



DOI: 10.31866/2410-1915.25.2024.312591
UDC 338.4:[7.038.531+005.332.7](477)"364"

Peculiarities of Organising Events under Martial Law Conditions

Kateryna Haidukevych

*PhD in Cultural Studies, Associate Professor,
Kyiv National University of Culture and Arts, Kyiv, Ukraine,
ORCID ID: 0000-0001-5972-4693, gajdykevich@ukr.net*

Abstract. *The aim of the article is to analyse the social purpose and to ground peculiarities of organising events under martial law conditions. Results.* To achieve the goal of the scientific research, the comparative and systematic methods are used. They allowed to identify and substantiate the specifics of organising events in Ukraine after the Russian full-scale invasion, as well as to outline main directions of functioning and prospects for the development of events in the post-war time. The events are viewed as a symbolic capital of culture, its social marker, a universal means of realising the culture creating potential of the public, which stimulates the study of organisational features of events under martial law conditions. The article traces the relationship between social tendencies and event formats during the Russian aggression; specifies the problems that accompany the process of organising events since the beginning of the full-scale invasion; grounds their content and thematic direction; outlines the directions of functioning of events in the post-war time. *Scientific novelty.* It is proved that events held in Ukraine during the martial law go through a few stages of functioning: the stage of stagnation and re-profiling, which is inherent to event agencies in the first months of the war; the stage of a peculiar revival, which begins in the summer of 2022 and lasts until the end of 2023; the stage of adaptation and recovery, which begins in early 2024 and continues to nowadays. These periods differ in terms of event formats, target audience, and functional focus. *Conclusions.* It is proved that the specifics of event organisation under martial law conditions are relevant goals and objectives of a certain event; theming and structure of the event, innovative approaches to the format of the event and the way of its implementation. Such a vision is substantiated that in the post-war years the Ukrainian event industry will be characterised by a symbiosis of international, Ukrainian and local tendencies in the development of the event industry with an emphasis on the cultural ecosystem and public activity.

Keywords: event; Ukrainian culture; event industry; Russian aggression; war; martial law; social and cultural tendencies

For citation

Haidukevych, K. (2024). Peculiarities of Organising Events under Martial Law Conditions. *Culture and Arts in the Modern World*, 25, 8–16. <https://doi.org/10.31866/2410-1915.25.2024.312591>.

Introduction

Having transformed their tasks in accordance with the martial law conditions, events acquired a special significance during the years of Russian aggression, cause they play a leading role not only in solving socio-cultural, educative and educational tasks, but above all, in the process of solving existential problems, political or ideological calls of the time.

During the war, events are perceived as special happenings that simultaneously fulfill several tasks: from strengthening the unity of the Ukrainian society within the country to shaping the opinion of the international community about Ukrainians as a self-sufficient and distinctive nation, and its cultural identity. The perception of the event as a symbolic culture capital prompts domestic scientists to search for answers to the question of the possibility of using events in solving numerous problems that arose as a result of this war (psychological traumatising, destruction of cultural achievements, restriction of freedom, suppression of will, modernisation of cultural memory, etc.).

Recent Research and Publication Analysis. It should be mentioned that the issues noted in the topic of our scientific research since the first months of the war have been repeatedly discussed at numerous symposia, conferences and congresses held by various scientific and educational institutions (“Ukraine in Big Globalisation Processes: Culture, Economy, Society”, “In Search of New Meanings of a Multicultural World. Post-War Dialogue of Cultures”, “Ukrainian and World Culture in Conditions of Globalisation Challenges and War”, “The Phenomenon of Post-Globalism Culture — the Context of Military Conflicts. Challenges and Perspectives of Cultural Analysis in the Post-War World”, “Practices of Cultural Institutions of Ukraine under the War Time”, etc.); are reflected in representative sociological studies carried out by socio-cultural and public institutions together with definite ministries and sociological institutions after the beginning of the Russian invasion (“The State of Culture and Creative Industries during the War”, “Ukrainian Culture in Conditions of Russian Armed Aggression”, “Beyond the Greener Herbs: Strategies for the Restoration of the Ukrainian Cultural Sphere across Borders”, “Strategies of Adaptation of Culture and Creative Industries to the War Conditions”, “Market of Events in Kharkiv”, etc.); are presented by conducting scientific studies by certain scientists and groups of scientists (*Mystetstvo ne mozhe buty bez polityky*, 2022; Diachuk, 2023; Riabchuk, 2024; Komarnitska, 2023; Kuznetsova & Kushnarov, 2024).

The posts of event managers, art curators and cultural trackers in social networks do not escape our attention, as they reflect feelings, problems, painful and important issues related not only to Ukrainian life in total, but also to the event industry (Gulevych, 2022, 2023; Creative Practice, 2022; *Pamiataiu ochi kozhnoho*, 2024; Shaposhnikov, 2024; et al.).

However, even in the mentioned sources, attention is paid to general issues (such as decolonisation and derussification, thematic direction of social and cultural practices representing life and culture in the country under conditions of Russian aggression, peculiarities of the legislative regulation of events under the war conditions), or to the analysis of specific projects consisting of a set of interrelated events (Ukrainian Institute, Ukrainian Cultural Fund, Institute of Cultural Strategy, Charitable Foundation “Return Alive”, etc.).

Still, not enough attention is paid to the problems of organising the events themselves, which are considered not only as a universal means of realising the cultural potential of the public under the war conditions, but as a method of forming public opinion in the process of post-war reconstruction of Ukraine.

Aim of the article

The aim of the article is a thorough analysis of problematic aspects and features of organising events in Ukraine under martial law conditions.

Main research material

The Russian invasion of 2022 violated the unity of the Ukrainian cultural space, interrupted the stable, tried-and-tested connections and tendencies of the event industry. This led to a large number of various problems, from the loss of intellectual capital to the destruction of the material component of the entire cultural industry. It is obvious that the response to the destruction of Ukrainian culture by the enemy was a quick transformation of resources of event agencies in order to solve urgent problems. Therefore, in 2022, the vast majority of event agencies and cultural institutions of Ukraine work in the format “humanitarian headquarters — hospital — warehouse — temporary shelter” instead of “concert hall — artistic space — stage”. The thematic direction of the events held in the first months of the war is concentrated around the issues of displaced people, volunteer help, heroisation of the struggle of Ukrainians, meanings and values of cultural narratives of Ukrainian identity under the military expansion conditions. Event formats are varied, but in the first year of the war the following ones prevail:

- charity evenings, social projects and charity tours (event projects “Music Saves UA”, “Culture against War”, “Father, Believe”, “Courage”, “My Brother in War Was Hit by an Enemy Bullet”);
- cultural and patriotic exhibitions and memorial expositions (“Culture Fights Back”, “Fortification”, “Unconquered Mariupol”, “My Home is My Fortress”, “Bakhmut as a Face of Genocide 1942/2022”);
- illuminant events (K. Taylor’s lecture “Trends in Creative Industries and the Crisis as a Permanent Status”, S. Horbach’s webinar “Cultural Events before and during a Full-scale War on the Example of the VDNG”, O. Kulikov’s workshop “BroniEvents: What Events do during War”, O. Varenysia’s workshop “Why Ukrainian Artists Need to Enter the International Market”, O. Kopievska’s report “Cultural Practices as a Strategy for Detraumatizing the National Society in Conditions of the Russian-Ukrainian War”, etc.);
- cultural and artistic events (choreographic show “Resistance Movement”, exposition of the puppeteer O. Tsyupa “Turn to Irpin”, theatrical performances “Cry of the Nation”, “It’s a War”, “You (can’t)Stay”, “Memories of Men of War”, “Notwithstanding”, etc.).

As a result, the aim of these events is determined by the urgent necessity in specific social groups (military, displaced people, local population that survived the occupa-

tion). Thus, charity literary tours and cultural evenings of Ukrainian writers P. Vyshe-baba, R. Koval or A. Chekh, musical performers O. Yarmak or A. Pyvovarov are aimed at raising funds for the purchase of military equipment, volley fire systems, medicine, clothing, food, etc. Of course, in addition to collecting funds, since the first months of the war, such events have served the functions of patriotic education and social unity. According to the sociological study “Ukrainian culture in conditions of Russian armed aggression”, 72% of events are characterised by a patriotic orientation, 51% emphasise their achievements from the aggressor country, 51% change cultural tendencies (*Ukrainska kultura v umovakh*, 2022). Scholars recognise logistics (50%), financial (76%), information and communication (46%) ones as factors that prevent the organisation and holding of events (*Ukrainska kultura v umovakh*, 2022). The vast majority of events acquire “unification and solidarity experiences”, that was not inherent in this field before the full-scale invasion (Manuliakn & Volchonok, 2023, p. 5).

Half a year after the full-scale invasion, there is a gradual “return” to the specialised tasks of event agencies. Pre-war formats are added to innovative “war” events. The number of festive events, thematically diverse concerts, literary evenings, film presentations are increasing in number. Events that have already become traditional among Ukrainians reformat their activities according to the demands of nowadays. Thus, the “Bouquet Kyiv Stage” festival, which did not stop its activities either in 2022 or 2023, defines the aim of the event as “rethinking, living together the war challenges” (Lysychkina, 2023). As the “Bouquet Kyiv Stage” initiators mention, it is “a bouquet of artists, our cultural brothers, a bouquet of art projects created on our way to Victory, the unity of Ukrainians through art, living together the experience of war, filling with Faith in the victorious power of Light over darkness. Strong in spirit, united, without stopping for a moment, we will conquer our way to Freedom and Victory” (Lysychkina, 2023).

In the practical sphere, lively discussions and debates begin about the necessity or the unimportance of events that have entertainment or recreational functions. Some event managers advocate the importance of events as “social glue” and “cultural wall” that strengthens society and makes it unified (Katsaieva, 2022; Yermolenko, 2022; Gulevych, 2022). Others refuse to practice events of a purely entertaining and recreational nature, arguing that they are “out of date”, cite specific figures and facts (Yermolenko, 2022; Shaposhnikov, 2024).

While debates rage in mass media, event organisers analyse their effectiveness and audience perception. For example, A. Pyvovarov summarises concert and tour activities for the military as follows: “I come to them as to family or friends. I am not an artist there, but just a person who reminds people that they are waiting for them in civilian life...” (*Pamiataiu ochi kozhnoho*, 2024). This psychological and recreational component of the events is emphasised by many Ukrainian show business representatives (S. Andrieiev, O. Vysotskyi, O. Kushpivovska, P. Minieiev, Ye. Shaposhnikov), because at least for a few hours such events allow to create an atmosphere of unreal “reality” for the public, life without war, nights without alarms. According to M. Mokrynska, a director of the All-Ukrainian Association of Musical Events, activities during the war became an “engine of quality” that solve a number of social problems, such as psychological, socially unifying and even material ones (Kyiv Music Days, 2022). And it is the events that determine the future of the Ukrainian cultural and creative industry, since the creative approach and the accumulation of spiritual forces of the

stakeholders of the event industry became the fundamental organisational principles (Kyiv Music Days, 2022).

From the second half of 2022 to the beginning of 2023, educational events implemented in online, offline and hybrid formats, representing the social consciousness “shift” and “transformation” will be updated. For example, cultural and educational meetings of the Ukrainian intellectual elite on the “Kult” podcast highlight the problematic topics that led to Russian aggression in Ukraine: “Derussification of consciousness” (a meeting between a philosopher V. Kebuladze and a writer A. Bondar): “Culture at war” (discussion-reflections of philosophers V. Yermolenko and V. Kebuladze), “Philosophy of war”, (thematic discourse of a literary critic T. Ogarkova and a philosopher V. Yermolenko), “Poetry in defense of humanity and life” (meeting with a poetess and translator K. Mikhalitsyna) etc. (Kult: Podcast, 2023).

Among cultural agents, the issues of organising and financing events, choosing means and techniques for the event agencies development, adjusting the results of activities due to force majeure, etc., are being updated. For example, within the framework of the “Statistics of the event market in Kharkiv” research, to the question “What events during the full-scale war in Ukraine did your company hold during the last year” the respondents answered as follows: 36% of the events are virtual cultural events; 28% went to volunteer assistance to the army and workshops on effective work in crisis conditions (Shaposhnikov, 2024). Still, in our opinion, the most obvious were the results of the answers to the question about the positive impact of events on a person. Almost half of the interviewees (48%) emphasised the positive results of holding events; 38% of respondents supported the opinion that it is most appropriate to conduct virtual workshops, trainings and cultural events; 19% advocated the return of offline events “with the observance of all necessary security measures”. The statement “We consider the events inappropriate” did not receive a single vote. Let’s pay attention to the fact that it is about a research carried out in Kharkiv during 2023.

Both practitioners and theoreticians of these sphere mention the aspects that accompany the process of organising events “in war”. It is about the constant presence of risks and unforeseen circumstances that affect the process of planning and conducting events. Adherence to security rules affects the event format, event location and time, which, accordingly, dynamises and limits (from a few months in pre-war times to a few days during the Russian aggression) the time frame for preparing the event. Obviously, the value orientations of the target audience have changed, even when it comes to a traditional family holiday.

Event managers repeatedly emphasise that an important component in the event organisation (both for the initiators of the event and for its participants) is a relative independence from government bodies, political institutions and the voluntariness of holding and participation. It does not mean that the event is completely freed or removed from political and ideological pressure. On the contrary, it is saturated with appropriate symbols, contents, markers that form and unite public consciousness, representing the “grassroots” link that connects the state and local communities. As a result, the events are characterised by “heterogeneity, diversity, different quality of connections ... It is not necessary to try to imagine some kind of unity, but it is important, on the contrary, to see and support that these connections at various levels and different quality are as much as possible” (Manuliak & Volchonok, 2023, p. 6).

The desire not to postpone for “later”, to implement “today and now”, without waiting for “better future” stimulates the emergence of new formats and methods of work during 2022–2024. This is how “art-volunteer events” and “art-volunteering”, “armored events” and “military tours”, “military weddings”, etc. appear. In this context, it is worth talking about the event not just as a cultural phenomenon, but as a social marker. The events ensure the “otherness” of this experience, its “plot” and “spontaneity”, and at the same time, a continuity of the present with the Ukrainian past, the deconstruction of the colonial past, strengthening collective memory and the ability to resist information propaganda as well as post-totalitarian manipulations.

Conclusions

Therefore, the conducted study allows to reach the following conclusions. Features of organising events in the martial law conditions are defined as: transformation and adjustment of the thematic and functional content (opposition to enemy informational propaganda, patriotic education, public condemnation and social rejection of the cultural achievements of the aggressor country); application of innovative formats of work according to the conditions of nowadays (mobile groups, “war tours”, events for displaced people, concerts in the subway, on training grounds, in military units or in bomb shelters), unification of cultural, educational, artistic, managerial communities, due to which creative and previously unused types of cooperation emerged. During military aggression, it is appropriate to study the functioning of events in the context of three stages, such as: the first months after the Russian invasion in 2022; the second half of 2022 – the beginning of 2023; from the beginning of 2024 till nowadays.

Organising events in the first post-war years will be accompanied by a combination of few tendencies: global, all-Ukrainian and features of the functioning of the event industry. European and all-Ukrainian trends will be formed under the pressure of climatic, economic, racial and demographic problems. Shhere issues will be determined by the professional and creative abilities of event managers (personnel); will be conditioned by income instability, and an uncertain professional future, which will encourage the further search for alternative sources of funding, innovative event methods and formats, as well as types of partnerships among different sectors of the creative industry. During the event organising, the tendencies of taking into account public initiatives, folk cultural creativity and genre diversity of cultural services will prevail.

Scientific novelty. It is proved that the events held in Ukraine during the martial law experience several stages of functioning, as the following ones: the stage of stagnation and repurposing, which is characteristic of event agencies in the first war months; the stage of a kind of revival, starting from the summer of 2022 and continuing till the end of 2023; the stage of adaptation and recovery, which begins at the beginning of 2024 and continues to nowadays. These periods differ from each other in event formats, target audience and functional direction.

At the same time, the question of the activity of events using in wartime conditions and post-war reconstruction of the country, social and cultural vocation of events, peculiarities of their organisation, the difficulties of their functioning will require *further*

thorough study from Ukrainian researchers, because it is not exhausted only by individual aspects of the analysis of the noted issues.

Acknowledgements

None.

Conflict of interests

The author declares that there is no conflict of interests.

References

- Creative Practice. (2022, July 10). *BroniIventy: Shcho robliat iventory na viini. Oleksii Kulikov, keruiuchy partner Ant Hill RG – event agency, podilyvsia keisom, yak ivent-ahentsiia transformuvalasia* [ArmorEvents: What eventers do in war. Oleksii Kulikov, managing partner of Ant Hill RG – event agency, shared a case of how the event agency was transformed] [Video]. Facebook. <https://www.facebook.com/watch/?v=769273594079343> [in Ukrainian].
- Diachuk, V. (Comp.). (2023, February 2–3). *U poshuku novykh sensiv polikulturnoho svitu. Povoiennyi dialoh kultur* [In search of new meanings of the multicultural world. Post-war dialogue of cultures] [Conference proceedings]. National Academy of Culture and Arts Management [in Ukrainian].
- Gulevych, Y. (2022, November 23). Rynok orhanizatsii podii: Nova stratehiia vyzhyvannia i plany na maibutnie. CEO ivent-ahentsii ARENA CS Yana Matviichuk – pro vplyv viiny na ukrainsku sferu orhanizatsii podii, perspektyvy ta peredumovy vidnovlennia haluzi [Event management market: New survival strategy and future plans. CEO of the ARENA CS event agency Yana Matviichuk – about the impact of the war on the Ukrainian field of event organization, prospects and prerequisites for the recovery of the industry]. *ARENA CS*. <https://arenacs.ua/ua/insajty/rynok-organizatsiyi-podij-nova-strategiya-vyzhyvannya-i-planyn-na-majbutnye> [in Ukrainian].
- Gulevych, Y. (2023, February 7). Ne na chasi? Chy potribno provodyty korporatyvni zakhody pid chas viiny? [Not on time? Should corporate events be held during wartime?]. *ARENA CS*. <https://arenacs.ua/ua/events-during-the-war/ne-na-chasi-chi-potribno-provoditi-korporativni-zahodi-pid-chas-vijni/> [in Ukrainian].
- Katsaieva, Yu. (2022, April 22). *Khochu povernuty ditiam kazku: Alan Badoiev podilyvsia poveiennymy planamy* [I want to return a fairy tale to children: Alan Badoiev shared his post-war plans]. Tochka.net. <https://glamurchik.tochka.net/ua/278784-vystroim-kulturnuyu-stenu-mezhdu-ukrainoy-i-rf-alan-badoiev-o-poslevoennykh-planakh/> [in Ukrainian].
- Komarnitska, O. (2023). Kulturni proiekty Ukrainskoho kulturnoho fondu: 2018–2023 rr. [Cultural projects of the Ukrainian cultural foundation: 2018–2023]. *Issues in Cultural Studies*, 42, 152–162. <https://doi.org/10.31866/2410-1311.42.2023.293769> [in Ukrainian].
- Kult: Podcast. (2023, January 23). *Kultura u viini: Borotba z nimotoiu, smikh nad vorohom, liubov do svoikh. Pamiati Oleksandra Roitburda* [Culture in war: Struggle against dumbness, laughter at

- the enemy, love for one's own. In memory of Oleksandr Roitburd] [Video]. YouTube. <https://www.youtube.com/watch?v=GYyu9m8sIrm> [in Ukrainian].
- Kuznetsova, L., & Kushnarov, I. (2024). Virtualni muzei Ukrainy yak zasoby zberezhennia istorichnoi pam'iaty v umovakh viiny [Virtual museums of Ukraine as a means of preserving historical memory in times of war]. *Issues in Cultural Studies*, 43, 142–155. <https://doi.org/10.31866/2410-1311.43.2024.303042> [in Ukrainian].
- Kyiv Music Days. (2022, September 8). *Kontserty. Do i pislia Peremohy. Transliatsiia robochoi zustrichi | 08.09.22* [Concerts. Before and after the Victory. Broadcasting of the working meeting 09/08/22] [Video]. YouTube. https://www.youtube.com/watch?v=rhLq8qEEpbE&ab_channel=KyivMusicDays [in Ukrainian].
- Lysyckina, L. (2023, August 6). *U "Sofii Kyivskii" proide shostyi festyval vysokoho mystetstva Bouquet Kyiv Stage* [The sixth high art festival Bouquet Kyiv Stage will be held in "Sofia Kyivska"]. Big Kyiv. <https://bigkyiv.com.ua/u-sofii-kyivskij-projde-shostyj-festyval-vysokogo-mystectva-bouquet-kyiv-stage/> [in Ukrainian].
- Manuliak, A., & Volchonok, M. (Eds.). (2023). *Za mezhi zelenishoi travy: Stratehii vidnovlennia ukrainskoho kulturnoho polia ponad kordonamy* [Beyond greener grass: Strategies for restoring the Ukrainian cultural field across borders]. Ukrainian Institute, Cedos. https://ui.org.ua/wp-content/uploads/2023/11/za-mezhi-zelenishoyi-travy_-strategiyi-vidnovlennya-ukrayinskogo-kulturnogo-polya-ponad-kordonamy.pdf [in Ukrainian].
- Mystetstvo ne mozhe buty bez polityky – novyi dyrektor Teatru na Podoli Bohdan Beniuk* [Art cannot exist without politics – Bohdan Beniuk is the new director of the Theater on Podil]. (2022, December 13). *Ukrainska pravda*. <https://life.ppravda.com.ua/culture/2022/12/13/251823/> [in Ukrainian].
- Pamiataiu ochi kozhnoho: Artem Pyvovarov zrobyv zvorushlyvu zaiavu pro voiniv ZSU* [I remember everyone's eyes: Artem Pyvovarov made a touching statement about the soldiers of the ZSU]. (2024, April 3). RBC-Ukraine. <https://www.rbc.ua/rus/styler/pam-yatayu-ochi-kozhnogo-artem-pivovarov-1712157527.html> [in Ukrainian].
- Riabchuk, M. (2024, May 3). *Natsiia nizvidky* [A nation from nowhere]. Zbruc. <https://zbruc.eu/node/118360> [in Ukrainian].
- Shaposhnikov, Ye. (2024, February 6). *HR CommunITy: Zakhody (ne) na chasi. Yak podii motyvuiut ta zberihaiut komandy?* [HR CommunITy: Measures (not) on time. How do events motivate and retain teams?]. Kharkiv IT Cluster. <https://it-kharkiv.com/hr-community-zahodi-nea-na-chasi/> [in Ukrainian].
- Ukrainska kultura v umovakh rosiiskoi zbroinoi ahresii* [Ukrainian culture in the conditions of Russian armed aggression]. (2022, May 18). Cases.Media. <https://cases.media/article/ukrayinska-kultura-v-umovakh-rosiiskoyi-zbroinoyi-agresiyi> [in Ukrainian].
- Vyshebaba, P. (2023, March 2). *Blahodiinyi poetychnyi vechir Pavla Vyshebaby u Lvovi. Ptashka z Azovstali spivaie* [Charity poetry evening of Pavlo Vyshebaba in Lviv. A bird from Azovstal sings] [Video]. YouTube. https://www.youtube.com/watch?v=T6HAhp_e_cM&t=6s [in Ukrainian].
- Yermolenko, A. (2022, September 17). *Vidrodzhennia Ukrainy: Yak rozvyvatymetsia ukrainska kultura pislia viiny* [Revival of Ukraine: How Ukrainian culture will develop after the war]. *Elle*. <https://elle.ua/ludi/novosty/vdrodzhennya-ukrani-yak-rozvivatymetsya-ukrainska-kultura-pslya-vyni/> [in Ukrainian].

Особливості організації івентів в умовах воєнного стану

Катерина Гайдукевич

Кандидат культурології, доцент,

Київський національний університет культури і мистецтв, Київ, Україна,

ORCID ID: 0000-0001-5972-4693, gajdykevich@ukr.net

Анотація. *Мета статті* — проаналізувати суспільне призначення та обґрунтувати особливості організації івентів в умовах воєнного стану. *Результати дослідження.* Задля досягнення мети наукової розвідки було застосовано компаративний та системний методи, що дозволило виявити й обґрунтувати специфіку організації івентів в Україні після повномасштабного російського вторгнення, а також окреслити основні напрями функціонування та перспективи розвитку івентів у повоєнний період. Івенти розглянуто як символічний капітал культури, її соціальний маркер, універсальний засіб реалізації культуротворчого потенціалу громадськості, що стимулює до вивчення організаційних особливостей подій в умовах воєнного стану. У статті простежено взаємозв'язок між суспільними тенденціями та форматами івентів під час російської агресії; конкретизовано проблеми, що супроводжують процес організації івентів з початку повномасштабного вторгнення; обґрунтовано їхнє змістово-тематичне спрямування; окреслено напрями функціонування івентів у повоєнний період. *Наукова новизна.* Доведено, що івенти, які проводяться в Україні під час воєнного стану, мають декілька етапів функціонування: етап стагнації і перепрофілювання, що притаманний івент-агенціям у перші місяці війни; етап своєрідного відродження, що розпочинається з літа 2022 р. й триває до кінця 2023 р.; етап адаптації й відновлення, що бере свій відлік на початку 2024 р. й триває до сьогодні. Ці періоди відрізняються один від одного форматами івентів, цільовою аудиторією, функціональним спрямуванням. *Висновки.* Доведено, що специфікою організації івентів в умовах воєнного стану є відповідні цілі й завдання події; тематизація та структура заходу, інноваційні підходи до формату події та способу її проведення. Обґрунтовано думку, що у повоєнні роки українську івент-індустрію характеризуватиме симбіоз міжнародних, українських та локальних трендів розвитку івент-галузі з акцентуванням на культурну екосистему та громадську активність.

Ключові слова: івент; українська культура; івент-індустрія; російська агресія; війна; воєнний стан; соціально-культурні тенденції



DOI: 10.31866/2410-1915.25.2024.312592

UDC 784.071.2:[069:929](479.24)

Bulbul Memorial Museum as a Center of Cultural and Historical Memory

Fargana Jabbarova

*Director of Bulbul Memorial Museum,**The Azerbaijan Tourism and Management University, Baku, Azerbaijan,**ORCID ID: 0000-0003-0560-7218, fargana.jabbar@gmail.com*

Abstract. *The aim of the article* is to study and introduce into scientific circulation information about the current activities of the Bulbul Memorial Museum regarding the preservation of the musical heritage of the founder of the professional vocal art of Azerbaijan. The material base of the study consists of the exposition of the Bulbul Memorial Museum and archival sources. *Results.* The article examines the history of creation and the current activities of the Bulbul Memorial Museum in Shusha after the occupation. The exposition of the museum is characterised, which presents Bulbul's personal belongings, materials reflecting his creative, scientific, educational and social activities. The article provides a brief overview of the artist's creative achievements, and also examines Bulbul's documents and works. In particular, the article begins a discussion about such a peak of Bulbul's work as the opera "Keroglu". The activities of the Research Music Cabinet, which plays an indispensable role in the history of the musical culture of Azerbaijan, are highlighted. Information is provided on the unique exhibits known as phonograph records, which are well preserved at the Bulbul Memorial Museum. *Scientific novelty.* For the first time, the role of information technologies in the presentation of the Bulbul Memorial Museum is studied through the prism of preserving the musical heritage of the founder of professional vocal art of Azerbaijan. *Conclusions.* The Bulbul Memorial Museum in Shusha contains a powerful display of personal things and documents highlighting Bulbul's musical legacy as the founder of professional vocal art in Azerbaijan. The use of information technologies for the presentation of the museum's exposition meets modern requirements of museum activity. The use of a modern technological tool in the Bulbul house-museum — a monitor with a touch screen — is an important feature that arouses interest in the museum.

Keywords: museum; fund; exhibit; piece; document; Bulbul; music; phonograph record

For citation

Jabbarova, F. (2024). Bulbul Memorial Museum as a Center of Cultural and Historical Memory. *Culture and Arts in the Modern World*, 25, 17–30. <https://doi.org/10.31866/2410-1915.25.2024.312592>.

Introduction

In this article, the archive of Bulbul, the first vocalist in Azerbaijan, the founder of the Azerbaijani professional vocal art, the People's Artist of the USSR (the Union of Soviet Socialist Republics), and a professor, is explored. Before delving into the artist's archive, it is appropriate to take a brief journey through his life and creativity.

Recent Research and Publication Analysis. The creative heritage of Azerbaijani professional vocal artist Bulbul has been studied by such scholars as Z. Safarova (2020), A. Mammadova (1964), B. Akbarov (2023), G. Shamilli and G. Akhundova (2022), F. Jabbarova (2022).

Aim of the article

The aim of the article is to study and introduce into scientific use the information about current activities of the Bulbul Memorial Museum in preserving the music heritage of the founder of the professional vocal art in Azerbaijan.

An exposition of the Bulbul Memorial Museum and archival sources form the material base of this research.

Main research material

Bulbul Mammadov — was born in 1897 in Shusha, the cradle of Azerbaijani music. During his childhood, he spent many years in this city, which was a homeland of numerous great poets, musicians, singers, and prominent personalities. After moving to Ganja, he started receiving invitations to gatherings held in Tiflis (Tbilisi), and he frequently began visiting Tiflis, where he listened to operas brought from Italy. These performances sparked in him the desire to receive education in the homeland of vocal art, Italy.

Between 1921 and 1927, Bulbul, as the first Azerbaijani student, began his vocal education at the Azerbaijan State Conservatory. After completing his studies successfully, the Azerbaijani government sent him to Milan, Italy, for four years to further improve his education. During this period, he received lessons from famous musicians such as Giuseppe Anselmi, Delli Ponti, and Raffaele Grani. Despite receiving job offers to stay and work in Italy, Bulbul decided to return to his homeland to share the knowledge and skills he had acquired with his own people.

Bulbul has scientifically proven the possibility of merging European professional vocal school with Azerbaijani vocal performance culture.

Bulbul was the initiator and organiser of the establishment of the Opera Studio, the voice-recording Cabinet, the Notes Publisher, the I Music Olympics in Azerbaijan to bring out bright talents, and a large conference of the most famous musicians of the USSR aimed at ensuring unity in music (Mammadova, 2011, p. 92).

In 1976, with the decision of the Council of Ministers, a museum was created to immortalise the rich heritage of Bulbul, who made invaluable contributions to the development of Azerbaijani music culture. The museum was established through the personal initiative of the National Leader Heydar Aliyev, and its grand opening took place on June 10, 1982.

When the museum was created, Bulbul's archive was donated to the museum by his family. The museum was located on the second floor of the building, which was allocated for culture and arts officials in 1937. The artist had been living in this house from 1937 to 1961. The museum preserves Bulbul's personal belongings, documents, and materials reflecting his creative, scientific, educational, and social activities.

The museum's exposition is preserved as it was during the artist's lifetime. The exhibition displays materials reflecting the period from Bulbul's childhood to the end of his life. (Figure 1, 2)

A museum exposition refers to a display of museum items organised and arranged on scientific concepts and modern artistic-architectural principles, through which educational and cultural objectives can be achieved. The term "exposition" originates from the Latin word "exposito", which means "to explain", "to show", or "to exhibit" (Eyvazova, 2009, p. 9).



Figure 1. Bedroom, The Bulbul Memorial Museum. Photo by the author – F. Jabbarova



Figure 2. Sitting room, The Bulbul Memorial Museum. Photo by the author – F. Jabbarova

The exposition is the part of the museum that is always in front of everyone's eyes and accessible to everyone. The rich and unseen side of the museum is its collections (the fund).

Museum Fund refers to the collection of permanent, preserved museum artifacts and collections in museums that are under state ownership, municipal ownership, and private ownership within the territory of the Republic of Azerbaijan (Allahverdiyeva, 2010, p. 22).

The structure of the funds is based on the composition of the museum exhibits stored in the fund. Accordingly, the Bulbul Memorial Museum was divided into the Main Fund and the Scientific Assistant Fund. The Main Fund contains more than 9,000 items. The museum exhibits are categorised into 5 funds:

- Written documents fund;
- Photo negatives fund;
- Descriptive documents fund;

Remembrance memorabilia fund;
Audio recordings fund.

If we look at these funds separately, we will witness the rich musical treasure collected at the Bulbul Memorial Museum.

In the written documents fund documents, books, notes, presentations and articles, letters and telegrams, manuscripts, posters, newspapers, and journals are collected. These documents are evidence of Bulbul's contributions to the development of Azerbaijani music art.

Upon researching this fund, it is essential to consider Bulbul's creativity during the Italian period.

The documents related to this period are the materials that always attract attention and interest from visitors. Here, we should mention the article about Bulbul, published in the famous Italian music journal "Arte Nostra", official documents about him being sent to Italy, a tram ticket, letters from teachers, and books. (Figure 3–6).

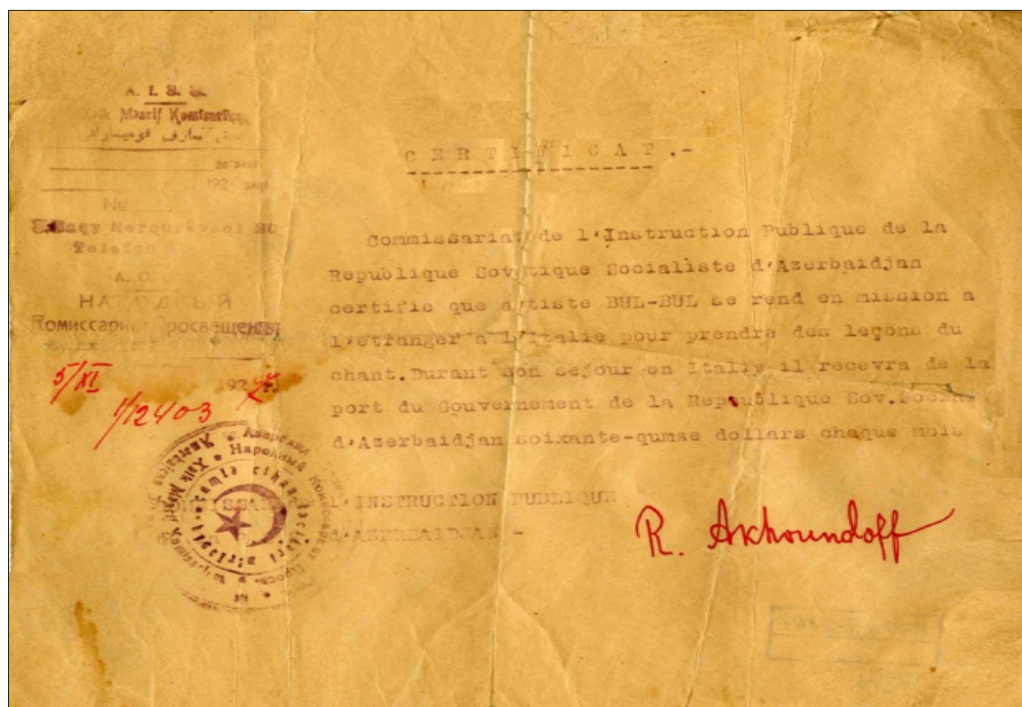


Figure 3. Document regarding the scholarship for Bulbul. Baku. 05.11.1927
(Narodniy komissariat prosveshcheniya, 1927)

The document materials bearing the signature of Bulbul, who was the initiator of vocal conferences, consultations, and gatherings of troubadours, create significant opportunities for researchers exploring the legacy of Bulbul today.

In one of his articles, Bulbul noted: "The distinctive feature of Azerbaijani classical music artists lies in their profound knowledge and appreciation of the rich folk music treasury of Azerbaijan. They have embraced folk music with great affection, enriched

it with a wide array of colors and ornaments, and elevated it to new heights. They have dedicated all their skills to refine the charm, beauty, and liveliness of folk songs, working with great mastery on the profound and sophisticated musical compositions. These works, filled with profound content, are interconnected with the creativity of folk music and songs” (Bulbul, n.d.-b).

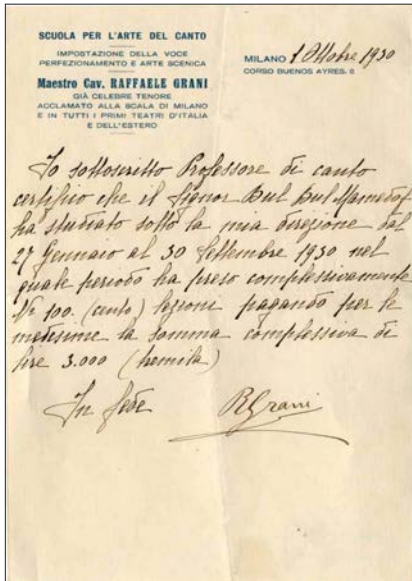


Figure 4. Letters from Raffaele Grani. Italy. Milan (Bul-Bul, 1930a)

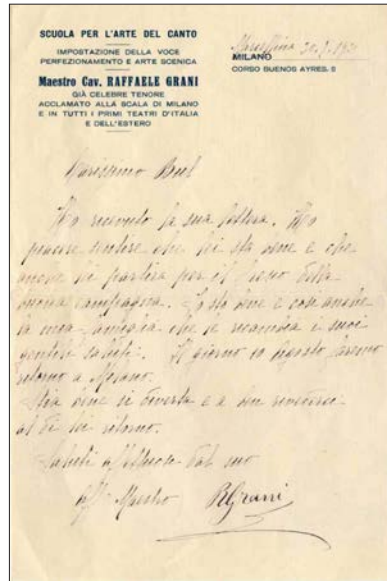


Figure 5. Letters from Raffaele Grani. Italy. Milan (Bul-Bul, 1930b)



Figure 6. Italian music journal “Arte Nostra” (“Bul-Bul dell’Azerbedgian”, 1931)

In the article, written with his own signature, Bulbul noted that the opera “Koroğlu” is considered as a milestone and a new era in the creative work of Uzeyir bey, in the history of Azerbaijani opera and in the beginning of opera art.

The character of Koroglu, as depicted by Bulbul, was not only role he loved, but the essence of his artistry. The opera “Koroglu” was created through the creative pursuit of exploring Azerbaijani mugham, ashiq creativity, and folk tunes over many years, shaped by Uzeyir bey’s artistic endeavors and passing through the sieve of creativity. The opera is based on four main mugham modes: “Chahargah”, “Shur”, “Bayaty-Shiraz”, and “Rast”. The lament in the fourth act and Koroglu’s song are excellent examples of ashiq creativity. Uzeyir bey grasped the dignity of the people, felt the essence of nature, and created an immortal opera through his artistry.

On the occasion of Bulbul’s 100th anniversary, the National Leader Heydar Aliyev expressed his thoughts about the opera “Koroğlu” as follows: “The pinnacle of Bulbul’s creativity lies in the character of Koroğlu in his opera “Koroğlu”. The masterpiece and pinnacle of the brilliant Azerbaijani composer Uzeyir Hajibeyov’s creativity is also the opera “Koroğlu”. Bulbul’s irreplaceable voice and performance played a significant role in the creation of this opera as much as the effort Uzeyir bey put in it. One might think that perhaps in the early 30s, had Bulbul not evolved as a professional vocal and national master, Uzeyir Hajibeyov would have faced difficulties in creating the immortal opera “Koroğlu” (Mammadova, 2011).

The personal library of Bulbul reflects his taste and deep interest in various books. Here, around 500 books are preserved. Hundreds of books are exhibited in the exposition. Among them, there are books with heartfelt words written by authors. Naturally, among the artist’s books, a significant portion belongs to the vocal art and the school of recitation. As a result of research, we see that the works of our genius poet Nizami Ganjavi also make up a considerable part. This shows that Bulbul loved Nizami Ganjavi greatly. It is no coincidence that the romances “Sensiz” (Without You) and “Sevgili janan” (Beloved Darling) composed by Uzeyir bey, with Nizami’s lyrics, have left their mark on the history of Azerbaijani music through Bulbul’s performance.

The manuscripts of these ballads, as well as the printed versions, are preserved in the museum’s written documents fund.

On April 3, 1941, Uzeyir Hajibeyli wrote his heartfelt words to Bulbul on his romance “Sensiz” in the following way: “To SSRİ People’s Artist, a skillful performer of the Koroğlu character, a musician, the extraordinary Bulbul, to remember from the composer...” (Hajibeyov, 1941).

One of the selected exhibits with its uniqueness is the symphonic mugham “Kurd Ovshari”. Our esteemed composer Fikrat Amirov’s symphonic mugham compositions “Shur” and “Kurd Ovshari”, were created thanks to the initiative and participation of Bulbul. Today, the manuscripts and printed versions of “Shur” and “Kurd Ovshari” symphonic mugham are shown in the museum.

In this fund, we can also get acquainted with the posters of the concerts of Bulbul, as well as opera posters. Some of the posters were displayed at the Bulbul House-Museum in Shusha between 1983 and 1992, but, during the occupation, all the museum’s exhibits were destroyed, including the posters.

In the photo negatives fund photos covering the period from Bulbul’s childhood to the museum creation are preserved. The oldest picture dates back to 1909, and was

taken in Shusha. This picture retains its relevance even today. It is displayed not only in the Bulbul Memorial Museum located in Baku, but also in the Bulbul's House-Museum in Shusha.

In general, childhood and family photos of famous artists always attract the interest of the audience. Although, there are few pictures covering Bulbul's childhood in the Photo negatives collection, hundreds of photos are preserved from his youth onwards.

In the descriptive documents fund, Bulbul's portraits, busts, and paintings on tea stones, as well as depictions of Bulbul and his wife lady Adila are safeguarded. The portrait painted by Odtakin Agababayev of Bulbul in 1952 while he was alive, along with the works of Aslan Rustamov, Oqtay Sadiqzade, Shahpeleng Mammadov, Toqrul Narimanbeyov and Nadir Abdulrahmanov are included in this collection.

Remembrance memorabilia fund is the richest and most unique fund. It preserves personal belongings of Bulbul, which are of interest to everyone. The exhibition showcases the handmade furniture made of chestnut wood that Bulbul ordered from Germany. These items include bedroom furniture, guest room furniture, and a bookshelf.

The household items owned by Bulbul are also included in this context. Utensils made of silver, crystal glasses, the vase that Bulbul gifted to his wife on her birthday and other vases are among these belongings.

The clothing items preserved in the Remembrance memorabilia collection include tailcoat, suit, overcoat, coat, and hats, which are regularly conserved by museum staff in accordance with the "Instruction on the Conservation and Preservation of the Cultural Heritage and Museum Collections of the Republic of Azerbaijan"

The audio recordings fund can be called a treasure. It preserves phonograph records, cylinders, magnetic tape reels, cassettes, and CDs. Phonograph records are among the most valuable items in the museum.

When speaking about phonograph records, it is essential to highlight Bulbul's creation of the first Scientific Research Music Cabinet in Transcaucasia in 1932. The main purpose of the Cabinet was to collect and transcribe musical treasures in Azerbaijan's regions. SRMC organised scientific expeditions to various regions. For the first scientific expedition, Bulbul traveled to Karabakh with Asaf Zeynalli, the author of the first Azerbaijani ballads. The materials they collected formed the basis of the Cabinet (Bulbul, n.d.-c).

The idea of creating a Scientific Research Music Cabinet was born as early as 1926. In one of his articles, Bulbul writes: "In the autumn of 1926, taking a group of skilled musicians (tar, kemenche (lyra), balaban, zurna, etc.) with me, I went to the Moscow Institute of Music Sciences and organised a presentation there. The director of the institute's ethnomusicology department, the renowned music ethnomusicologist Paskhalov, warmly welcomed us, appreciated the initiative, and wholeheartedly supported our significant endeavor. Firstly, we began learning about the establishment of the music ethnomusicology department at that institute, the rules of collecting folk tunes, and the organisation of expeditions.

In that 26th year, we first released the song "Sandıq girsem neylersen?" ("What Would You Do If I Got Into a Chest?") and also published and recorded several other melodies.

This should be the first musical publication in the history of Azerbaijani music." (Bulbul, n.d.-a).

After becoming familiar with the Moscow Institute of Music Sciences, Bulbul established the Scientific Research Music Cabinet in 1932. Using an Edison phonograph he brought from Leningrad in the same year, he would travel from region to region, recording folk songs in their native languages onto phonograph cylinders. These phonograph records were then listened to in the Cabinet and transcribed into musical notation. Many of these songs, unheard and unperformed to this day, are carefully preserved on these phonograph records with great care (Figure 7, 8).



Figure 7. An Edison phonograph,
The Bulbul Memorial Museum.
Photo by the Author — F. Jabbarova



Figure 8. A phonograph record,
The Bulbul Memorial Museum.
Photo by the Author — F. Jabbarova

Approximately 140 phonograph records are in relatively good condition, and there are also some that are sufficient. It is possible that the broken phonograph records may have become useless while Bulbul was still alive.

Today, there are applications from musicologists to the museum regarding the phonograph records. There are even proposals to take initiatives for re-listening to the phonograph records, and work is underway on this.

Exactly the songs recorded from the phonograph records are now in the museum's written archives. As it appears, the museum's funds are interconnected like a chain.

We can get acquainted with the voice of Bulbul, recorded to phonograph records, magnetic tape reels, cassettes, and discs containing operas, folk songs, romances, mugham, and composed songs.

Today, the Bulbul Memorial Museum serves as a research institution for musicologists. In recent years, there have been applications for scientific research related to Bulbul's creative work and the Music Cabinet. Researchers have written research papers and earned academic titles based on the documents and materials preserved in Bulbul's archive.

The museum, which has been operating for many years, has been transformed into a center that promotes Azerbaijani music art and the creativity of Bulbul. It is worth noting that today, the Bulbul House-Museum in Shusha, which is a branch of the Bulbul Memorial Museum, has been active for 2 years.

The museum operated from 1983 until the occupation date on May 8, 1992, when it was attacked and destroyed by Armenian occupiers. During that period, all the exhibited

items were destroyed. Among these items were Bulbul's daf, his khanende costume, tailcoat, grand piano, original posters and various documents (Salmanli, 2022).

In the last approximately 30 years, the historical territories of Azerbaijan, which were under occupation, were liberated by the Victorious Azerbaijani Army during the 44-day Patriotic War under the leadership of our Supreme Commander. On November 8, 2020, our cultural capital, Shusha, was liberated.

During his first visit to Shusha, the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, presented the scattered bust of Bulbul as an example of vandalism to the whole world (Azertac, 2021).

The exposition of the museum is based on the materials preserved in the Bulbul Memorial Museum and features the vandalized bust of Bulbul during the occupation, which is kept to demonstrate Armenian aggression, while a new bust of Bulbul has been erected.

The courtyard of the house has been restored, preserving its original appearance, and a 250–300 person open-air concert hall has been created. Various festivals, events, and concerts have already taken place here.

In the Bulbul House-Museum in Shusha, modern technology, including sensor monitors, is used to meet the requirements of the era. On the monitor, information about Bulbul's life, creativity, from his childhood to the end of his life, written works, and quotes are presented in the Azerbaijani, Russian, English, Chinese and Arabic languages (Jabbarova, 2022, p. 244) (Figure 9–10).



Figure 9. The Bulbul house-museum in Shusha. Photo by the Author — F. Jabbarova



Figure 10. The Bulbul house-museum in Shusha. Photo by the Author – F. Jabbarova

For many years, the Bulbul Memorial Museum, which has been active, has been transformed into a centre that promotes Azerbaijani music art and the creativity of Bulbul.

Museums, an integral part of Azerbaijani culture, play a crucial role in preserving cultural heritage. When mentioning museums, it is important to highlight home museums as well. The museum discussed in the article is the Memorial Museum of Bulbul, a place that safeguards his legacy and extensively reflects his activities. The museum plays an invaluable role in preserving and passing on Bulbul's legacy to future generations.

The museum's exhibition captivates visitors with its detailed arrangement. The establishment, with its unique architecture, attracts attention with its distinctiveness. The museum's exhibition is organised in a memorial style while also preserving the essence of a home.

When talking about the museum, it is impossible to forget its fund. The fund is quite rich, even contributing a significant archive of valuable materials. The structure of the fund is determined mainly by the composition of the museum exhibits preserved in the archive. This richness is a result of Bulbul's creativity.

From its inception to the present day, the museum has managed to retain its relevance. The museum, which attracts numerous visitors, is not just a place that reflects pleasant and lovely memories. It is also a valuable place for conducting independent

research. The museum's fund, which has been preserved for years, supports this. There are numerous students, researchers, and musicians who apply to the museum. The main collection contains over 9000 items. The attention-grabbing phonograph records in the fund are still precious artifacts awaited by researchers today.

When we consider the creative activity of Bulbul, we can emphasise the significance of different cities and periods here. Each period in the cities where he performed is also a research object that requires further investigation. The period of his activity in Italy, followed by his subsequent work, attracts more attention from tourists visiting the museum. A young singer from the Muslim world, who has brilliantly synthesized national and secular music, creating a masterpiece of art.

Bulbul's creativity has been highly valued not only in his time but also in the subsequent periods by the ruling leaders. The great leader Heydar Aliyev highly appreciated Bulbul's creativity and took steps to immortalise his memory by initiating the opening of the museum in his honor in 1976. As a result of his efforts, the Bulbul Memorial Museum was opened in Baku in 1982, and Bulbul House-Museums were opened in Shusha in 1983. The great leader, who followed all of the artist's creations, particularly admired the character of Koroglu in the opera "Koroglu". Having known all the pieces of the opera, Heydar Aliyev as a person who valued music highly emphasised this in his public speeches.

When we look at the field of culture, in recent years, the use of information technologies has led to a series of innovations and changes. The creation of official websites for cultural institutions such as museums, theaters, libraries, cinemas, concert and exhibition halls, and the provision of electronic activities play a significant role in their promotion.

Bulbul Memorial Museum is a museum that effectively utilises the latest ICT (Information and Communication Technology) capabilities, much like other museums. The museum is active on all social networks. The official website of Bulbul Memorial Museum was launched in May 2014. On the official website of the museum, you can find academic and children-oriented information about the genius Bulbul, extensive information about the museum, videos, dedicated presentations to the artist, archives, online tours, photographs, and more. The museum also has pages on Facebook, Instagram, and YouTube, which are actively managed by designated staff. Information about the museum's exhibits, events, and innovations is shared with the users.

At the Bulbul Memorial Museum, despite the absence of AIS (Automated Information System) and CAMIS (Computer-Aided Museum Information System), tasks are carried out within the available facilities. Entry books and scientific description sheets are processed in electronic format, and electronic passports are prepared.

The preserved archival documents, photographs, and newspapers in the museum's fund are scanned and stored on information carriers. This research work provides an opportunity for researchers investigating the subject of Bulbul, directors preparing any production related to him, and journalists wishing to write articles to obtain quick and operative responses.

One of the other technologies used in the museum is audio-visual equipment. During events, short documentary films and videos related to the subject are showcased. Visitors to the museum also have the opportunity to listen to Bulbul's performances during guided tours.

In the branch of the museum, the Bulbul House-Museum in Shusha, a touch screen monitor has been installed. On the monitor, various materials related to Bulbul's life and creativity are presented in electronic format. The availability of these materials in multiple languages makes them highly beneficial for tourism.

Conclusions

The preservation of the musical heritage of the founder of professional vocal art in Azerbaijan at the Bulbul Memorial Museum is based on the valuable exposition of memorial items and the powerful use of information technology for their presentation.

The museum's exhibits confirm the depth of Bulbul's artistic heritage and the significance of its role in the country's culture.

The museum that preserves Bulbul's heritage is a research institution. As a result of research, it was found that some folk songs recorded on phonographic records stored in the museum were not recorded in our time. Songs recorded on phonograph records from the regions of Azerbaijan at Bulbul's initiative in the 1930s are planned to be re-written and performed by modern artists in the near future.

Scientific novelty. For the first time, the role of information technologies in the presentation of the Bulbul Memorial Museum is highlighted through the prism of preserving the musical heritage of the founder of professional vocal art of Azerbaijan.

In future, the Bulbul Memorial Museum plans to adapt its exhibits to create a unique space for young people to learn about Bulbul's heritage. Which will become the *topic of future research*.

Acknowledgements

None.

Conflict of interests

The author declares that have no conflicts of interests.

References

- Akbarov, B. (2023). The unfading voice of Bulbul. *Economy and Innovation*, 40, 198–201. https://www.gospodarkainnowacje.pl/index.php/issue_view_32/article/view/1865/1737 [in English].
- Allahverdiyeva, A. (2010). *Museum funds*. Mars Print [in English].
- Azerbaijan Republic. (2000, March 24). *Muzeylər haqqında* [About Museums] (Law No. 839-IQ). Ədliyyə Nazirliyinin İnformasiya – kommunikasiya Texnologiyaları İdarəsi. <https://e-qanun.az/framework/735> [in Azerbaijani].

- Azertac. (2021, August 29). *Şuşada Bülbülün ev-muzeyinin bərpadan sonra açılışı olub Prezident İlham Əliyev və birinci xanım Mehriban Əliyeva açılışda iştirak ediblər* [The house-museum of the Nightingale in Shusha was opened after restoration. President Ilham Aliyev and First Lady Mehriban Aliyeva attended the opening]. <http://surl.li/sgjtbb> [in Azerbaijani].
- Bul-Bul dell'Azerbedgian [Bul-Bul of Azerbaijan]. (1931). *Arte Nostra*, 3, 1–2 [in Italian].
- Bul-Bul. (1930a, November 10). [Letters from Raffaele Grani]. The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in Italian].
- Bul-Bul. (1930b, December 30). [Letters from Raffaele Grani]. The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in Italian].
- Bulbul. (n.d.-a). *Azərbaycan əl havaları toplamaq və öyrənmək fikri məndə necə doğdu?* [How did I get the idea to collect and learn Azerbaijani hand gestures?] (Papers No. 2918, Folder No. 4), The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in Azerbaijani].
- Bulbul. (n.d.-b). *Xalq musiqisi haqqında* [About folk music] (Papers No. 2826, Folder No. 3), The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in Azerbaijani].
- Bulbul. (n.d.-c). *Plan raboty pervoi muzykal'noi fol'klornoj ekspeditsii kabineta muzykoznaniya Azgoskonservatorii* [Work plan of the first musical folklore expedition of the musicology room of the Azerbaijan State Conservatory] (Papers No. 2697, Part of exposition), The Bulbul Memorial Museum, Baku, Azerbaijan [in Russian].
- Bülbülün Şuşadakı Ev-muzeyi* [House-museum of Nightingale in Shusha]. (n.d.). Bulbul House-Museum in Shusha. Retrieved March 10, 2024, from <https://bulbulmuseum.az/muzey/filial> [in Azerbaijani].
- Eyvazova, Y. (2009). *Muzey ekspozitsiyası* [Museum exposition]. Mars Print [in Azerbaijani].
- Hajibeyov, U. (1941). *Azərbaycanın böyük şairi Nizami Gəncəvinin 800 illik yubiley münasibətilə yazdığım əsərlərdən No. 1* [No. 1 of my works written on the occasion of the 800th anniversary of the great poet of Azerbaijan, Nizami Ganjavi] (Papers No. 886, Folder No. 15), The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in Azerbaijani].
- Jabbarova, F. (2022, November 22). *Bülbülün Şuşadakı Ev-Muzeyinin tarixi və işğaldan sonrakı vəziyyəti* [The history of the Bulbul House Museum in Shusha and its condition after the occupation]. In G. Jabiyev, F. Khalilli, & N. Jafarova (Eds.), *Tarixi yerlər və abidələr* [Historical places and monuments] [Conference proceedings] (pp. 243–245). AFPoliqrAF [in Azerbaijani].
- Mammadova, A. (1964). *Byul'-Byul'* [Bulbul]. Azerbaidzhanskoe Gosudarstvennoe izdatel'stvo [in Russian].
- Mammadova, A. (2011). *Bizim Bülbül – dünyanın Bülbülü: Məqalələr, xatirələr* [Our Bulbul – World's Bulbul: Articles, memories]. Nagil evi [in Azerbaijani].
- Narodnyi komissariat prosveshcheniya. (1927, November 5). *Certificat* [Certificate] (1/12403), The Archive at the Bulbul Memorial Museum, Baku, Azerbaijan [in French].
- Safarova, Z. (2020). *Shusha – tsitadel' azerbaidzhanskoi muzyki* [Shusha is the citadel of Azerbaijani music]. Elm [in Russian].
- Salmanli, R. (2022, September 20). *Şuşada Bülbülün ev-muzeyini bir ildə 30 mindən çox insan ziyarət edib* [In one year, more than 30 thousand people have visited the Bulbul House-Museum in Shusha]. Azərbaycan. <https://www.azerbaijan-news.az/az/posts/detail/susada-bulbulun-ev-muzeyini-bir-ilde-30-minden-cox-insan-ziyaret-edib-1663620137> [in Azerbaijani].
- Shamilli, G., & Akhundova, N. (2022). Some notes on the history of the musical dynasties of Shusha. *IrsArt Heritage*, 52, 34–43 [in English].

Меморіальний музей Бюльбюля як центр культурно-історичної пам'яті

Фаргана Джаббарова

Директор Меморіального музею Бюльбюля,

Азербайджанський університет туризму та менеджменту, Баку, Азербайджан,

ORCID ID: 0000-0003-0560-7218, fargana.jabbar@gmail.com

Анотація. *Мета статті* — вивчити та ввести в науковий обіг інформацію про діяльність Меморіального музею Бюльбюля щодо збереження музичної спадщини основоположника професійного вокального мистецтва Азербайджану. Джерельну базу дослідження формують експозиція Меморіального музею Бюльбюля та архівні джерела. *Результати дослідження.* У статті розглянуто історію створення та діяльність Меморіального музею Бюльбюля в Шуші після окупації. Схарактеризовано експозицію музею, в якій представлено особисті речі Бюльбюля, матеріали, що відображають його творчу, наукову, просвітницьку та громадську діяльність. У статті подано короткий огляд творчих здобутків митця, а також розглянуто документи та роботи Бюльбюля, зокрема його оперу «Кероглу». Висвітлено діяльність науково-дослідного музичного кабінету, який відіграє важливу роль в історії музичної культури Азербайджану. Надано інформацію про унікальні експонати, такі як фонографічні платівки, що добре збереглися в Меморіальному музеї Бюльбюля. *Наукова новизна.* Вперше роль інформаційних технологій у презентації Меморіального музею Бюльбюля досліджено крізь призму збереження музичної спадщини засновника професійного вокального мистецтва Азербайджану. *Висновки.* Меморіальний музей Бюльбюля в Шуші містить експозицію особистих речей і документів, що становлять музичну спадщину Бюльбюля — засновника професійного вокального мистецтва в Азербайджані. Використання інформаційних технологій для представлення експозиції музею відповідає сучасним вимогам музейної діяльності. Важливою особливістю, що викликає інтерес до музею, є використання в будинку-музеї Бюльбюля сучасного технологічного засобу — монітора з сенсорним екраном.

Ключові слова: музей; фонд; експонат; твір; документ; Бюльбюль; музика; фонографічний запис

