

PRIORITY DIRECTIONS FOR THE USE OF INNOVATIVE METHODS IN THE MANAGEMENT OF CULTURAL INSTITUTIONS

DOI: <https://doi.org/10.32620/cher.2025.1.13>

Formulation of the problem. This paper explores the priority directions for the use of innovative methods in the management of cultural institutions. As the cultural sector undergoes rapid changes due to technological advancements, globalization, and evolving audience expectations, cultural institutions must adapt to remain relevant and efficient. *The purpose of the article* is determining priority areas for the application of innovative methods in the management of cultural institutions, analyzing their impact on the effectiveness of the functioning of cultural institutions, as well as substantiating strategic approaches to the implementation of modern management technologies in the field of culture. *The methodological basis of the research* in the article is the scientific work of the authors in the field of economics of culture, innovation management, management in the field of culture, as well as social partnership. The research was carried out on the basis of general scientific methods of research - a systematic approach, analysis and synthesis, methods of typological and comparative analysis, empirical methods. *The object of the study* is the sphere of culture, which needs conditions in which organizational and financial reforms are carried out, as well as the development and application of innovative management methods. *The hypothesis of the study.* The paper identifies key areas where innovation plays a crucial role, including digital transformation, audience engagement, data-driven decision-making, and sustainability practices. *Presentation of the main material.* It emphasizes the importance of incorporating modern technologies such as artificial intelligence, virtual reality, and digital platforms to enhance visitor experiences and improve operational efficiency. Additionally, the paper discusses the integration of interdisciplinary approaches, fostering collaborations with tech companies, and developing new business models for cultural organizations. *The originality and practical significance of the study.* The measures taken in the economic sphere are aimed at expanding entrepreneurial activity based on the mechanisms of a market economy, attracting local and foreign investment, modern technologies and creating competitive enterprises, new jobs and, as a result, increasing the economic power of the country. *Conclusions.* The adoption of these innovative strategies will help cultural institutions address challenges, enhance their cultural impact, and ensure long-term sustainability in an ever-changing environment.

Key words:

cultural management, post-industrial period, cultural sector, creative industries, socio-economic factors.

ПРІОРИТЕТНІ НАПРЯМИ ВИКОРИСТАННЯ ІННОВАЦІЙНИХ МЕТОДІВ В УПРАВЛІННІ ЗАКЛАДАМИ КУЛЬТУРИ

Постановка проблеми. У роботі досліджено пріоритетні напрямки використання інноваційних методів в управлінні закладами культури. Оскільки культурний сектор зазнає швидких змін через технологічний прогрес, глобалізацію та зміну очікувань аудиторії, культурні установи повинні адап-

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туватися, щоб залишатися актуальними та ефективними. *Метою статті* є визначення пріоритетних напрямків застосування інноваційних методів в управлінні закладами культури, аналіз їх впливу на ефективність функціонування закладів культури, а також обґрунтування стратегічних підходів до впровадження сучасних технологій управління у сфері культури. *Методологічною основою дослідження в статті* є наукова діяльність авторів у галузі економіки культури, інноваційного менеджменту, менеджменту у сфері культури, а також соціального партнерства. Дослідження виконано на основі загальнонаукових методів дослідження – системного підходу, аналізу та синтезу, методів типологічного та порівняльного аналізу, емпіричних методів. *Об'єктом дослідження* є сфера культури, яка потребує умов, у яких здійснюються організаційні та фінансові реформи, а також розробка та застосування інноваційних методів управління. *Гіпотеза дослідження*. У документі визначено ключові сфери, де інновації відіграють вирішальну роль, включаючи цифрову трансформацію, залучення аудиторії, прийняття рішень на основі даних і практики сталого розвитку. *Виклад основного матеріалу*. Він підкреслює важливість впровадження сучасних технологій, таких як штучний інтелект, віртуальна реальність і цифрові платформи, для покращення досвіду відвідувачів і підвищення ефективності роботи. Крім того, у статті обговорюється інтеграція міждисциплінарних підходів, сприяння співпраці з технологічними компаніями та розробка нових бізнес-моделей для культурних організацій. *Оригінальність і практична значущість дослідження*. Заходи, що здійснюються в економічній сфері, спрямовані на розширення підприємницької діяльності на основі механізмів ринкової економіки, залучення місцевих та іноземних інвестицій, сучасних технологій та створення конкурентоспроможних підприємств, нових робочих місць і, як наслідок, підвищення економічної потужності країни. *Висновки*. Прийняття цих інноваційних стратегій допоможе культурним інституціям вирішувати проблеми, посилювати їхній культурний вплив і забезпечувати довгострокову стійкість у постійно мінливому середовищі.

Ключові слова:

культурний менеджмент, постіндустріальний період, культурний сектор, креативні індустрії, соціально-економічні фактори.

Formulation of the problem. If in the past the field of comparative culture did not often act as an object of economic and statistical research, then in recent years it has gradually become the object of attention, discussion and study. This is due to the fact that many countries of the world have long entered the post-industrial period and were able to make the transition to an information economy, and today their economic development contributes to the development of the service sector and intangible production in countries. In this context, there is also a wide demand for the services offered by the cultural sector, and some more modern areas of the cultural sector, for example, the music and film industries, have become highly profitable sectors of the economy and operate successfully in market conditions.

It is no secret that the field of culture is largely intangible and therefore has its own characteristics, but this does not prevent it from being a successful object of analysis using a set of mathematical and statistical tools. Already, some difficulties arise in describing the sphere of culture at the level of basic concepts, since almost all the terms in circulation in this area, and the very concept of “culture” have many different definitions. This question is related to the intangible nature of the cultural sphere, as well

as the purely subjective assimilation of many events associated with this sphere. All this leads to the emergence of different definitions of culture.

UNESCO defines culture as a complex of special spiritual, material, intellectual and emotional characteristics of a society or social group, which includes not only art and literature, but also way of life, coexistence and style, value systems, customs and traditions. The cultural domains selected in the UNESCO system of cultural statistics represent the general set of economic activities (e.g. production of goods and services) and social activities (e.g. cultural participation) traditionally measured as “culture” [2].

One can point to the theory of cultural capital as another direction in the development of issues related to state participation in the cultural sphere. By cultural capital we mean an object that has a certain cultural value. From an economic perspective, the adoption of cultural capital as a source of production provides a number of new reasons for public funding of culture. D. Throsby draws parallels between the conservation of biodiversity (natural capital) and cultural diversity (cultural capital) [3].

Analysis of the research results. Among the creative factors stimulating innovation in the





field of culture, the role of technological progress should be highlighted. The fact is that it is technical progress in the production and distribution of creative products that determines the emergence of tools, materials and methods. A creative person who masters technical innovations, as a result of his work, applies creative innovations and expands the possibilities of their application through the use of new communication channels.

Almost simultaneously with the introduction of the Internet, the process of converting information from printed publications into electronic form began to increase the availability and storage of data. Electronic catalogs of libraries posted on the Internet, electronic collections of museums, posters of cultural life, digitization of books - all these are just a few examples of the use of new information technologies in the field of culture. There are television and Internet companies, such as Art, Art Online, which cover events and news in the field of culture, offer recording and live broadcast of concerts, premieres, thematic films about culture, interviews and other events. It should be noted that changes in the forms of interaction with the population have led to the need to modernize information channels, formulate a new social communications policy, use tools on official websites, as well as the creation of special accounts on news websites. Delays in the development of the information direction are reflected both in the perception of the results of the activities of cultural bodies and in a decrease in common interests in visiting organizations and cultural events in the field of culture [5].

The direction of education is among the priorities of management positions, but the Self-financing market

measures taken are usually limited to funding advanced training courses and one-time seminars for cultural workers. [6].

Thus, modernization of existing management methods and the use of innovative methods will improve the efficiency of cultural management in new conditions, characterized by reforms of the budget system, changes in the institutional space of culture, strengthening the role of management in organizations, as well as the use of innovative approaches.

The purpose of the article is determining priority areas for the application of innovative methods in the management of cultural institutions, analyzing their impact on the effectiveness of the functioning of cultural institutions, as well as substantiating strategic approaches to the implementation of modern management technologies in the field of culture.

Presentation of the main material. In 2011, the UNESCO General Conference adopted the international program "Culture: a bridge to development". The aim of this initiative is to stimulate innovative and creative activities that can help unlock the potential of culture as a bridge to sustainable social, economic and human development.

Including advertising, art and antique market, architecture, various arts and professions, as well as applied arts, design, fashion, cinema and video, music, performing arts (drama and musical theater, modern dance, various shows), literature and books, publishing, software, multimedia and interactive computer programs (office, educational, gaming), television and radio (Figure 1).

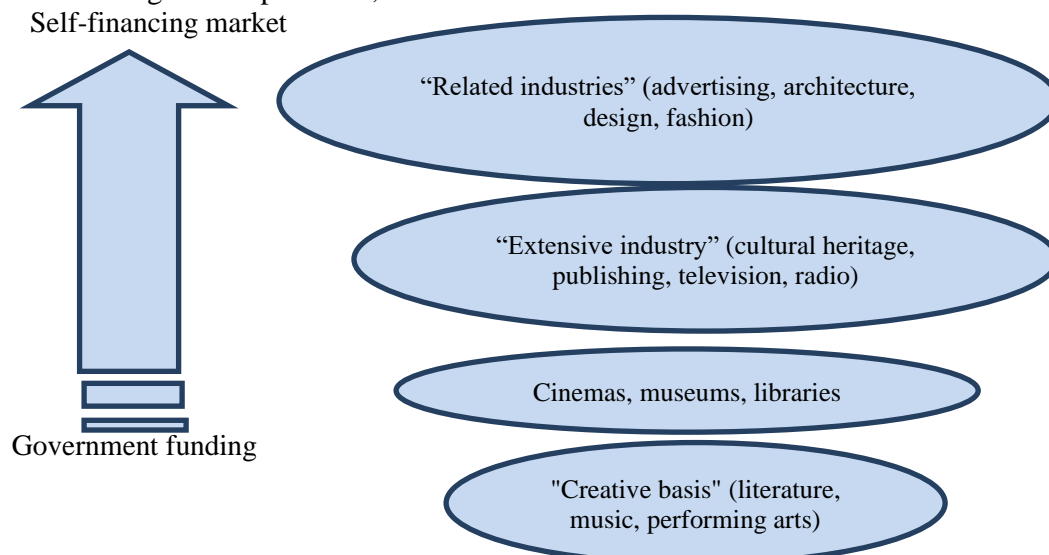


Figure 1 – Classification of creative industries

Source: compiled by the authors

Cultural resources assessed as tangible by experts are divided into the following categories: a) creative and cultural industries; b) cultural institutions of the local community; c) cultural infrastructure facilities and public (open) spaces; d) elements of cultural and historical heritage; e) festivals and important events.

The program states that many aspects of the cultural sphere, in addition to being an excellent opportunity and reason for productive international cooperation, can also bring undeniable, obvious benefits, such as the creation of new jobs, the development of education, and so on [2]. The basis for the development of the economic system is “creative (industrial) industries”, i.e. a special place in the creative economy, producing ideas, know-how and other intellectual products that have high added value and increase

the well-being of society. Creative areas are concentrated, covering all types of economic activity. Thus, in industrialized countries, culture is assessed as a set of industries consisting of a subsector of creative industries, which, in turn, are the main driving force of economic growth. In this regard, foreign authors and government officials pay more attention to the entire creative industry as a whole, rather than to the cultural sphere itself, which is reflected in the cultural sphere implemented by the state in many countries of the world.

In addition to the above, the creative industry can be explained using the example of a schematic classification of creative industries, divided into 9 areas (Figure 2).

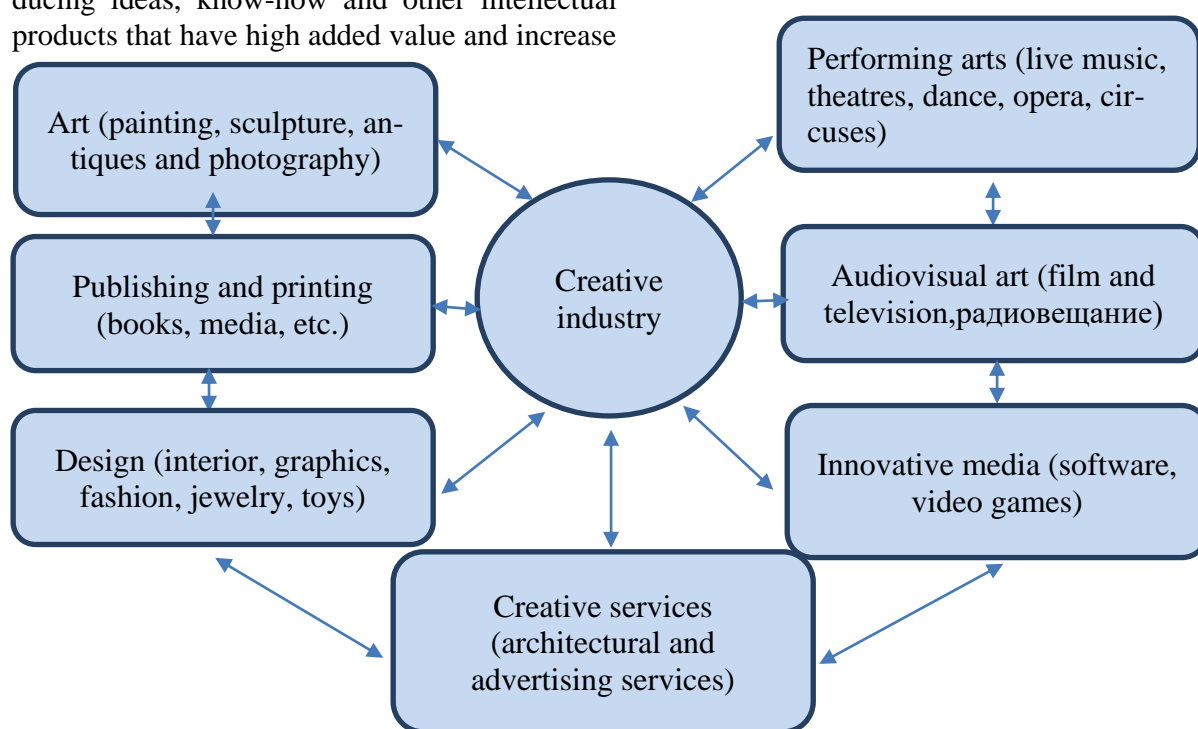


Figure 2 – Classification of creative industries

Source: compiled by the authors

The following components have been identified, without which sustainable development of innovations in the field of culture is impossible:

1. Socio-economic factors that create conditions for the formation of an innovative environment.
2. Organizational and legal forms in which organizations and creators operating in the field of culture have the opportunity to develop innovative activities.

In our opinion, innovations observed in the cultural sphere are the result of the activi-

ties of creators and organizations based on the understanding and interpretation of cultural heritage, creating a new form and content of the cultural process, and also having a direct impact on the innovative development of society. Social transformations have created the necessary incentives for organizations and cultural figures to develop innovations in the field of culture. It was precisely at a time when the cultural sphere was facing serious difficulties in terms of securing budget funding that the process of modernization began, gradually covering all enterprises, organizations and in-



dividual creators operating in the cultural sphere. The insufficient development of such tools and management models as the technology of sociocultural partnership hinders the application of new innovative methods in man-

agement practice, and we believe that identifying the missing tools, studying them, as well as the application of management practices in the cultural sphere will ensure the process of innovation management (Table 1).

Table 1 – Cultural management methods

Management methods	Forms	Performance Instruments
Planning	Programs and concepts for the development of culture for the medium term	Implementation of activities, financing of priority areas, annual plans for informing stakeholders
Software	Targeted programs for modernizing the activities of state cultural institutions (by type)	Action plan for program implementation, personnel development, professional communications system, coordination of implementers
Humanitarian Cooperation Programs	Programs of international and regional humanitarian cooperation	Agreements, cooperation agreements, socio-cultural partnership
Project	Project support for the activities of non-profit government and non-government organizations	Prioritization of project activities, competitions for subsidizing the implementation of projects in the field of culture and art, competitions for budget financing of project implementation by state cultural institutions, government orders for project activities
Innovation support	Supporting innovative achievements of cultural institutions and organizations; support for young cultural figures	Professional awards, individual scholarships, professional communications system
Organizational	Operation: - Transfer of budgetary organizations to new organizational forms	Personnel reshuffles of the enterprise, formation of a system of expert assessment of efficiency, consultations with heads of institutions, preparation of transfer procedures

Source: [5]

Analysis of the data presented in Table 1 shows that public administration in the field of culture is characterized by elements of modernization in different areas and covers a wide range of issues in managing the sphere. Among the innovative management methods, the following can be noted: program-project method in managing cultural development; building social partnership; institutionalization of innovation; support for innovative activities in the field of culture; work with international cooperation programs; informatization of a network of cultural institutions, as well as the formation of a unified information space; educational programs in the field of art management. Currently, we can state the fact that there are different models for the development

of creative industries, which is due to differences in national traditions and cultural policies of countries around the world.

Conclusion and prospects for further research. The Azerbaijani state pays special attention to the development of culture. The Constitution of the Republic of Azerbaijan, adopted in a popular referendum on November 12, 1995, states: “The Azerbaijani state promotes the development of culture, education, health care, science, art, protects nature, history, material and spiritual heritage of the people” [1]. After the restoration of state independence, the main objectives of state policy in the field of culture in the Republic of Azerbaijan are to determine national and ideological priorities, ensure scientific and modern management of



the state cultural system, protect cultural heritage and spiritual values, protect and restore historical and cultural monuments. At the same time, stimulating new projects for the development of the domestic tourism industry, ensuring the competitiveness of modern information technologies in the field of culture and competition in technological modernization are pressing issues today. A number of events are being carried out in the Republic of Azerbaijan in connection with the development of national culture and its integration into modern world culture, the revival and development of national traditions, the formation of a cultural way of life, and increasing the cultural level of the population.

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Стаття надійшла

до редакції : 29.12.2024 р.

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Стаття прийнята

до друку: 30.03.2025 р.

Бібліографічний опис для цитування :

Huseynova Sh., Aliyeva R. Priority directions for the use of innovative methods in the management of cultural institutions. *Часопис економічних реформ*. 2025. № 1 (57). С. 114–119.

