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THE KNOWLEDGE SOCIETY AND MUSEUMS: DIGITALIZATION AND ARTIFICIAL INTELLIGENCE IN MUSEUM ACTIVITIES IN AZERBAIJAN

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Museums, which are part of the creative economy, play an important role in the formation of a knowledge society and a knowledge economy. We examine museums as an integral part of both cultural and cognitive tourism and the integration of science, education and culture. The country's museums must necessarily operate in accordance with the requirements of the time and become an integral part of the creative industry. Museums are not only places where we go for entertainment and cultural leisure, they are also institutions that ensure the improvement of the cultural level, the promotion of cultural and scientific heritage, learning, enlightenment, as well as the improvement of the quality of life and social well-being of the local population. The article examines the experience of some museums, including some museums in Azerbaijan, in the application of digital and artificial intelligence technologies, and analyzes the prospects and threats in this area. The novelty of this study lies in its justification of museums' participation in building a knowledge society and its analysis of the prospects and threats of using digital and artificial intelligence technologies in museum activities. The scientific and practical significance of the study is enhanced by the author's proposed project, "Monitoring Museum Activities in Azerbaijan," since the project's implementation will, among other things, allow for an analysis of the state of digitalization in museum activities.

Keywords: *digitalization, artificial intelligence technologies, Azerbaijan, museums, knowledge society.*

INTRODUCTION

In our modern era, the concepts of "digitalization" and "artificial intelligence" have entered all spheres of public life, and the current society is called the "digital society". The cultural sphere, including museum activities, is no exception.

Considering museums as an important factor in the formation of a knowledge society, we believe that museums collect, create and popularize not only examples of cultural heritage, but also scientific knowledge. The main objective of the study is to examine the experience of museums of Azerbaijan in the application of digital and artificial intelligence technologies in their activities, as well as to analyze the prospects and threats in this area.

One of the priority tasks facing us is the development of a knowledge society, a knowledge economy and its component, a creative economy, in Azerbaijan. The development of museums in the republic, the widespread use of modern technologies in the work of domestic museums, the implementation by museums of projects aimed at educating the population, providing cultural leisure and, at the same time, attracting additional financial resources – all these tasks are of particular relevance. Along with the collection, storage, study and demonstration of museum objects, one of the areas of activity of museums is educational activities. In a period of constantly growing information flow, society needs comprehensive and accessible information. Museums are indispensable sources of such information. At this stage, it is necessary to conduct monitoring in order to find out the cur-

rent state of affairs in this area, and to develop a unified concept for determining the prospects for the development of museums.

Many museums around the world are using digital and artificial intelligence technologies extensively. Digitization creates new opportunities to attract visitors to museums, improve public relations, better preserve and pass on cultural and scientific heritage to future generations through digital archives, and generally increase the efficiency of museum work. For example, expanding public relations (PR) activities is one of the demands of today. In our dynamic and rapidly changing era, the activities of museums and any organization in general seem impossible without the necessary information. Through highly organized communication, the museum can get as close to visitors as possible and create various communication methods for them (audio tours, touch panels, information kiosks and centers, virtual tours, mobile applications, etc.). Using various communication technologies, the museum promotes its products and services and attracts visitors to the museum.

Experts note that digitalization and new technologies are fundamentally changing modern museum work, helping to overcome the limitations of physical space, expand the museum audience, and create new forms of contact with cultural heritage. Currently, digitalization opens up vast opportunities for presenting virtual museums and exhibitions, online catalogs and databases, mobile applications, social networks and online platforms, 3D models of museum objects with digital speeds, and other such museum products and services. People have the opportunity to get acquainted with the expositions without coming to the museum. Online catalogs and digital databases make museum collections accessible, allowing people to get detailed information about museum objects, view them, and learn about historical facts, thereby creating favorable conditions for more flexible research and educational processes. Mobile applications, on the other hand, turn smartphones into personal guides, providing audio guides, interactive maps, and additional information about exhibits.

In addition, in recent years, museums have been engaging with their audiences through social media, hosting online events, creating virtual communities, and attracting new visitors. 3D modeling allows for the creation of accurate replicas of artifacts, which are used in teaching, restoration, and even for creating replicas that people with disabilities can touch. Artificial intelligence is being applied in museums to analyze large amounts of data, automate routine tasks, generate personalized recommendations, and even restore damaged artworks. Automating routine tasks increases the efficiency of museum work, as museum staff have more time to do more creative work [21, p. 120].

Artificial intelligence is used in museum activities in the following ways:

• discovery of museum collections through computer vision technology;

• natural language processing for analyzing visitor feedback;

• application of predictive analytics to predict visitor numbers, spending, exhibition titles, and event schedules;

• infrastructure management: lighting, heating and security systems to reduce energy consumption and ensure safety;

• analysis of artworks and collections to determine authenticity and current condition;

• automation of routine tasks such as ticket management and event planning;

• analysis of visitor statistics and activity on social networks, evaluation of marketing campaigns for optimization of future strategies;

• creation of virtual tours of museums and galleries, preparation of training courses within the framework of exhibitions and events, including through chatbots;

• creation of visual content for promotion, PR-campaigns and other projects [20, p. 1517-1518].

Regarding the application of digital and artificial intelligence technologies in museums, in her article titled “Integrating AI in Museums. A New Phase in the Museum’s Transformation,” Yael Eylat Van Essen (Israel), a scholar who conducts research in the fields of museology, digital culture, art, the interaction of science and technology, design, and photo theory, writes that the integration of artificial intelligence into museums is in its initial stage. Digital transformation is bringing to museums a diverse set of experts, including those specializing in user experience (UX) and search engine optimization (SEO), innovation, content strategies, big data analytics, community management, machine learning (ML), natural language processing, and more, to help them fulfill new mission of museums. However, many museums still struggle to implement digital projects due to a lack of staff knowledge and skills in this area [15, p. 233-234].

The above is typical for most museums in Azerbaijan: small museums, especially those located in the regions, almost never use modern technologies due to the lack of necessary material resources and the lack of specialized staff in this field.

In the article, the scientist also touches on another important point: museums that digitize their collections provide documentation on the ownership of works of art and artifacts, thus determining the history and copyright of these objects. Here, all information is placed, from the creation of a cultural heritage specimen to its current location, and this is an important aspect for the preservation and understanding of cultural heritage. Yael Eilat Van Essen emphasizes that the availability of documentation, especially in the context of contemporary restitution and decolonization efforts, allows museums to fulfill their public functions in accordance with the principles of transparency, accountability, and inclusion. In this process, documentation of the belonging of objects can lead to the discovery of new information about the complex relationship between museums and historical injustice [15, p. 237].

Considering that samples of Azerbaijan's cultural heritage are kept in other countries, the application of artificial intelligence technologies in this area will facilitate the collection of information about samples that were once removed from the country.

One of the successful examples of the application of digital technologies and artificial intelligence in museums around the world in recent years is Refik Anadol's Living Architecture: Gehry project, which presented at the Guggenheim Museum in Bilbao in 2025. The audiovisual installation, prepared by Refik Anadol Studio, reinterprets Frank Gehry's architectural legacy through artificial intelligence and generative art. Large Architecture Model, LAM, uses leading-edge technologies to transform Gehry's architectural style into ever-changing landscapes of dynamic form, color, and movement. The visual solutions are complemented by a soundscape created by Kerim Karaoğlu, which incorporates sound and recordings of museum materials through artificial intelligence [7].

Another interesting project was implemented at the Palace of Versailles in Paris: using a mobile application or by scanning a QR code, visitors gain access to an interface that allows them to have a verbal dialogue with the statues, and thus the statues become the main characters of the tour, sharing their stories with people during the dialogue. During the exchange of information, a better understanding of the heritage of Versailles occurs, and new knowledge is gained through anecdotes, historical facts and often unknown details.

This new AI tool adapts to the audience, allowing visitors to move at their own pace, selecting sculptures and asking them as many questions as they want. Young or old, a specialist in the field or simply curious – everyone can participate in discussions via phone according to their interests and desires [4].

Here we can also talk about an interesting project. The aim of the “RePAIR” (Reconstructing the Past: Artificial Intelligence and Robotics meet Cultural Heritage) project, funded by the European Union’s “Horizon 2020” research and innovation program, is to develop technology that per-

forms the physical restoration of damaged works of art, which is considered one of the most complex and difficult stages of archaeological research. By creating and integrating new technologies in the fields of robotics, computer vision and artificial intelligence, it is possible to develop an intelligent robotic system for faster processing, comparison and physical restoration of large fragmented works.

The system is planned to be tested in Pompeii, a UNESCO World Heritage Site. The project aims to restore two world-famous frescoes that were broken into thousands of fragments [12].

Among the projects demonstrating the research potential of artificial intelligence, the Vesuvius Challenge, a 2023 experiment to decipher the texts of ancient scrolls from Herculaneum, deserves special attention. When the eruption of Mount Vesuvius destroyed the city in 79 CE, it buried a library of hundreds of scrolls from one of the ancient villas (the “Villa of the Papyri”) under ash and pumice. The carbonized scrolls seemed hopeless to read, but nearly 2,000 years later, scientists were able to use artificial intelligence to reconstruct and read the texts, including masterpieces of ancient poetry, prose, and philosophical treatises that had been thought lost forever.

Another equally important project is the reconstruction of 16th-century frescoes at the Ferapontov Monastery (Vologda Oblast), where artificial intelligence helped recreate the lost (2024). Major institutions such as the Space Research Institute of the Russian Academy of Sciences, Moscow State University of Geodesy and Cartography, the National Research Center "Kurchatov Institute," and GosNIIR participated in the project. Scientists used the Stable Diffusion neural network to digitally restore the frescoes based on multispectral imaging and analogs. It is important to note that similar technologies are also used in China (the Dunhuang cave frescoes) and India (the Ajanta frescoes) [19, p. 480-481].

This is precisely the ethical aspect of using artificial intelligence in scientific research and creative activities: the researcher simply solves routine problems, tests certain theories, performs calculations, etc. using digital tools. In our opinion, artificial intelligence is not only a great opportunity, but also a very big threat! It is one thing to use leading technologies, various tools, and translation programs, but it is quite another to entrust the work entirely to artificial intelligence and, in fact, to release a product created on the basis of materials “stolen” from here and there under one’s own name. Currently, such unpleasant situations are widespread in science, journalism, culture, and other fields. Therefore, various tools should be applied to identify scientific works and articles created entirely through artificial intelligence. Otherwise, we will lose real scientists, researchers, and artists. We cannot sacrifice humans to artificial intelligence! This point once again confirms how urgent it is to approach the development of science and technology from a humanistic and ethical perspective.

2026 has been declared the “Year of Digitalization and Artificial Intelligence” in Kazakhstan. Noting that Kazakhstan has further consolidated its position as a leading model of digital transformation in the Eurasian region, Central Asian researcher Abdulhamid Hamid Al-Kba said that the revenues of the Astana Hub, which currently includes about 2,000 technology companies, will exceed 800 billion tenge (more than $1.5 billion) in 2025, and the export of IT services will be close to $1 billion. Stressing that despite all these global processes, Kazakhstan has not forgotten its cultural roots, Al-Kba added that the legacy of the poet and philosopher Abai Kunanbaiuly remains an ethical guide, and that this year this heritage has merged with technology in Turkestan, and that "smart" tourism is developing through virtual tours, augmented reality, and tourist flow management through artificial intelligence [6].

Digital and artificial intelligence technologies are also widely used in museums in Kazakhstan. For example, according to Kairat Blelov, a research fellow at the Karaganda Regional Museum of Fine Arts, the collection, which includes about 13,000 paintings and sculptures, graphics, and de-

corative and applied arts, has been completely digitized. As part of the exhibition "Ethics of the Great Steppe," which opened last year, a statue of the famous Kazakh singer Madi Bapul and works by several artists were brought to life using neural networks [18].

Thus, digitalization and artificial intelligence are rapidly entering the activities of museums around the world. When it comes to our museums, it should be noted that multimedia resources (touch screens, various 3D models, video and audio devices, etc.) increase the interactivity and dynamism of museums, making these spaces more attractive to the population, especially the younger generation and children.

Emphasizing that no technique or the most perfect system can replace the solemnity of the museum atmosphere and the aura of a museum, Naila Aliyeva, a doctor of philosophy in culturology, adds, "but with all this, it is clear that: a) the future development of museums is closely linked to the development of the Internet system; b) the Internet opens up new opportunities for solving many urgent problems of museum work; c) with the emergence of computer technology that allows for the installation of virtual realities and the development of new electronic communications, museums are faced with the problem of improving the system of signs that form the basis of their communication" [5, p. 13]. The researcher also notes that the first museum in our republic to have a virtual version is the ANAS Huseyn Javid House-Museum (currently operating under the Ministry of Culture).

Modern technological tools are used in the country's major museums. This is reflected in the organization of the exposition, the preservation of the collection, the computerization of the collection (mainly through the KAMIS-complex automated museum information system program), and in various forms of service to visitors. For example, the National Museum of Azerbaijan literature named after Nizami Ganjavi has prepared video tours covering various topics in 5 languages (Azerbaijani, English, Russian, Persian, and Arabic) and posted them on its official website and YouTube channel. The "Media" section of the museum's official website has sections called "Virtual Museum," "Video Gallery," and "Photo Gallery," but no material has been posted in these sections, and the materials presented in the "Video Gallery" section have not been updated since early 2020 [9].

The lectures and videos presented in the "Online Lectures" section of the official website of the National Museum of History of Azerbaijan have a direct educational function. In addition, the "Collections and Germs" section of the site presents photographs of a number of museum items and information about them [10]. However, the digitization of museum funds is one of the issues on the agenda. Such initiatives require financial resources. Of course, more can be done through certain grand projects or with the help of sponsors.

The official website of the National Carpet Museum provides information and relevant photos about the exposition located on the 3rd floor of the museum, as well as the jewelry fund, a virtual tour of the museum, a photo and video gallery, and announcements of organized exhibitions [1]. It should be noted that over the past six months, the official website of the museum has been working intermittently, which creates problems for local and foreign tourists, as well as researchers.

One of the modern trends in museum activities is visiting museums using audio guides without resorting to guides. In 2019, in order to organize excursions that meet modern requirements, the Ministry of Culture purchased equipment for audio guides in various languages from the French company ORPHEO Group for the Azerbaijan National Art Museum, the Azerbaijan National Carpet Museum and the Gobustan State Historical and Artistic Reserve. Currently, it is possible to tour the halls of these places accompanied by audio guides. In the Carpet Museum, visitors can also tour the museum with a tablet.

The official website of the State Museum of Musical Culture of Azerbaijan provides comprehensive information about the funds and exposition, rare pearls of the museum collection (musical

instruments, sheet music, video collection), and relevant photo and video materials. The "Video Guide" section of the website highlights events held in the museum itself and in its 4 branches (Permanent Exhibition of Folk Musical Instruments, Niyazi's Apartment-Museum, Vagif Mustafazadeh's House-Museum and Gara Garayev's House-Museum) and presents various plots [13].

In addition, announcements of upcoming exhibitions and events, interesting information, educational videos, and materials are published on the websites of major museums, Facebook, Instagram, Tik Tok pages, and YouTube channels.

The museum that uses digital and artificial intelligence technologies the most widely is the Azerbaijan National Museum of Art. According to the director of the museum, PhD on Art Study Shirin Malikova, in recent years, the National Museum of Art has been implementing all exhibition projects using digital content and artificial intelligence capabilities, as well as animation and video projection. These tools both complement the curatorial idea of the exhibition and, in some cases, act as an artistic value as a digital work of art. The museum implements all these projects on its own, that is, the museum products are the fruit of the work of the Technology and Innovations Department.

The capabilities of artificial intelligence were first used at the exhibition "Western Azerbaijan in Our Cultural Memory," which opened in December 2023. The exhibition presented, along with works of fine and decorative-applied art stored in three museums of the country, the magnificent interiors of the Sardar Palace in Irevan, which was razed to the ground in 1914, through artificial intelligence. When the palace was destroyed, some of the works and interiors that adorned it were taken to Georgia and are currently preserved in the Georgian State Museum of Art. The projection of photographs preserved in the archives of this museum is the first example of the use of digital technologies for the restoration of an architectural space in the history of museum work in Azerbaijan.

As part of the exhibition "Vajiha Samadova 100: Pages of an Artist's Life," which opened in June 2024, portraits and landscapes were animated for the first time using artificial intelligence software, and the painting "On the Kura Bank" was displayed using the principle of animation. On a touch screen placed next to the animation created by the museum's artist Sevil Karimova, visitors could familiarize themselves with the artistic analysis of this work and photos of the sketches.

According to the concept of the exhibition "Sattar Bahlulzadeh – the wonderful tale of nature", which opened in November of that year, the use of multimedia resources was also envisaged. For example, the world-famous artist's famous painting "Gulustan" was demonstrated in the form of a presentation-animation, and the artist's albums were presented in electronic format via a touch screen. In addition, the exhibition also included fragments of a documentary film about Sattar Bahlulzadeh.

The exhibition "Hello, Nowruz!" brings to life the elements of Nowruz: Fire, Wind, Water, and Earth, through photo and video projections and sound effects.

QR codes are being used in the permanent exhibition of the National Museum of Art. Through this innovation, visitors can access the electronic catalog of exhibits and get detailed information about them. The QR code also helps to keep statistics on the most popular works, which works and artists people are interested in, which has an impact on the preparation of future exhibition and lecture plans.

Sharing her thoughts on the role of artificial intelligence in the development of museums, Shirin Malikova said that "the fact that museum collections are accessible to everyone allows everyone to do whatever they want with works of art. This trend is still new, it is difficult to say anything at the initial stage. Today, we only observe that the works preserved in our collections are being widely used on social networks, "going out into the public." The positive side of this is that with this method we can at least increase our knowledge in this field by involving the younger generations.

And it is likely that some of them will want to see the work they saw on social media in person and will visit the museum. Therefore, the popularization of collections through artificial intelligence programs is undoubtedly possible" [17, p. 14].

Various screens and equipment have been installed at the "Musical Instruments: Unity and Diversity" exhibition organized at the Heydar Aliyev Center, in our museums opened after restoration in Shusha, and in a number of other places. However, most museums in the country have still been left out of the digitalization process.

On November 8, 2025, on the 5th anniversary of the historic Victory in the 44-day Patriotic War, the Victory Museum was opened in Baku. The 8 exhibition halls titled "Karabakh and Eastern Zangezur. The Story of Centuries", "The Armenian-Azerbaijani Conflict. A Glimpse into History", "Patriotic War of 44 Days. The "Iron Fist" Operation", "Glorious Victory. The Liberation of Shusha", "The Heroes Walk", "Karabakh is Azerbaijan!", "The Restoration of State Sovereignty. 20.09.2023" and "Karabakh and Eastern Zangezur. Revival" used photo and video materials, interactive demonstrations, and exhibits specially prepared for the museum, models, LED monitors, and materials prepared using artificial intelligence. The museum also has an Auditorium hall for organizing seminars and conferences, various public events, a cafe and a library where books and research materials on the history and cultural heritage of Azerbaijan, the Armenian-Azerbaijani conflict, the restoration and development of Karabakh are presented. In the future, it is planned to place the materials collected about each of our martyrs, as well as documentary films about the heroes of the Patriotic War, in the museum's database [11].

Despite its new establishment, the museum's official website has already been launched, where audio guides placed in each hall provide users with relevant information in Azerbaijani and English. A QR code has also been placed on the website to view the virtual map of the museum [16]. Of course, work on the site continues.

In recent years, the country's major museums have expanded their virtual activities in line with the realities created by the pandemic period. The preparation of virtual exhibitions and tours, the activity of pages on various social networks play an important role in attracting both local and foreign tourists to museums, which is one of the factors that increases the tourism potential of museums. However, most of our museums are poorly promoted in the international virtual space. The official websites of the relatively small museums of the republic, especially those located in the regions, are of a low standard, activity of museums on various social networks is unsatisfactory, and many museums do not have websites at all.

In our opinion, a single electronic database of the country's museums should be created to reveal the current situation in this area. If information about the addresses of museums, buildings, collections, events, etc., is placed here, it will make these places more accessible to the general public and will make a significant contribution to the process of disseminating relevant knowledge. The project "Monitoring of museum activities in Azerbaijan" that we propose can also be used to solve this issue [2, p. 13; 3, p. 60-64].

Modern museums act as large platforms that ensure the preservation, dissemination, development, exchange of scientific and cultural heritage, the preservation and creation of scientific knowledge, and the expansion of intercultural dialogue. Museums promote their activities in the virtual space through Google, YouTube, Facebook, Instagram, and other large digital platforms. Currently, in addition to websites, museums must have activity on social networks, because nowadays people get information about this or that place through websites and social networks and decide to visit them. When examining the current state of museums' activities on Internet platforms during monitoring, the following table can be compiled by entering individual links for each museum (Table).

Table

Activities of museums on Internet platforms

№	Museum	Official website	Facebook	İnstagram	YouTube	Wikipedia	TikTok
1.	National Museum of History of Azerbaijan	http://azhistorymuseum.gov.az/	https://www.facebook.com/azhistorymuseum/?locale=az_AZ	https://www.instagram.com/nmuseumofhistoryofazerbaijan/	https://www.youtube.com/channel/UC4efJGvWGgltbXlRASgdyHA	https://az.wikipedia.org/wiki/Milli_Az%C9%99rbaycan_Tarixi_Muzeyi	https://www.tiktok.com/discover/milli-az%C9%99rbaycan-tarix-muzeyi
2.	Azerbaijan National Museum of Art	https://nationalartmuseum.az/	https://www.facebook.com/nationalartmuseum.az/	https://www.instagram.com/nationalartmuseum.az/	https://www.youtube.com/channel/UCCiZME4KIyKrAngawyhlqDQ/featured	https://az.wikipedia.org/wiki/Az%C9%99rbaycan_Milli_%C4%B0nc%C9%99s%C9%99n%C9%99t_Muzeyi	https://www.tiktok.com/discover/milli-inc%C9%99s%C9%99n%C9%99t-muzeyi
3.	Azerbaijan National Carpet Museum	www.azcarpetmuseum.az Currently not working (10.06.2026)	https://www.facebook.com/AzerbaycanMilliXalcaMuzeyi/	https://www.instagram.com/azerbaijanna-tionalcarpet-muse-um/?hl=ru	https://www.youtube.com/@AzerbaijanNationalCarpet-Museum	https://az.wikipedia.org/wiki/Az%C9%99rbaycan_Milli_Xal%C3%A7a_Muzeyi	https://www.tiktok.com/@nationalcarpet-museum
4.	Zagatala Museum of History and Local Lore	Not available	https://www.facebook.com/p/Zaqatala-Tarix-Diyar%C5%9F%C3%BCnasl%C4%B1q-muzeyi-100067626376180/	Not available	Not available	https://az.wikipedia.org/wiki/Zaqatala_Tarix-Diyar%C5%9F%C3%BCnasl%C4%B1q_Muzeyi	Not available

Using this table as an example, we can analyze the relevant data for all museums in the republic. For deeper and more extensive analysis, links to pages in other languages should also be noted. Then, the level of updating of the information posted on these pages should be analyzed, because there are pages that are not updated for months or years. Activity on other platforms can also be examined. Based on the table we propose, the current situation in this area will be clearly revealed.

CONCLUSION

Thus, professional and proper use of digital and artificial intelligence technologies increases the efficiency of every field, including museum activities. However, we should also note that the widespread application of artificial intelligence technologies poses information security and ethical problems for museums. The solution of these issues must be regulated from a legal perspective.

Therefore, while noting that museums can effectively and ethically use artificial intelligence to preserve cultural heritage and ensure its transmission from generation to generation, as well as to enrich the visitor experience, Turkish researchers emphasize that “artifcial intelligence should be implemented as a supporting tool without ignoring ethical values; it should be designed inclusively to eliminate accessibility barriers; employees should be integrated into the use of artifcial intelligence to avoid employment problems for museum employees; Data approval details should have an important place in the accurate representation of cultural heritage; social trust should be increased

through public awareness activities; universities and technology companies should work together to prepare society for this and contribute to the cultural heritage; the literature should be enriched not only with qualitative but also quantitative and experimental studies" [14].

When discussing the application of artificial intelligence in interactive museum exhibitions and visitor experiences, Chinese creative and visual design experts point out that museums should focus on improving attractive quality elements such as personalized experiences, instant feedback, and interactive technologies in their exhibition designs. These elements significantly enhance visitor satisfaction and engagement. To create the most immersive environment, advanced interactive technologies such as virtual reality and surround sound should be actively implemented.

To further enhance visitor learning and cultural literacy, museums should combine expert commentary with multilingual support. Providing multimedia audiovisual materials can enrich the presentation of exhibits and engage visitors from diverse backgrounds. Museums should continually optimize the content and format of exhibitions based on visitor feedback to maintain their relevance and appeal. Innovative exhibition design methods should be employed, including elements such as interactive games and role-playing games [8, p. 165].

All this is also relevant for museums of Azerbaijan. To understand the state of affairs in this area in our republic, we have proposed the "Monitoring of Museum Activities in Azerbaijan" project. Along with other questions, by completing the table we have provided, we will be able to clarify the state of digitalization of museum activities in the country. Furthermore, conducting relevant research using specific museums and their practical activities in the field of digital and artificial intelligence technologies is of particular importance for future development.

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BİLİKLƏR CƏMİYYƏTİ VƏ MUZEYLƏR: AZƏRBAYCANDA MUZEYLƏRİN FƏALİYYƏTİNDƏ RƏQƏMSALLAŞMA VƏ SÜNİ İNTELLEKT

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Kreativ iqtisadiyyatın parçası olan muzeylər biliklər cəmiyyəti və biliklər iqtisadiyyatının formalaşmasında mühüm rol oynayır. Biz muzeyləri həm mədəni-dərketmə turizminin, həm də elm, təhsil və mədəniyyətin inteqrasiyasının tərkib hissəsi kimi araşdırırıq. Ölkə muzeyləri müasir dövrün tələblərinə uyğun fəaliyyət göstərməli və kreativ sənayelərin parçasına çevrilməlidir. Muzeylər yalnız əyləncə və mədəni asudə vaxtı təmin edən məkanlar deyil. Müasir muzeylər mədəni səviyyənin artırılması, mədəni və elmi irsin yayılması və təbliği, tədris, maarifləndirmə, habelə yerli əhalinin həyat səviyyəsi və sosial rifahının yaxşılaşdırılmasına yönələn tədbirlər həyata keçirir. Məqalədə dünyanın, o cümlədən Azərbaycanın bir sıra muzeyində rəqəmsal və süni intellekt texnologiyalarından istifadə təcrübəsinə nəzər salınır, bu sahədə perspektiv və təhlükələr təhlil edilir. Tədqiqatın yeniliyi biliklər cəmiyyətinin qurulmasında muzeylərin iştirakının əsaslandırılması, muzey fəaliyyətində rəqəmsal və süni intellekt texnologiyalarının istifadəsinin imkanları və təhlükələrinin təhlilindən ibarətdir. Araşdırmanın elmi və praktiki əhəmiyyəti müəllif tərəfindən təklif olunan "Azərbaycanda muzey fəaliyyətinin monitorinqi" layihəsi sayəsində artır. Bu layihənin həyata keçirilməsi digər amillərlə yanaşı, muzey fəaliyyətinin rəqəmsallaşdırılması sahəsinin mövcud vəziyyətini üzə çıxararaq təhlil etməyə imkan yaradacaq.

Açar sözlər: *rəqəmsallaşma, süni intellekt texnologiyaları, Azərbaycan, muzeylər, biliklər cəmiyyəti.*

ОБЩЕСТВО ЗНАНИЙ И МУЗЕИ: ЦИФРОВИЗАЦИЯ И ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ В МУЗЕЙНОЙ ДЕЯТЕЛЬНОСТИ В АЗЕРБАЙДЖАНЕ

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Являясь частью креативной экономики, музеи играют важную роль в формировании общества знаний и экономики знаний. Мы рассматриваем музеи в качестве неотъемлемой части как культурно-познавательного туризма, так и интеграции науки, образования и культуры. Музеи страны должны функционировать в соответствии с требованиями времени и стать неотъемлемой частью креативных индустрий. Музеи – это не только места, куда мы приходим за развлечениями и культурным досугом, это также учреждения, реализующие мероприятия, направленные на повышение культурного уровня, популяризацию культурного и научного наследия, обучение, просвещение, а также улучшение качества жизни и социального благополучия местного населения. В статье рассматривается опыт ряда музеев, включая некоторые музеи Азербайджана, в применении цифровых технологий и технологий искусственного интеллекта, а также анализируются перспективы и угрозы в этой области. Новизна исследования заключается в обосновании участия музеев в построении общества знаний и анализе возможностей и угроз использования цифровых технологий и технологий искусственного интеллекта в музейной деятельности. Научная и практическая значимость исследования повышается благодаря предложенному автором проекту «Мониторинг музейной деятельности в Азербайджане», поскольку реализация проекта, помимо прочего, позволит выявить и проанализировать состояние сферы цифровизации в музейной деятельности.

Ключевые слова: *цифровизация, технологии искусственного интеллекта, Азербайджан, музеи, общество знаний.*