

PROSPECTS FOR THE DEVELOPMENT OF THE CULTURAL ECONOMY IN GEORGIA

*M. Zh. Koberidze, Professor, Gori State University (Georgia),
maikoberidze@gmail.com, orcid.org/0000-0002-6604-1628*

Methods. The research is based on the dialectical method, which considers all economic phenomena as interconnected and mutually dependent. To determine the regularities of the development of the cultural economy, systematic and statistical analysis methods were used. Using critical analysis and comparative methods, the scientific literature and empirical sources surrounding the work were reviewed. Based on the current situation, a desk study was conducted, and primary and secondary sources were processed based on data from the National Statistical Service.

Results. The research revealed the prospects and challenges of the cultural economy. Creative industries: create film, media, design and art, create economic value and jobs. Cultural heritage: museums, historical monuments and tourism increase local incomes. In Georgia, the cultural sector is the gross domestic product of the economy, which directly contributes to the country's economic growth. Employment creates professions in the creative and tourism sectors. Regional development revitalizes local businesses and attracts visitors; the tourism development strategy is based on the globally recognized principles of sustainable tourism development. The analysis of the development of cultural tourism in 2025 showed that the number of visitors to museums increased by 4.5 percent compared to the previous year and amounted to 2.0 million people. On average, 7.7 thousand visitors come to one museum.

Novelty. The novelty lies in identifying the prospects and challenges of the development of the cultural economy using the example of Georgia, based on which recommendations were developed to overcome the challenges. The conclusions and recommendations obtained because of the study will make it possible to increase the effectiveness of the development of the cultural economy and improve the social situation of the population.

Practical value. The practical significance of the work lies in the fact that the conclusions and recommendations obtained because of the research can be used in the structural analysis or modeling of the cultural economy of Georgia, in choosing a management strategy and in increasing the efficiency of financial management. The work will be useful for those interested in researching cultural economy issues for scientific work.

Keywords: Georgia, cultural economy, cultural tourism, perspectives, challenges, international principles, management, efficiency, employment, globalization.

Statement of problem. Culture is as old as humanity, culture is the result of a person's spiritual life, is an indicator of its development. The well-known researcher of the first community culture, E. Back in 1871, Taylor gave us a classical definition of culture, according to which «culture is a component of the whole, which includes knowledge, belief, art, customs, traditions, law, custom, and also many other possibilities and habits» [21, Pp. 24–25]. Culture can be considered as one of the branches of the national economy, to the extent that it does

not exist without economic resources construction buildings, appropriate technical means, financial sources (investments, labor income, etc.), in the process of using which economic relations are established. Culture is one of the most important links in the social sphere. The social sphere is a set of enterprises, organizations, and institutions that produce, distribute, store, and consume goods and services of social, cultural, and informational purpose to meet the needs of the population.

Cultural economics examines the economic regularities and financial resources of the cultural sphere. It combines creative industries, cultural heritage and craft markets. Its main areas are creative industries: film, media, design and art, which create economic value and jobs. cultural heritage: museums, historical monuments and tourism that increase local income. Financing and markets: state budget, private investments, sponsorship and ticket sales. The gross domestic product of the Georgian economy is the cultural sector, which directly contributes to the country's economic growth. employment creates professions in the creative and tourism fields. Regional development revitalizes local businesses and attracts visitors.

Culture is a strategically important and promising field. Without it, the economic progress of the country is not imagined. its proper development requires protection and development of cultural diversity. Today, the idea that cultural diversity, and especially the cultural heritage of ethnic and religious minorities, should serve to promote economic growth, export and employment, and that these areas should be strengthened, is not yet popular or studied. For the proper development of cultural diversity, it is necessary to make decisions based on actual data and research in this area, based on recent experience and new trends in the world.

Active participation in the cultural life of society may facilitate the integration of people from a relatively low social category into society. Therefore, it is necessary to provide a wide range of cultural offers. In addition, the choice of cultural and educational programs should be accessible to all categories of citizens, including women, ethnic and religious minorities, persons with disabilities, and low-income citizens. People gifted with creative talent need special help. In different regions of Georgia, the involvement of children, youth and women in cultural events is the most sensitive issue, because it is directly related to the issues of upbringing and education ethics of certain ethnic or religious groups. on the one hand, mostly women and children participate in cultural events, but experience shows that teenage girls and young women shy away from participating in community cultural events. lack of information in any field and especially in culture.

As mentioned above, cultural economy combines creative industries and cultural heritage. Its main prospects are the development of digital technologies and tourism, and the main problems are the lack of funding and market challenges. Cultural economy and creative industries unite sectors that transform tangible or intangible cultural values into economic benefits. The challenges of the twenty-first century – digital transformation and global crises – have completely changed the models of production, distribution and consumption of cultural products. Therefore, the correct assessment of the economic potential of culture, the study of its sustainable development prospects and challenges is particularly relevant today.

Within the cultural economy, four main directions are distinguished:

1. Cultural heritage and tourism: museums, historical monuments, archaeological sites and their role in strengthening the local economy.

2. Performing and visual arts: theater, opera, concerts, fine arts and their financing / monetization models.

3. Audiovisual and digital media: film industry, music sector, digital platforms, video game industry.

4. Design and creative services: architecture, fashion, advertising and creative technologies. Therefore, both in the world and in Georgia, the fastest growing and most important sector of the cultural economy is cultural tourism (heritage, traditions, art), which is a real economic income, jobs and an indicator of the region's development.

Modern tourism, as an economic event, has an industrial form; comes to the market in the form of tourist products and services that cannot be collected, stored or transported. Tourism at the same time appears as an effective means of protecting nature and cultural heritage to the extent that these elements represent the basis of its resource base. Cultural tourism is practically compatible with all branches of agriculture and all human activities, as their differentiation creates differences between the potential opportunities of the recreational environment and causes the emergence of demands among people for staying, resting, recreation and learning in different places of the world.

Thus, cultural tourism is one of the leading sectors of the world economy. Its economic role and importance are constantly increasing, which is due to the increase in incomes of various countries and the improvement of the standard of living of the population. The strategy for the development of tourism in Georgia is based on the globally recognized principles of sustainable development of tourism, its great potential for the growth of the country's income is undeniable, such as the large-scale possibility of population employment; the existence of reserves for equalizing the level of regional economic development, stimulating the development of other branches of the economy, etc. The development of cultural tourism has achieved great success in Georgia. special attention is paid to the development of tourism in certain regions of Georgia. Various cultural institutions were rehabilitated, funding increased, student internships increased, employment agencies, international tourist jobs, and conferences were opened.

In spite of the above-mentioned measures, carried out or carried out, there are global problems in the field of tourism: untapped tourist resources, monotonous tours, information vacuum (absence of information about tourist organizations), language barriers, low level of service, shortage of professional staff (guides), lack of visitors to the region, lack of statistics on income from tourists in the region, accommodation facilities scarcity, weak management, etc.

Analyses of recent papers. For some time, there were different views on the existence of economic relations in the field of culture.

1. In the 1970s of the 20th centuries, there was an idea that economic relations cannot take place in this field, if no material wealth is produced,

2. In the field of culture, there are economic relations, but they are secondary. it is possible to reason only to the extent that culture consumes a product created in the field of material production.

3. In the 80s and 90s of the 20th centuries, the search for new economic mechanisms in culture began in Georgia; from the beginning of the 90s, a market economy was established

in Georgia, which penetrated the field of culture [8, Pp. 12–20].

In 1947, the «Frankfurt School» philosophers, Theodor Adorno and Max Horkheimer, first used the term «cultural industry» in their book «The Dialectic of Enlightenment» to describe the negative phenomenon that they referred to as the «flexibility» of popular culture (films, radio programs, magazines, etc.) to a standardized and mass-produced cultural product. which, in turn, was used to achieve social morals/passivity [13]. Horkheimer's and Adorno's «culture industry, despite its negative meaning, was the first example of the economic dimension of the product of culture. Since then, 73 years have passed, but to this day there is no official and university-level agreed statistical definition of the creative economy [4].

Part of the debate surrounding the definition of the economic dimension of culture may create some ambiguity, and a person interested in the field will come across more material on the definition of the terms *martebulobis* than on the study of the processes in the sector itself. taking into account the current situation, the current debate about the definition of cultural economy and related terminology may be considered less important and often exaggerated, however, the issue of key importance is more or less standardized and comparable in the existence of a statistical and scientific study method [20, Pp. 3–4]. Cultural economy, creative economy», «creative industries» are part of these terms, word conventions, with which various international organizations and/or states describe the economic dimension of culture and try to introduce a scientific/standardized definition of the issue. Some definitions combine all of the above terms in the group «culture and creative industries, although, according to many, there are significant differences between them [4]. A very important issue has been raised in the scientific literature: creative industries are moving from subsidizing the arts to being at the center of the digital economy and intellectual property [5, Pp. 54–65].

In addition, for people interested in the issue or researchers of the cultural sector, it is important to have an in-depth understanding of the conceptual foundations of the development of the term, because at first, exactly the terminological change was, on the one hand, the in-

indicator that reflected the changes at the intersection of culture and economy, and on the other hand, the tool that was used to break the framework of the traditional perception of culture and creativity.

At the same time, it should be noted that the difference between terminologies or their change throughout history should not be perceived without analyzing each country, region or period, because it is fully based on the context of that period and place, the political agenda and important issues for society, this would be the reaction of the left wing of the twentieth century – to production, if for example under the conditions of Labor local government, the «Greater London Council» is an attempt of culture only «individual object of pleasure» is taken out of the slot.

It can be said that the path of development of the term from the culture industry to the culture industry and finally to the creative industry is a clear example of the struggle between the concepts of culture and economy. art and culture have traditionally been perceived as concepts at the opposite pole of capitalism, but at the same time, both art and culture were a kind of «product» that, over time, was more subject to the laws of «capital».

Considering the change in the context of public and political reality, the history of the development of the economic dimension of culture can be divided into three main periods, namely: periods of cultural industries, cultural industries and creative industries. It is true that today there are not three, but many different terms, definitions and concepts about the culture/creative economy, however, the formation of this terminology and the concept in general combines the most key concepts of the cultural economy [8, Pp. 23–25].

At the beginning of the 19th century, the term «mass society» was coined to describe the changes in modern society because of industrialization. in this reality, the old European societies, which underwent significant social, demographic, economic, political and cultural transformation under the influence of the industrial or French revolutions, recognized the existence of previously «unseen» and «unknown» – «common» and «lower» social strata, as a result, «mass society» became the adjective for

all those societies, in which «masses» occupied roles previously reserved for dominant classes or social groups [1, Pp. 1-3]. It should be noted that «mass» and «masses» were used mainly in a negative context for this period. among them, he described the non-rational, emotional, and political life of active and widespread involvement of marginalized groups (Baehr, 2006), however, at the same time, the emergence of «masses» was considered, in some cases, as a possible path to the process of democratization of society [1, p.4]. The «Orange Economy» comprises a set of interconnected activities that transform ideas into cultural products and services defined by intellectual property. This categorization encompasses, on the one hand, activities within the cultural economy and creative industries and, on the other, activities that support the creative process [3].

The 21st century and the growing expansion of the digital revolution have created a good platform for the development of creative industries. Definitions related to the creative economy are increasingly reflected in the country's state policy – in the form of targeted policies or the creation of special structures. Many studies have been conducted on the role and importance of the creative economy, and many international documents have been created, which show the growing trend of the sector's commercial potential. At the same time, many new terms were formed to describe the economic dimensions of culture, and this process is still ongoing.

In Georgia, the connection between culture and the economic dimension does not have a long history. An active discussion of this began during the development of the long-term state strategy for culture – «Culture Strategy 2028», which was led by the Ministry of Culture and Monument Protection of Georgia, with the support of the European Union's Eastern Partnership Culture and Creativity Program, and the government of Ukraine. Out of the 8 strategic directions of the document approved in 2016, the 6th – refers to creative industries.

Every year, business, cultural and scientific ties between countries and regions become increasingly intense. In this regard, the development of the business tourism industry is a condition for successful business and has a sig-

nificant impact on the development of the national economy and its integration into the world market. In modern conditions, business tourism in many countries has been established as a rapidly developing economic sector, which ensures the inflow of foreign currency, the creation of jobs, the increase in demand for various tourist products, the development of the economy, science, education, culture and health. international business tourism plays an important role in raising the ranking of a given country and city [2, Pp. 123–130].

In accordance with the growing prospects of the cultural economy and the challenges of the development of the market economy, the long-term strategy of the National Service of Statistics [19] and the long-term strategy of the culture [17].

The aim of the paper. In today's rapidly changing world, against the backdrop of global transformation and deep fundamental changes, it is necessary to take a new approach to economic problems, analyze them in an interdisciplinary context, and search for complex solutions. Therefore, the aim of this article is to conduct an in-depth analysis of modern trends in the cultural economy in Georgia to assess the challenges and potential related to the development of cultural tourism, to outline the perspectives and strategic recommendations necessary for sustainable development. To achieve the set goal, attention is paid to the following specific tasks: conceptual analysis of modern scientific literature related to the economy of culture and quantitative assessment of the economic indicators of cultural tourism and visitor behavior in the country based on data from the National Statistics Service of Georgia. The article should answer the question: what are the determinants and challenges of the economy of cultural tourism in Georgia.

Materials and methods. Planning the development of culture as a social sphere is very important for the country. It is a necessary tool for implementing cultural policy. In the field of preserving, developing and spreading culture, the process of adopting a cultural development plan is a long, thoughtful and complex process (Davituliani, 79). In economics, phases of cultural development are distinguished in this direction. These phases are analysis of the state of cultural life; definition

and adoption of the concept of cultural policy; determination of opportunities for cultural development, selection of development indicators, development of a plan and determination of the instrument for its implementation; assessment of expected results during the planning period [7, Pp. 76–77].

As mentioned above, there are different methods and stages of planning in the entire economy, including in the cultural sphere. Therefore, program-targeted planning and cultural development programs should become the main form of planning, while at the previous stage they were an addition to traditional plans.

In a market economy system, a macroeconomic indicative plan is created in several countries, which is not mandatory for the firm, it is of an indicative nature. Economic entities develop a business plan, which is a tool for developing the strategy and tactics of a cultural organization [23, p.36].

Cultural tourism includes all areas of tourism related to the popularization of the nation's history, culture, ethnography, material and spiritual heritage. The cultural tourism program is determined by two main aspects: 1. The economics of cultural tourism (market research, planning, analysis) and 2. Content (forms, types, themes, travel routes and excursions for cognitive trips). The competitiveness of the cultural tourism tourist product – a cultural tour – directly depends on the merits of the demonstration object and the surrounding infrastructure, which in most cases exists around monuments, as the main demonstration object. Thus, the development of cultural tourism in Georgia should be planned to consider the historical and architectural merits of historical monuments and the infrastructure surrounding them.

According to the conclusion of international tourism experts, made by the company «Coopers & Liebrandt», cultural tourism occupies one of the main places in terms of the development of tourism types in Georgia. The conclusion states that the market for cultural tourism is growing, including international festivals and art exhibitions, which should be implemented by tourism organizations in close cooperation with the Ministry of Culture. Revenues from tourism will then contribute to the preservation of cultural heritage for future generations. A similar approach is needed for pro-

tected areas and national parks, where areas should be allocated for tourism: walking and hiking trails. Transport must be upgraded for the development of cultural tourism [8, Pp. 35–45]. In recent years, along with societal changes, the demands for cultural tourism have also increased, which poses new challenges to museums, without which the full development of tourism is unthinkable. On the contrary, the development of cultural tourism contributes to the prevention and presentation of cultural heritage - it concentrates certain financial income for the benefit of conservation, research, education, and the development of local infrastructure [14, Pp. 167–168].

The scientific literature discusses the model of cultural financing in relation to the state. One such model is the typology of Kh. Chartrand and S. McCaffey. Its criterion is the role of the state, determined by political traditions.

1. The state-supporter, when the state stimulates the financing of culture through taxes.

2. The state patron, when the state finances culture.

3. The state-architect, when the state influences culture.

4. The state-engineer, when the state finances culture for the education and aesthetic upbringing of the population [23, p.69]. The second model is the typology of E. Walziger, D. Montias, A. Glagolev. Its criteria are the financial sources of cultural organization. According to this typology, there are three types of financing: Roman, German, American. In Roman-type countries, half of the allocations are received from the central government, in German-type countries, 80–85% – from local governments. In American-type countries, cultural organizations are financed by the state only 5%, and at the expense of private contributions – 35–40% [7, p.90].

In modern conditions, there are three main ways of financing culture: market, budgetary and mixed. Each of these systems has its positive and negative sides. Financing through market means put satisfaction of the cultural level of individual individuals at the forefront. Financing through budgetary funds is designed for large social groups. Market financing is suitable for wealthy citizens, while budgetary

financing allows the less wealthy stratum to satisfy their cultural needs [16, p.75].

The value of cultural values or services has special differences, since value, as an economic category, cannot adequately determine the aesthetic and creative quality of cultural values. In this regard, there is a need for a public approach to the economic value of cultural values and services. This is done, for example, by selling cultural products at a price lower than market value (taking into account benefits for the producer and consumer of cultural values) or at a price higher than market value (using special taxes on low-quality products), which is aimed at reducing the demand for mass culture products and their proposals, offers [10:97]. For the analysis of the challenges and prospects of cultural heritage, three categories of methods can be used:

1. The dialectical method, which is the basis of any cognitive process, regardless of the field and nature of research. Basically, dialectics explains the development of processes in nature.

2. General methods used by most sciences: analysis and synthesis, induction and deduction, generalization and abstraction.

3. Private methods, which are used only in a specific field of study, and every specific science has its own specific method. This is the excursion method. The requirements for the excursion method are as follows: to reveal the internal connections between individual events and objects: to determine the essential and most important in the excursion objects and events and to concentrate all the material around it. to connect the material to be studied with previous studies, existing knowledge and experience. The excursion method has two principles:

1. Studying objects on the spot, according to their location (logical principle) and

2. Showing them in motion (motor principle). Thus, the excursion method is a method of transferring knowledge, the basis of which is: visibility, demonstration and narration, motority, that is, the movement of excursionists along a pre-planned route according to the location of objects to study them. Based on the above, we can conclude the following: The basis of any excursion is the excursion method of transferring knowledge to the audience; Demonstration and narration – the main ele-

ments of the excursion are Movement (motirity) – is one of the signs of the excursion. In total, the excursion has six signs. The methodology of conducting an excursion is a set of methodological techniques, through which the effectiveness of the excursion increases.

According to international experts, domestic tourism, with its indicators, exceeds international tourism (number of tourists) by eight to ten times. Developed countries develop both international and domestic tourism with equal interest and thus become even richer. Tourism includes both vacationers and people traveling on business trips, so when developing a tourism product, any of their interests, which they can spend money on, are considered. The living standards of people are increasing (adequately to income growth) and, accordingly, their opportunities to receive tourist offers and services are increasing. According to the analysis of the International Tourism Organization, tourism, despite serious cataclysms, will maintain a growth rate of 4–4.5% per year, which indicates that the number of international tourists will reach 1 billion by 2010 and 1.6 billion by 2020 (it is interesting that the forecast for 2000 – 659 million, was fulfilled with some «excess» – 698.8 million). By this period, tourism revenues will exceed 2 trillion. The number of mainline tourists in the total flow will be 1/4, and domestic tourism will develop rapidly in almost all regions [9, Pp. 315–320].

Therefore, the integrative nature of Georgia's regions determines the necessity of using approaches developed in the field of economics and, by combining them, defining a holistic system of approaches that will create the opportunity to objectively solve the problems of regional development related to the development of cultural tourism [12, p.4]. Indicators of the development of the cultural economy give us an idea of the cost of the costs and resources at which the economic effect was achieved. The economic effect can be expressed in terms of volume (quantitative) indicators and final (qualitative) indicators [18, Pp. 72–73]. This is determined by the economic analysis of profit, which can be carried out from the position of describing economic reality and its characteristic regularities, but it can also be done from the position of developing recommendations on the choice of decision option [24, p.188].

Modern tourism, which has turned into a field of international information technologies and processes based on the widespread introduction of computer technology and automation, which has created completely different perceptions of time and space with ultra-modern means of transport and services, responds very subtly to the processes taking place on Earth. Accordingly, new trends, movements and economic analysis of profits are emerging [15, Pp. 1–12].

The goal of the «Georgian Tourism Strategy 2025» is to create a roadmap that will contribute to the sustainable development of tourism, increase revenues and enhance the importance of the sector. The task of the Georgian government is to develop and implement a plan that will turn the rich natural and cultural resources into a world-class tourism product and an opportunity to receive unique impressions. This will attract more high-paying tourists from the European Union, North America, the Middle East and Asia. Strategy Development Process The strategy development process, with the involvement of the World Bank, took place over a year.

The current situation in the tourism sector in Georgia was analyzed in detail, including various data and conducted studies. What should the country achieve by 2025? Based on studies, analysis and consultations, a vision was developed together with the working group. How can the country achieve the desired result? Working meetings were held to develop the document's strategic objectives and priority activities. Measures that ensure the maximum return on state and private investments were identified and prioritized. To achieve the set goals, it is necessary to offer travelers a high-quality, diverse tourism product and the best impressions, which, in turn, requires focusing on the following aspects: Georgia's rich and unique culture (music, dance, art, history, religion, the abundance of cultural heritage sites of international and local importance, three of which are included in the UNESCO «World Heritage List», and two – in the «Intangible Cultural Heritage List»).

As a result of the consultations, the following guiding principles were identified for the implementation of the strategy: Leading role of the private sector – tourism should be

developed based on market trends, industry leadership and cooperation with the government and civil society. Full involvement of the state – successful development of the tourism sector requires the involvement of state authorities and municipal bodies, including coordination with immigration, education, infrastructure, public safety services and other agencies.

Table 1
Number and distribution types of museums and museum-reserves in Georgia in 2025

Rank	Museum	Quantity	Percent
1	Memorial Museum	104	39.8%
2	Local Lore Museum,	74	28.4%
3	Art Museum	23	8.8 %
4	Museum-Reserve	13	5.0 %
5	Literary Museum	2	0.8%
6	Other	45	17.2 %

Source: National Statistical Service of Georgia [6, Pp. 3–4].

Determining the priority of markets – Georgia's tourism development and marketing strategy should be oriented towards attracting and serving target markets that will bring the highest return on investment. Built sustainability – the development process should consider the concept of «National Geographic Society» – «geo-tourism». «Geo-tourism» is a type of travel that focuses on preserving and protecting the geographical features of a destination, including the local environment, aesthetics, cultural heritage, and the well-being of the population. The main perspectives were set: increasing public and private investment in tourism; improving the business environment to promote an increase in the number of visits, foreign and local investments; attracting visitors from high-income markets through effective marketing and information campaigns; Stimulating domestic tourism; Increasing competitiveness by

offering world-class tourism services; Creating a unique and authentic tourism offer using natural and cultural heritage resources; Respecting, protecting and showcasing Georgia's natural and cultural heritage; Expanding and improving the scale of data collection and analysis, as well as the assessment of sector development; Establishing partnerships between the state, tourism industry representatives, organizations and local populations to achieve the above objectives (17, Pp. 1–19).

In 2025, the number of visitors to museums increased by 4.5 percent compared to the previous year and amounted to 2.0 million people. On average, there are 7.7 thousand visitors per museum [6, p.6].

Conclusions. As the study has shown, the fundamental principles of the cultural economy are unchanged, however, the mechanisms of their application and development prospects are constantly changing, constantly subject to revision and updating in accordance with the dynamic development of the field and contemporary economic challenges. Based on the above, it is important to analyze scientific works published in Georgia and, to the extent possible, in foreign countries, to analyze the objective changes and new trends in the cultural economy, in particular, in the reality of our country, in the 21st century, and to present a scientific work based on all this.

State funding of the cultural sphere, implementation of macroeconomic policy and regulation of the economic environment are the most important criteria for the typology of national models. The modern stage of the cultural economy is characterized by such management methods as regulation of worker behavior, economic levers, administrative and moral-psychological.

Globalization, as a general phenomenon, is represented by modern technologies, telecommunications and transport in cultural tourism. In addition, it should be considered that the development of commercial tourism facilities and services, which will be provided by the private sector, should take into account national, regional and local ecological and socio-economic objectives. The study of contemporary challenges and prospects of the cultural economy is based on the unity of qualitative and quantitative analysis, where priority is giv-

en to qualitative assessments. Economic processes in the field of culture should be studied both in dynamics, that is, based on data on variability over a certain period of time, and in statistics, that is, according to the state of a certain specific moment in time. It is also worth considering that special attention should be paid and a trend should be established to preserve the natural environment, historical sites and cultural traditions, increase the awareness of the region's population towards cultural tourism, organize information bases, and increase the number of visitors and tourists.

The global challenges in the cultural economy are fully reflected in the development of individual regions of the country. Any region of Georgia is a unique complex of natural, labor and other production factors, which has a special location and is provided with modern communication means. The development of a methodology for determining optimization and efficiency is the main direction of improving the economic structure of Georgia. The stability of foreign currency plays an important role in the development of cultural tourism. The inflow of foreign currency – one of the ways to strengthen the local currency is through income from tourism, which in turn regulates inflationary processes, which determines the stability of prices for products.

References

1. Alabarces, P. (2017). Mass Culture and Mass Society. The Blackwell Encyclopedia of Sociology. 1–4.
2. Beridze, T. Palavandishvili, N. Turmanidze, T. (2023). Business Tourism: Modern Challenges and Development Prospects. Economics and Finance. 1. 122–128.
3. Buitrago Restrepo, F., & Duque Marquez, I. (2013). The orange economy: An Infinite Opportunity. Washington, DC: Inter-American Development Bank.
4. Crociata, A. (2019). Measuring creative economies: Existing models & the DISCE Approach. DISCE Publications. <https://disce.eu/wp-content/uploads/2019/12/DISCE-Report-D2.1.pdf>.
5. Cunningham, S. (2002). From Cultural to Creative Industries: Theory, Industry and Policy Implications. Media International Australia Incorporating Culture and Policy, 102(1), 54–65.
6. Culture Statistics. (2025). National Statistical Office of Georgia. <https://www.geostat.ge/ka/single-news/3778/kulturis-statistika-2025-tseli>
7. Davituliani, D. (2009). The Economics of Culture. Tbilisi: Kentavri.
8. Devidze, E. (2012). Cultural Heritage and Problems of Economic Development of Imereti. Tbilisi.
9. Dolikashvili, L. Arabuli, K. (2021). Fundamentals of Tourism. Tbilisi.
10. Dragičević, M. Stojković, B. (2007). Culture, Management, Animation, Marketing. Tbilisi.
11. Georgian Tourism Strategy. (2025). <https://www.economy.ge/uploads/ecopolitic/turizmi-sakartvelos%20turizmis%20strategia%202025.pdf>
12. Chechelashvili, M. (2010). The structure of the economy of Kvemo Kartli and its transformation under market relations. Tbilisi.
13. Horkheimer, M. & Adorno, T. W. (2002). Dialectic of Enlightenment: Philosophical Fragments. Stanford, California: Stanford University Press. https://monoskop.org/images/2/27/Horkheimer_Max_Adorno_Theodor_W_Dialectic_of_Enlightenment_Philosophical_Fragments.pdf.
14. Karaia, L. (2011). Perspectives for the Development of Cultural Tourism in Georgian Museums. Caucasus Journal of Social Sciences, 4 (1). Tbilisi.
15. Kvaratskhelia, D. (2008). Priorities for the Development of the Georgian Economy. Tbilisi: Universal Publishing House.
16. Malashkhia, M. (2002). Georgian Economy. Outlines of the Panorama of the Century. Tbilisi.
17. National Statistical Office of Georgia. (2025). International Tourism Statistics. Geostat. <https://www.geostat.ge/ka/modules/categories/100/turizmi>
18. Samadalashvili, U. (2002). Fundamentals of Business. Tbilisi.
19. Statistical Overview of Georgian Tourism. (2023). <https://api.gnta.ge/storage/files/doc/geo.pdf>
20. Toidze, E. (2021). Development of the Cultural Economic Dimension from Cultural Industry to Creative Industry. Politics. 5 (2). 3–4.
21. Tylor, E.B. (1871). Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom. London: John Murray.
22. UNESCO. (2018). Culture for Development Indicators: Georgia Suite of Indicators. UNESCO. <https://en.unesco.org/creativity/cdis>
23. Vanishvili, M. (2006). Fundamentals of Economics. Tbilisi: Technical University Publishing House. 69.
24. Veshapidze, Sh. (2015). Fundamentals of Economics. Tbilisi.

ПЕРСПЕКТИВИ РОЗВИТКУ КУЛЬТУРНОЇ ЕКОНОМІКИ В ГРУЗІЇ

М. Ж. Коберідзе, професор, Горійський державний університет (Грузія)

Методи. Дослідження наукової статті базується на діалектичному методі, який розглядає всі економічні явища як взаємопов'язані та взаємозалежні. Для визначення

закономірностей розвитку культурної економіки було використано методи систематичного та статистичного аналізу. За допомогою критичного аналізу та порівняльних методів було розглянуто наукову літературу та емпіричні джерела, що оточують роботу. Виходячи з поточної ситуації, було проведено кабінетне дослідження та оброблено первинні та вторинні джерела на основі даних Національної статистичної служби.

Результати. Дослідження виявило перспективи та виклики культурної економіки. Креативні індустрії: створення кіно, медіа, дизайну та мистецтва, створення економічної цінності та робочих місць. Культурна спадщина: музеї, історичні пам'ятки та туризм збільшують місцеві доходи. У Грузії культурний сектор є валовим внутрішнім продуктом економіки, який безпосередньо сприяє економічному зростанню країни. Зайнятість створює професії в креативному та туристичному секторах. Регіональний розвиток відроджує місцевий бізнес та приваблює відвідувачів, стратегія розвитку туризму базується на всесвітньо визнаних принципах сталого розвитку туризму. Аналіз розвитку культурного туризму у 2025 році показав, що кількість відвідувачів музеїв зросла на 4,5 відсотка порівняно з попереднім роком і склала 2,0 мільйона осіб. В середньому до одного музею приходить 7,7 тисячі відвідувачів.

Новизна. Новизна полягає у визначенні перспектив та викликів розвитку культурної економіки на прикладі Грузії, на основі яких розроблено рекомендації щодо подолання викликів. Висновки та рекомендації, отримані в результаті дослідження, дозволять підвищити ефективність розвитку культурної економіки та покращити соціальне становище населення.

Практична значущість. Практична значущість роботи полягає в тому, що висновки та рекомендації, отримані в результаті дослідження, можуть бути використані в структурному аналізі або моделюванні культурної економіки Грузії, у виборі стратегії управління та у підвищенні ефективності фінансового менеджменту. Робота буде корисною для тих, хто цікавиться дослідженням питань культурної економіки для наукової роботи.

Ключові слова: Грузія, культурна економіка, культурний туризм, перспективи, виклики, міжнародні принципи, управління, ефективність, зайнятість, глобалізація.

Стаття надійшла до редакції 06.08.2026 р.

Прийнята до публікації 21.08.2026 р.

Дата публікації 30.09.2026 р.