COVID-19: Challenges for Creative Tourism

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Abstract---The article identifies the challenges of the creative industries in tourism as an important phenomenon in the conditions of the urgent world issue COVID-19. The COVID-19 pandemic has been identified as a real challenge for travel companies around the world causing significant changes in the strategies for creating creative programs for the tourism industry. The analysis has been made, the issues and possibilities of introducing creative industries in tourism in the conditions of the ecological danger of COVID-19 have been determined. It is emphasized that creative tourism, as a self-sufficient product, easily changes the format and subject matter depending on the set objectives, while remaining creative in its nature and purpose. The main stakeholders of creative tourism have been identified: consumers of tourist services, tourist industry representatives (tour operators and agents, hoteliers, restaurateurs, guides, tour guides), the tourist community, local people, and commodity producers, authorities, cultural, scientific, and educational institutions. Measures to support the sphere of culture, cultural heritage protection, development of creative industries and tourism in Ukraine have been analyzed: preservation, promotion, and effective use of national cultural heritage, creation of conditions for tourist attractiveness of cultural heritage sites, support of creative industries.
Keywords---COVID-19 pandemic, creative industries, creative tourism, tourist destination, tourist services.

Introduction

Global challenges (starvation, climate change, demographic imbalance, food and energy security, environmental problems, the global COVID-19 pandemic, etc.) and global conditions of economic development (hyper competition, informatization, internationalization, the Industrial Revolution 4.0, etc.) in a modern social medium are reflected in all spheres of human life (Liubarets et al., 2021). In the era of digitalization of all sectors of economy planetary interdependence tends to increase, which is manifested in almost all aspects of human existence (Darlenksi & Tsankov, 2020; Zhai & Du, 2020).

Over the last three decades, the tourism industry has been actively developing and changing significantly due to several factors, such as globalization, instability of the market environment, intense competition, crises of all activity kinds, above all. Many researchers agree that all these factors not only have a significant impact on the purchasing power of consumers of travel services but determine the character of the function of companies to meet the needs of these consumers. COVID-19 pandemic has become a real challenge for travel companies around the world and forces them to make significant changes in strategies and develop creative programs in market conditions. The tourist season of 2020 in most countries of the world was on the verge of failure. Unprecedented global travel constraints have forced the developed tourism industry to radically reconsider its development program in response to the lockdown and focus on planning and financing support for national tourism businesses, which turned to be in an extremely difficult situation. Given that, the issues of creative tourism are relevant for almost all countries, which plan to actively develop the tourism business in the post-COVID world (Santoro et al., 2020; Moore, 2014).

The choice of 2020 as the International Year of the Creative Economy for Sustainable Development by the United Nations demonstrates the world community’s understanding of the geopolitical, social, economic, and cultural changes occurring within the framework of the tasks they set. Accedence of Ukraine to such an EU grant aspect as the “Creative Europe” program (2016), as well as the Government’s program put forward in 2020, which aims to reach 10% of the gross national product by 2030 through the development of creative industries, is an understanding of the importance of this issue studies at the highest levels of government both in our country and in the European community (Tan et al., 2013; Richards, 2020).

The interdisciplinary investigations Throsby (2008); Hawkins (2011), etc. represent the methodological foundations for the study of creative industries. Theoretico-practical aspects of creative industries in tourism are highlighted in the studies (Bozhko, 2021; Dubru, 2009; Nikitenko, 2019; Richards & Raymond, 2000; Smith, 2015). The studies of these and other authors mainly dealt with the creative economy, as well as the problems related to the use of creative industries as levers of the export or regional development. However, it is important to study
creative tourism in the context of the environmental challenge of COVID-19 from the standpoint of socio-cultural impacts and environmental consequences, which therefore requires theoretical understanding (Kozak & Rimmington, 1999; Mihalič, 2000).

Any global economic and ecological crises become a projection of internal dissonances in the social medium. Creative industries reflect the accelerated process of informatization, the expansion of human contacts, the transparency of planetary events, the displacement of linear thinking and its substitution by “mosaic”, commodification and gentrification. Thus, the article aims to study the creative industries in tourism as an important phenomenon in the context of the urgent problem of COVID-19. According to the aim the following tasks are determined:

- To analyze the creative industries in tourism in the context of the COVID-19 pandemic;
- To determine the advantages of introducing the creative industries in tourism in the context of the COVID-19 issue.

Creative industries: international experience

The Statistical Service of the United Kingdom identifies a separate group of economic activities – Creative Industries, Digital Sector, Cultural Sector, Telecommunications, Gambling, Sports, and Tourism (Hawkins, 2011). In part, these sectors intersect: the Creative sector includes the cultural sector, which to some extent intersects with the Tourism and Digital Sector. It should be noted that the formal comparison of the types of economic activities does not always fully characterize the methodological differences between countries in the definition of creative industries. Canada, in particular, defines the types of economic activities related to culture more broadly and in detail (at the level of 6 characters of North American industry classification system), but within these codes limits activities only to creative goods and services. For instance, the creative industries include the light industry, but only within crafts (Sánchez-García & Currás-Pérez, 2011; Bueno et al., 2021).

The United States distinguishes the arts and creative industries at the level of 8 characters of classification of the standard industry classification, which provides a more precise definition of the term "creative industries", but at the same time complicates the comparison between these countries. The Law of Ukraine "On Culture" (2011) defines creative industries as follows: “Creative industries are the types of economic activities aimed at creating added value and job opportunities through cultural (artistic) and/or creative expression”. Basic types of economic activity that belong to the creative industries are defined by the order of the Cabinet of Ministers of Ukraine of 24.04.2019 No 265-p "On approval of types of economic activity that belong to the creative industries" (2019).

Creative industries are industries built on creativity. Researcher Throsby (2008), refers advertising, architecture, design, and the fashion industry to the creative industries. They are trans disciplinary and complex by nature. Creative industries are the foundation of the creative economy, which is becoming increasingly visible
in today's world. The creative economy is gradually creating a new social space. This space is characterized by the value of ideas, but resources that were important in industrial society. No less valuable are opportunity, involvement, competition, cooperation, and cohesion, which is important for the development of society in general and man in particular. Filling the creative industries with human content potentially envisages the preservation and development of mankind’s spiritual potential. Human creative activity should be filled with value sense: only then will it ensure the overcoming of the world community imbalance, which arose on the basis of the realities of civilization technological development.

UNWTO data indicate a deep crisis that has enclasped the tourism industry in almost all countries (UNESCO, 2006). Most UNWTO tourism experts surveyed do not expect the global tourism market to return to 2019 indices before 2023-2024 (Report of the Secretary-General of the World Tourism Organization, 2017). According to experts, the main reasons are the travel restrictions imposed by governments, generally low rates of vaccination, and virus containment in the world, unfavorable economic conditions in many countries, lack of coordination between countries to overcome the pandemic consequences, lack of confidence in travel safety for many tourists, low-level resumption of international air-passenger operations (Hawkins, 2011). It is quite obvious that the outbreak of COVID-19 (Decree President of Ukraine No 329/2020, 2021) provoked a deep crisis in the tourism industry, which will require tour operators, travel agents, airlines, hotels, cruise companies, restaurants, and other tourism companies to adapt and track the latest trends in the tourism market. The pandemic encourages the tourism business to use creative virtual reality technologies. This direction is considered one of the most promising for the practical implementation of tourist services marketing. The use of digital technologies in tourism will allow consumers, of travel services to feel themselves in the room of the chosen hotel, airport or train station, restaurant, local attraction or even at a particular tourist event without physical presence and, accordingly, without health risk (Fedorchenko et al., 2021; Zharova et al., 2021).

One of the most priority constituents of marketing in tourism has been and remains the marketing of tourist destinations. There are numerous definitions of “tourist destination” in the literature, most of which define this concept as an interesting location to visit by tourists (nature park, medieval castle, fortress, monastery, football stadium, sea beach, the estate of the famous writer, etc.), due to its inherent natural, socio-cultural value, historical significance, creativity, which simultaneously offers certain types of leisure and entertainment (Bakhmat et al., 2018). It is also worth noting that the sources of information on tourist destinations have changed significantly over the past twenty years due to a number of reasons and the COVID-19 pandemic has confirmed the obviousness of these changes (Liubarets et al., 2021). They occurred, first, due to the emergence and impact of new information and communication technologies; secondly, due to significant changes in the purchasing power of consumers of tourist services, thirdly, due to the increase in the number of tourist destinations, and fourthly, due to increasing competition between different destinations.

While examining the impact of the COVID-19 pandemic on tourism marketing in general, we have revealed that it has spread to the marketing of tourist
destinations, in particular. This has necessitated the formation and adaptation of marketing strategies to provide a sufficient level of visiting the tourist destinations and to maintain tourists’ interest in them both during and after the pandemic, as it is clear that a number of constraints for safety reasons will persist for some time. In particular, to boost the interest of tourists to certain destinations, it is advisable to expand and improve the practice of their branding based on well-chosen positioning criteria (Pandemic COVID-19 and its consequences, 2021). Like brands in the commodity market, powerful, well-recognized destination brands will be positively perceived by tourists and contribute to the desire to visit them. While forming destination brands in pandemic conditions, more attention should be paid to epidemiological safety, the possibility of ensuring social distance, and even obtaining certain medical services or medicines. The destination brand popularization should be focused on different age groups of tourists, but primarily on young people, who are now returning to active tourism and travel. In addition, when branding a destination for a specific group of consumers of travel services, one should take into account their loyalty and emotional attachment to the place, as well as the variety of sources of information about the destination. The study of destination marketing planning includes the process itself, influencing factors, stakeholders, prerequisites, and critical success factors. A number of authors believe that under pandemic conditions, the planning of the destination marketing process should be based on the principles and recommendations of strategic management (Bozhko, 2021).

**Definition of creative tourism**

Travel services offered in certain destinations are a complex combination of the sale of goods with the provision of services, which are mostly suggested by different suppliers. Efficient interaction between providers serving tourists in tourist destinations is critical to their promotion and attendance, especially in the context of a significant reduction of the number of tourists willing to travel in pandemic conditions. No travel company, government institution or other type of organization can control the pricing of a tourism product at all stages of its formation without establishing interaction, while the tourist destination visitors expect complete service at the destination. Therefore, one of the key roles of management in the field of destination marketing is leadership and coordination, which envisages the development of a package of services and coordination of efforts of all stakeholders to provide complete services to tourists at the destination. In practice, this involves establishing effective cooperation between public authorities and private businesses by creating alliances and joint organizational structures to achieve marketing objectives set. In the period of the pandemic, in our opinion, public-private partnership is one of the key cooperation strategies in the field of tourism marketing, which becomes more and more popular in destination marketing. Currently, the impact of the following trends of creative technologies has become the most apparent in the tourism business:

- Priority coverage of hygiene and safety issues through marketing communication means.
- Paying more attention to consumers in the domestic market of the tourism industry.
- Focusing on leisure issues (Liubarets et al., 2021).
Changes in the demographic structure of tourist services consumers.

Use of virtual tours and virtual reality technologies in tourism.

Creative tourism has become a new trend in world tourism, mainly because creative programs change people's views on the world around them, introduce travelers to art, encourage everyone to discover and realize their personal creative potential. The importance of this tourism direction development is evidenced by the Decree of the President of Ukraine No. 329 / 2020 "On measures to support spheres of culture, protection of cultural heritage, development of creative industries and tourism". The concept of creative tourism is based on the experience of studying traditional fields of culture and creativity. In the course of time it focused on the integration of tourism and creative industries on the whole with the involvement of both consumers of tourism services and producers, politicians, and knowledge institutions (Pandemic COVID-19 and its consequence).

There exist many definitions of "creative tourism" in the world. The materials of the United Nations Educational, Scientific and Cultural Organization (UNESCO), define creative tourism as a journey aimed at gaining an interested and authentic experience, along with learning in the field of art, heritage or the special character of space, and it provides a link with those who live in this place and create this living culture (World Tourism Organization). Based on the interpretation of the concept of "creative tourism", the tourist acts as a co-author of his tourist experience, which is obtained in the process of tourist activities. Therefore, the definition of UNESCO reinforces the potential of creative tourism as a model of territorial development at the international level.

Creative tourism influences the active involvement of tourists, the development of their creative potential, as a process of producing services and impressions. The concept of "creative industry" in the UK was introduced as a definition of a specific object of state cultural policy in order to distinguish it from the general cultural policy. Attributes of creative tourism are economic, cultural, social, and environmental sustainability. Creative tourism, as a self-sufficient product, easily changes the format and subject matter depending on the set goals, while remaining creative in nature and purpose. As far as tourism is one of the largest industries in the world, it is characterized by a high level of intensity of competition between companies operating in this business. This means that companies working in this field need to constantly search for new ways to stand out from the competitors, promote their business as the best option for tourists and focus on creative industries that set them apart from other competitors, and make them unique. Creative industries in the tourism business are aimed at helping tourism enterprises to develop a unique product or find a unique sales point (destination) and promote it in a constantly changing environment (Bakhmat et al., 2018).

Researcher E. Nikitenko defines creativity as a characteristic of tourism, which is based on the self-realization of the individual in the tourist creative environment. Creativity is of key importance for revealing the creative nature of tourism, which envisages the development of tourist activity, which should be cultivated at both individual and social levels. Tourism is associated with learning a new
environment, a new lifestyle, new organizations that are favorable to creative work. The creative tourism environment is of crucial importance for the production of technological creativity and commercial innovations and the development of the creative essence of the individual. The creative tourism industry can lead to well-being, prosperity, development of tourism business processes and business projects that may eliminate unemployment and improve the country’s image (Nikitenko, 2019).

Researcher Dubru (2009), emphasizes the connection of creative tourism with local communities in informal communication. This phenomenon can be traced as the development of experience in the context of creative tourism and has the transformation of active activity into practical experience. According to Smith (2015), the definition of creative tourism has evolved from basic experience to that based on the so-called cultural and creative industries. Scientists Richards & Raymond (2000), highlighted the importance of changes underlying the use of cultural resources to produce attractive creative tourism services. They accentuate the planning of the tourist direction based on historical heritage, landscapes, monuments, museums, recreational areas, etc. Analysis of today’s realities concerning the development level of creative tourism allows travel companies to fill the creative tourism programs with different routes, excursions, events and leisure activities. Tourists, enthusiasts of cultural and creative practices, use their creative skills to develop new relationships in life. The use of cultural resources in creative tourism is promising:

- Combination of past and present.
- Cultural context represents a creative process.
- Preference is given to the consumption of experience in joint creativity.
- Cognitive orientation leads to the active development of the tourist’s personality.
- Realizes the creative potential of the tourist.

Creative tourism is considered an alternative to mass tourism and represents an example of so-called “post-tourism”. Most modern tourism researchers agree that the post-tourist is a type of post-modern tourist who is satisfied with imitation and simulation of reality, artifacts of staged and constructed authenticity, who realizes that this is just a game to play. This is a traveler who enjoys the play and aesthetic experience in the process of hedonistic consumption of signs, symbols, and images of culture (Wendri et al., 2019; Kasni & Budiarta, 2021).

The basis of post-tourist consumption is not the product itself, but the feelings and impressions in the process of its consumption. But the main thing is the experience and memories of the experience gained during the trip. That is, the reality of being in the culture of postmodernism is replaced by the need for existential experience, reflection, and experience (Bozhko, 2021). As long as consumers of travel services want the real thing, the offerings of creative tourism are changing to provide tourists with personalized products, services, and impressions. In this case, we cannot but agree with M. Smith, who believes that while cultural tourism has been seen traditionally as a rather passive form of consumption, when tourists have enjoyed heritage sites or artistic representations, creative tourism is a more interactive form of activity that is
closely associated either with the place and its people, or some more technologically advanced branches (Smith, 2015).

It should be mentioned that creative tourism is a postmodern form of cultural tourism and a sign of a paradigm change in tourism development: the widespread use of cultural tourism and the uniformity of the tourist experience; serial reproduction of cultural services of tourist directions in the face of effects of globalization and standardization of services in the tourist sector; the need for specialized consumption and new tourist segments; raising consumer awareness as they participate in both production and consumption processes; their desire to interact with local communities and live like locals. Further study of the theoretical developments and practical experience of creative tourism, accumulated by Western scholars and countries, will contribute to a more accelerated integration of such practices in the Ukrainian socio-cultural space (Bozhko, 2021).

Recently, the phenomenon of the creative industry and creative tourism has been used the most in the processes of reforming the economy and social and humanitarian policy of the state of Ukraine. The main problems and obstacles to the development of creative tourism are:

- The potential of digital technologies is not fully accounted for in the development of strategies, in particular for decentralization and democratization of access to cultural products.
- Slow pace of decentralization reforms due to lack of opportunities at the local level and the risk of not integrating cci into local and regional development.
- Lack of trust between the government and independent civil society hinders the process of democratization.
- Sars COVID-19 pandemic and lack of health passports (vaccination).

**Creative tourism in Ukraine**

The following promotes the development of creative tourism in Ukraine:

- A visa-free regime with the EU, which allows free movement and exchange, participation in the EU program "Creative Europe".
- Decentralization provides opportunities for the development of a new socio-cultural structure at the local level.
- Support of the "national cultural product" and popularization of the Ukrainian language as the official language, the movement "Made in Ukraine".
- Increased role of civil society in activating the community life and promoting the population involvement in the field of culture.
- Development of the creative economy through IT, design, fashion, media, cultural tourism.
- Advantageous geographical location and access to international sea routes.
In accordance with the Decree of the President of Ukraine "On measures to support the sphere of culture, protection of cultural heritage, development of creative industries, and tourism" there are five key directions of creative activity in Ukraine:

- Functioning of professional networks and associations (tourist associations, cultural public associations).
- Strengthening organizational potential, which can be provided by establishing a system of continuous education.
- Improvement and development of business incubators, award of grants and affordable credits.
- Creation of creative clusters and hubs, support agency, creative entrepreneurship.
- Internationalization of innovative industries.

The strategy for the development of creative industries in Ukraine is developed on the basis of strategic documents in the fields of culture and tourism, which are currently in force. Strategy for the development of tourism and resorts for the period up to 2026, approved by the order of the Cabinet of Ministers of Ukraine, which is designed to create conditions for accelerated development of the sphere of tourism and resorts, turning it into a highly efficient, integrated into the world market industry. Introduction and implementation of this Strategy projects are envisaged in the following areas: ensuring the safety of tourists and protecting their legal rights and interests, implementation of EU legislation in the field of tourism, providing complex development of territories, including creating favorable conditions for investment in tourism infrastructure, improvement of professional training of specialists in the field of tourism, formation and promotion of a positive image of Ukraine as a tourism attractive country (Vocroix, 2021; Suryasa, 2019).

A long-term strategy for the development of Ukrainian culture – reform strategy approved by the Cabinet of Ministers of Ukraine, intended to promote comprehensive and constructive reforms in the field of cultural preservation of original traditions and cultural and historical values of the Ukrainian people, preservation of its cultural and spiritual heritage, creation of conditions for the creative activity of the citizen, formation of civil society of the European level in Ukraine. The Strategy is based on a study of the state of Ukrainian culture development, carried out by state and non-state public and scientific institutions, international organizations, and independent experts. It takes into account the results of a broad public discussion of the problems of culture development, recommendations of experts, cultural managers. The Strategy determined the following major directions of reforms – modernization and improvement of instruments of state support for cultural development, ensuring access to cultural heritage and cultural resources, the openness of the cultural system to modern world processes, conditions for effective interaction of cultures of different peoples, promoting exchange and mobility of creative people and ideas, negotiation of out-of-date schemes of organization of the cultural process, state support for the creation and promotion of the national cultural product, state support for innovations, new knowledge, creative industries that meet the challenges of the XXI century.
Creative industries are based on the development and sale of creative ideas (Korzh & Basyuk, 2017). Creative tourism in Ukraine is based on personal creativity, mastery, and talent and has the potential for expanding resources and increasing job opportunities through the production and use of the intellectual property. Tourism in Ukraine has a high potential for development in such products as weekend tours and business tourism (MICE), as well as in the field of natural and cultural resources (eg, gastronomy tourism, rural tourism, medical facilities/health centers). The tourism-related economy of Ukraine depends largely on domestic tourism, as well as the domestic component of outbound tourism. At the same time, the inflow from abroad forms a little more than a third of the entire economy of national tourism. By way of comparison, the average share of inbound tourism in total tourism spending in the EU countries constitutes 90%. The main stakeholders targeted by these regulations are tourists, representatives of the tourism industry (tour operators and agents, hoteliers, restaurateurs, guides, tour guides), the tourist community, local people and commodity producers, authorities, cultural, scientific, and educational institutions, etc.

The main signs of tourist trip creativity are the creation of the effect of presence, complete immersion of the consumer in the plot of the setting, as a result of which he becomes a direct subject and object of creative action and gets new impressions (Department for Digital, Culture, Media and Sport). The main resources of cultural heritage are that Ukraine is a member of the Convention for the Safeguarding of the Intangible Cultural Heritage. According to this Convention, intangible cultural heritage is reflected in the following areas: oral traditions and forms of expression, in particular in language as carriers of intangible cultural heritage; performing arts; customs, rites, celebrations; knowledge and practice concerning nature and the universe; knowledge and practice related to traditional crafts. The main beneficiaries of creative tourism are tourist destinations, locals, local producers, artisans, tourists and the tourism business, which are active participants in basic services. The main services of creative tourism: restaurant; accommodation facilities in authentic conditions; event tourism (festivals, quests, theatrical performances, reconstructions); animations and leisure. According to this Convention, intangible cultural heritage is reflected in the following areas: oral traditions and forms of expression, in particular in language as a carrier of intangible cultural heritage; performing arts; customs, rites, celebrations; knowledge and practice concerning nature and the universe; knowledge and practice related to traditional crafts. The main beneficiaries of creative tourism are tourist destinations, locals, local commodity producers, artisans, tourists, and the tourism business, which are active participants in basic services. The main services of creative tourism: restaurant; accommodation facilities in authentic conditions; event tourism (festivals, quests, theatrical performances, reconstructions); animations and leisure.

One of the creative types of modern tourism is gastronomy tourism. The special role of gastronomy tourism consists in the participation of small local producers with products of their region who use authentic gastronomic recipes and dishes and a comfortable reception of guests. These can be large industrial facilities or small farms offering to taste wines and oysters, snail farms, horse farms, grape and strawberry farms, etc. Outdoor activities with quests are creative: amateur sports and intellectual competitions, quests (story parties with costumed roles),
Festival tourism is a promising and creative direction of event tourism: ethnic and religious festivals. Ethnic festivals include a variety of festivals associated with pagan beliefs, celebrations of Christian rites and holidays. The creativity of ethno-tourism consists in visiting existing settlements that have preserved the features of traditional culture and life of certain peoples, with rich animation programs to recreate the historical environment, life, behavior, material, and spiritual culture of previous eras. Creative tourist product (festival events, master classes, ethno-tourism events, courses on the history of the region, organization of expeditions) requires readiness of representatives of the creative industries of the tourism industry to own project technologies, excursion methods for quality organization of tourist locations and providing tourist services and innovative ethno-services with deep knowledge of folk traditions. For the organization of creative tourist events, it is necessary to involve the public organizations, which specialize in carrying out various types of ethno-actions. The use of the opportunities of creative industries for tourism development and the introduction of a variety of creative types of tourism requires companies to form a number of high-quality innovative tourist services, which will be the basis of new international tourist routes.

Components of trans-border tourist routes can be already existing tourist destinations and objects, such as tasting farms, craft wineries, routes of active tourism, quest games, fine arts, songs, dances, heritage preservation (museums, galleries, libraries), branches of culture (written media, broadcast, film, performing arts, recording), tourist products (travel, expedition, folk crafts, traditions, folk art, gastronomy tourism, festivals, outdoor activities, etc.). The steady increase of the role of creative industries in the world demonstrates how the segment, which until recently was a "secondary" sector of the economy and "residual" in terms of financing, turns into a significant area of the national economy of many countries, which actively affects all social systems, culture and education. This sets Ukraine the task of maintaining this global trend and becoming one of the leaders, based on the ethnocultural identity of the country, the creative potential of its people. The scientific and practical significance of the project lies in its relevance to the economic and social development of Ukraine at the local, regional, and international levels. The main opportunities for the development of creative tourism tourist services:

- Formation of tourist destinations with balanced development of communities in which socio-economic life will be provided by tourism development to a greater extent.
- Creation of recreational and tourist infrastructure in historical-cultural and natural-recreational territories and objects of the region.
- Expansion of international and interregional cooperation in the field of tourism.
- Systematization and standardization of quality and expansion of tourist services.
- Enhancing the efficiency of use of recreational resources and objects of cultural heritage.
- Creative economy further development.
- Obtaining new knowledge and competencies in the field of creative tourism.

The priority areas of creative tourism are:

- Creation of functioning of professional networks and associations (tourist associations, cultural public associations).
- Strengthening the organizational potential, which can be provided by establishing a system of continuous education among cultural workers.
- Improvement and development of business incubators, award of grants and affordable credits to organizations and institutions in the field of culture and cultural heritage.
- Creation of creative clusters and hubs, support agencies, creative entrepreneurship.
- Internationalization of cultural and tourist industries.

Creative industries impact a person’s consciousness, his understanding of the world, form his identity. The specific needs of the target audience are the organization of creative projects with the provision of quality travel services. Creative tourism expands the capabilities of travel companies, which affects their openness, novelty, creativity, accessibility, format flexibility, and the possibility of diversifying the travel services of individual and group tours. Creative technologies condition the solution of such important social problems as the full reproduction of man as a biosocial being, providing the individual with new emotional and aesthetic impressions, and mastering advanced forms of social experience.

**Conclusion**

Our research revealed the COVID-19 pandemic has caused radical changes in the global tourism market, the consequences of which for its further development are currently impossible to predict. The pandemic has induced an unprecedented decline in the tourism market indices in most countries. In response to these challenges, travel companies should constantly become more active and adapt to modern new directions of tourism business activity. To effectively solve the problems of introducing creative technologies of tourism under conditions of the COVID-19 pandemic, we would like to offer the following recommendations for practical implementation by relevant government institutions and tourism enterprises:

- Planning of creative technologies for tourist destinations should take into account the possibility of solving the issue of epidemiological safety and hygiene of tourists choosing these destinations.
- Due to the sharp reduction of the availability of air-passenger operations, travel companies should expand their activity at the expense of attracting more tourists in the domestic market and the markets of neighboring countries.
• Providing services to individual tourists and their families in the field of leisure organization in destinations is one of the ways to preserve and develop business under conditions of the pandemic.
• Through marketing communication channels (social networks and online services, above all) the travel companies should actively encourage the consumers of tourist services to visit tourist destinations as a target group.
• Active usage of new digital technologies (virtual tours, augmented reality) in the field of destination marketing represents one of the most promising directions for maintaining and providing tourist business development not only during a pandemic but after its completion as well.

We consider it expedient to further examine the importance of synchronizing the interaction of realization of ecological programs and creative industries in tourism with the introduction of values of sustainable development of Ukraine and the world.

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