turkey, a country with its own traditions and democratic values, and having embraced European values since the Atatürk era, established countless TV channels in the 1970s-90s. "Presenting speech and events with images has been considered a special technical tool since the discovery of the press" (Freilikh, 2002, p.83), and television also became a focus of interest for independent Turkey. Democratic countries placed special importance on television as a technological tool that does not recognize religion, race, or nation (Ulyanov, 1981).

Television's "emphasis on cultures and religions" increases its special attention to national characteristics. Despite Soviet-era censorship restrictions, Azerbaijani television tried to give as much space as possible to national culture. However, Baku State University, established by the Azerbaijan Democratic Republic and having an important place in the system of universal values, was closed for several years by the Soviet state in the early 1930s due to its special attention to national-spiritual values. This situation shows that during the Azerbaijan SSR period, television could only approach national values, literature, culture, and art within the framework of strict ideological laws. Fortunately, even in this situation, television established a series of program formats aimed at highlighting culture and art when it was founded.

When examining the historical conditions that gave rise to art programs in modern Azerbaijani television, we can understand that mass communication tools depend on appropriate conditions, as is the case worldwide.

Developments in the 2000s

With the decree of the President of the Republic of Azerbaijan on August 6, 1998, the Main Department for the Protection of State Secrets in the Press and Other Mass Media under the Cabinet of Ministers was abolished. In 1999, a new law "On Mass Media" was adopted in the Republic of Azerbaijan, and in 2001-2002, in close cooperation with international organizations, the legislation in this area was completely developed and brought in line with international standards. In 2000, the Ministry of Press and Information, which carried out the function of supervising the activities of mass media, was abolished. In 2003, the Press Council was established as a public regulatory mechanism for the relationship between society, state bodies, and the mass media.

On June 25, 2002, the law "On Television and Radio Broadcasting" of the Republic of Azerbaijan was adopted. In accordance with Article 1 of the decree of the President of the Republic of Azerbaijan dated October 5, 2002, the National Television and Radio Council was established. The main tasks of the Council are to regulate the activities of television and radio broadcasts, protect public interests during broadcasting, and ensure compliance with the legislation on television and radio broadcasting (Web 9).

In 2005, by the decree of the President of the Republic of Azerbaijan, the state television AzTV-1 was transformed into the "Closed Joint-Stock Company Azerbaijan Television and Radio Broadcasting." According to the law "On

Public Television and Radio Broadcasting," prepared with the participation of international experts, the "Public Television and Radio Broadcasting Company" began its activities in the same year. Financial assistance to mass media is provided both competitively and non-competitively.

Financial support for mass media can be examined under two main headings: non-competitive and competitive financial support. Non-competitive financial support includes direct assistance to social, cultural, and children's broadcasts, targeted support for legal regulations published by the state, financial resources provided from the state budget for specific purposes, and the broadcasting of state advertisements in mass media. Competitive financial support, on the other hand, includes providing long-term and low-interest loans to support the economic independence and development of mass media, as well as financial assistance for programs and projects on important topics (Kasimi & Najafzadeh, 2021).

Conclusion

Azerbaijan television began broadcasting in 1956 as part of the Soviet Union. In the early years, it was shaped by content suitable to Soviet ideology and broadcasted programs from the Soviet Union alongside local productions (Memmedli, 2002). With the achievement of independence in 1991, significant changes occurred in television broadcasting. In addition to state-controlled channels, private television channels also began to be established (Web 2). In 2005, the state television AzTV-1 was transformed into the "Closed Joint-Stock Company Azerbaijan Television and Radio Broadcasting" and the "Public Television and Radio Broadcasting Company" began its operations. Today, Azerbaijani television addresses a wide audience through both state and private channels. Television has been an important tool for the preservation and promotion of Azerbaijani culture and language. Additionally, international collaborations and technological advancements have increased the quality and diversity of Azerbaijani television (Kasimi & Najafzadeh, 2021).

Biodata of Authors



Dr. **Fahriye Isayeva** was born in 1976 in Baku. In 2005, she graduated with high honors from the "General Psychology and Management Psychology" course and in 2007 entered the directing bachelor's program of the Faculty of "Mass Event Directing" at the Azerbaijan State University of Culture and Arts, graduating with high honors in 2011. In 2013, she entered the directing master's program of the Faculty of "History and Theory of Directing" at the Azerbaijan State University of Culture and Arts, graduating with high honors in 2015. In 2017, she began her doctoral program in the field of "Art Theory, Analysis, and Criticism" in the "Art Science" department of the Baku Choreography Academy and successfully completed her doctorate in 2020. During her education, she conducted scientific research on "Creativity Problems in Art Programs on Independent Azerbaijan Television" and defended it at the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences. She has participated in numerous international and local conferences and has been published in periodicals with scientific articles. From 2005 to 2013, she worked as a project manager, writer-presenter, editor, and chief editor at the Public Television and Radio Broadcasting Company, and also served as a writer and director of creative evenings for many writers and poets and documentary films. During her tenure, she served as a presenter-editor on the "Korkut Ata" project, a joint project of the Public Television and Radio Broadcasting Company and Turkey's TRT channel's "Voice of Turkey" radio. She played an active role in the expansion of Turkey-Azerbaijan cultural and social relations. From 2013 to 2015, she worked as a project manager, writer-presenter, and editor at Azad Azerbaijan Television. From 2015 to 2021, she worked as a project manager, writer-presenter, and editor at Lider Television and Radio Company. From 2011 to 2018, she served as an art director at the Azerbaijan Children and Youth Peace Network under the Children's Rights Center of the Commissioner for Human Rights (Ombudsman) of the Republic of Azerbaijan. Since 2020, she has been working as the head of the humanitarian-political department and parliamentary correspondent at the "Bakı-Baku.az" site. Since 2015, she has been the manager, writer, and presenter of the "Hazar'in

Kıyısında (By the Caspian)" project on various television channels. She has also served as a presenter at a number of state events. She has two children.

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