

EXPLORING CREATIVITY AND WELLBEING CHARACTERISTICS OF PORTUGUESE TOURISTS

Soraia Garcês¹

Margarida Pocinho²

Saul Neves de Jesus³

Ester Câmara⁴

Patricia Martins⁵

ABSTRACT

The purpose of this study was to explore creativity and wellbeing characteristics in a sample of Portuguese tourists while simultaneously building a creative tourist profile. A sample of 857 Portuguese tourists with ages ranging from 17 to 76 years was used. The Creative Personality Scale short form and the Tourism Experience Scale were applied for data collection. The results indicated positive and significant correlations between wellbeing and creativity. Women showed higher levels of wellbeing. Older tourists performed better in creativity. Age had a significant influence only on creativity and not on tourists' overall wellbeing. Non-students obtained higher and significant scores for creativity, while overall wellbeing was not influenced by having a job (student vs non-student). A significant multiple linear regression model suggested that wellbeing and age are significant predictors of creativity in tourism settings. Wellbeing rankings showed positive emotions in first place, creativity in second place and meaning in third place. In conclusion, the results indicated that creativity and wellbeing are important factors for tourism experiences and that Portuguese tourists' psychological profile already shows evidence that unique and memorable experiences are essential in tourism destinations.

Keywords: Creativity, Wellbeing, Tourism.

JEL Classification: E71, I31, Z32, L83

1. INTRODUCTION

Tourism is one of the biggest sectors of the economy in many countries across the world. According to the European Travel Commission (ETC) (2019a), Europe is still the leading destination worldwide, with growth of 4% in international arrivals in 2019 compared with 2018. Tourism in Europe is therefore an important part of economic growth and employment but also of social and cultural development (ETC, 2018). Despite this fact, "Recent data indicate a slower expansion with only one third of reporting destinations surpassing growth levels registered over the same period a year ago" (ETC, 2019a 5).

The slogan "To boldly go where destination Europe has never gone before", part of the strategy for Horizon 2022 of the ETC (2019b), proposes a shift in the tourism system that brings new ways of studying it, working in it, and living in it. It envisions five objectives that

¹ University of Madeira, Funchal; Research Centre for Tourism, Sustainability and Well-being (CINTURS), University of Algarve, Faro, Portugal (soraiaagarces@gmail.com)

² University of Madeira, Funchal; Research Centre for Tourism, Sustainability and Well-being (CINTURS), University of Algarve, Faro, Portugal (mpocinho@uma.pt)

³ Research Centre for Tourism, Sustainability and Well-being (CinTurs), University of Algarve, Faro, Portugal (snjesus@ualg.pt)

⁴ University of Madeira, Research Centre for Regional and Local Studies (UMa- CIERL), Funchal, Portugal (ester_camara04@hotmail.com)

⁵ University of Madeira, Research Centre for Regional and Local Studies (UMa- CIERL), Funchal, Portugal (patymartins_200@hotmail.com)

imply changes to its marketing approach, segmentation, research, budget, and partnerships. Table 1 gives a glimpse of the main aims of each of these objectives and how to reach them by 2022.

Table 1. Horizon 2022 Tourism Strategy Objectives

Strategic objectives	How?
Change of marketing	From vertical (generic) to horizontal (thematic), in which product and experience are central.
Change of segmentation	Focus on cross-border passion grounded on specific themes rather than geography.
Change of research	From macroeconomics to human behaviours.
Change of budget	A substantial budget is important to attract worldwide partners.
Change of partnerships	Build platforms, become open, and attract new partners.

Source: Content adapted from the ETC (2019b) marketing strategy for tourism

These objectives are accompanied by an adaptation of Europe to the current shifts in societies and the new modern world, which are introducing new trends and travel patterns with many new challenges for the industry but simultaneously many opportunities for its competitiveness. A particular focus of the ETC (2019b) 2022 tourism strategy that is relevant to the current paper is its emphasis on a research change that implies a new and much-needed stand concerning how tourists perceive and are perceived. As tourism is an industry of people and for people, people should come first and what they want and desire are fundamental pieces of and for tourism strategies. As the ETC (2019b: 6) stated, “Giving visitors a memorable experience gives them something to tell their friends about”. In Portugal, the 2027 Strategy for Tourism considers people as a transversal asset for all activities. Beyond this crucial asset, others, such as climate, culture, sea, or nature, are important for the Portuguese strategy. However, Portugal recognizes wellbeing as an emergent asset (Turismo de Portugal, 2017) and has included it in its country strategy for the next few years.

Wellbeing is a key element today when thinking about and exploring tourism settings. The search for meaningful lives and authenticity also produces a new set of tourists who no longer want simply to sit and relax but who wish to interact and explore the new places that they visit. Wellbeing is a construct that holds intrigue over time and in many different fields (Smith & Diekmann, 2017). It can sometimes be considered as a cultural construct, since it may mean different things to different people. Of the multiple possibilities of understanding, two stand out: hedonic and eudemonic wellbeing. Hedonic wellbeing concerns a more “here and now” idea of feeling good and pleasure, whereas eudemonic wellbeing may come from less pleasant activities that in the end (possibly years later) lead to positive outcomes (Vada, Prentice, & Hsiao, 2019). According to Uysal, Sirgy, Woo, and Kim (2015), constructs such as wellbeing are integral to the core definition of tourism. Filep and Higham (2014) even recognized that tourism has the potential to be a setting for wellbeing experiences.

Wellbeing is the main study field of positive psychology. One of the founders of this field defined positive psychology as “the scientific study of the strengths, characteristics, and actions that enable individuals and communities to thrive” (Seligman, 2013: 2). While it may seem awkward to join psychological principles to tourism endeavours, Garcês, Pocinho, and Jesus (2019: 105) acknowledged that the “introduction of Positive Psychology as the study of wellbeing in Tourism is a very natural step that has the potential to contribute to the development of new products and, ultimately, improve the tourism experience and the competitiveness of the industry”. In this regard, in a systematic literature review, it was found that, globally speaking, tourism has the potential to increase happiness and wellbeing for locals and for tourists (Garcês, Pocinho, Jesus, & Rieber, 2018).

The growing theory building and studies in positive psychology have led to the first attempt to classify wellbeing, through what have been called character strengths and virtues (CVSs) (Peterson & Seligman, 2004). This classification aims to identify the human characteristics that allow people to flourish (Seligman, Steen, Park, & Peterson, 2005). One of the characteristics that has emerged is creativity. Creativity is identified in this classification as part of the wisdom and knowledge virtue (Peterson & Seligman, 2004). Despite the existence of different definitions of creativity, two major characteristics are commonly accepted by the scientific community: originality and usefulness (Bacon, 2005).

Beyond positive psychology, the study and relevance of creativity in many different contexts have been increasing for the last few years. This means that tourism itself has also been influenced by it. Richards (2011) recognized that this influence is present not only in the increased creative turn given to tourism products but also in the industry itself by becoming a creative environment for skills and performance progress. While many different theories exist about creativity, with different focuses from a unidimensional to a multidimensional view, one of the oldest perspectives was developed by Rhodes (1961). He described creativity as an interaction between four main aspects: person, process, product, and environment. Richards (2011) reflected that tourism encompasses all these four variables when, for example, people visit creative clusters (environment) or utilize tourism attractions (products) or when creative activities concern design (creative process) and tourists are involved in them (people). Thus, the application of creativity in tourism is a very diverse phenomenon. In this regard, in a systematic literature review in which creativity was researched in tourism settings, Garcês, Pocinho, and Jesus (2018: 5) concluded the following:

... it looks that creativity is being approached from a background perspective with an organizational/structural preoccupation, leading to the improvement of the tourist experience through place and culture. This is aligned and expresses the current trend of the 'experience economy' and what is understood as 'creative tourism'.

Creative tourism is one of the main subsets of tourism and refers to a type of tourism that involves a less tangible experience in which learning about and deep experience of locals' culture take a crucial part (Virfinija, 2016). According to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) (2006) definition of creative tourism, it emphasizes the idea of interaction in which tourists interact with the local environment in an educational, emotional, social, and participative way as well as with the local culture and residents, leading them to feel like part of the place. Richards (2011) concluded that creative tourism can be seen as a blend of tourism and creativity and can work as an alternative to cultural tourism, offering more authenticity in tourists' experiences.

As positive outcomes of creativity in tourism, Horng, Tsai, and Chung (2016) acknowledged that promoting creativity in tourism settings is likely to increase behavioural changes and the awareness of its relevance in this economic sector. In this sense, Marujo, Serra, and do Rosário Borges (2019), in an exploratory study about the creative tourist experience in a Portuguese region, found that those who participated in creative activities looked for unique experiences and wanted to promote more creative behaviours. In another study, Tan, Tan, Luh, and Kung (2015) explored tourists' interactions in creative tourism sites in Taiwan and found three types of tourists who participated in creative activities: relaxers, sensation seekers, and the existential type.

Kiage (2018) acknowledged that creative tourists grow their creative potential by participating in activities that involve interaction with locals, in which they can learn about

the local culture. Creative tourists seek to be immersed in the culture and have authentic local experiences while simultaneously learning about the place. They consume experiences instead of products; it is an active and participatory activity that aims to achieve personal development through experiences. This means that creativity has an important place in tourism endeavours. Nonetheless, Garcês et al. (2018: 5) stated that:

... it looks that research is focusing more on developing the creativity of the destination and those who work (or will work) there and not necessarily directing efforts to explore creativity in those who visit. (...) more research about creativity from the tourist perspective is important to further aligned the tourist experience with the tourists themselves.

Thus, aligning creativity and wellbeing as part of the broader field of positive psychology will allow an understanding of tourists from a different viewpoint. As Garcês et al. (2019) stated, psychologically speaking, wellbeing can be an important variable for destination competitiveness while simultaneously being a creative resource for the industry. Hence, studying creative tourists can provide new insights into this subset of the industry and allow the customization of new services. Therefore, this paper aims to explore the creative personality and wellbeing characteristics of Portuguese tourists and analyse their creative profile when engaged in tourism activities both in the national territory (Portugal) and in international travel.

2. METHODOLOGY

2.1 Participants

The sample was composed of 857 Portuguese tourists, who were randomly sampled through social media and word of mouth. Their ages ranged from 17 to 76 years ($M=29.29$, $SD=11.89$). Women accounted for 68.9% of the sample ($n=589$) and men for 31.1% ($n=266$). The sample contained 53.1% of students ($n=448$) and 46.9% of non-students ($n=396$).

2.2 Measurement Scales

For this study, two instruments were used: the Creative Personality Scale – short form (CPS) (Pocinho, Garcês, Jesus, Viseu, & Tobal, *submitted*) and the Tourism Wellbeing Scale (TWS) (Garcês, Pocinho, & Jesus, *in press*).

The CPS evaluates people's perception of their own creative characteristics, meaning that it aims to measure creative personality. The short form of the scale contains nine items and is unidimensional. The CPS is a self-assessment measure of an individual's creative characteristics. Responses are given in a Likert format and range from completely disagree (1) to completely agree (5). Total scores are obtained through the sum of the items that compose this instrument. Validation studies, including exploratory and confirmatory factor analyses, have shown good psychometrics results: reliability of .86, significant and positive correlations between all CPS items, and explained variance of 48.08% (Pocinho et al., *submitted*). In the present study, the reliability was .83.

The TWS aims to evaluate tourists' wellbeing in a given destination. It measures positive variables such as wellbeing, creativity, optimism, and spirituality, the main concepts from positive psychology. The validation study, also involving exploratory and confirmatory factor analyses, showed adequate psychometric characteristics. The TWS is composed of

eight items and is unidimensional, but it is possible to analyse the items individually to uncover data about the underlying positive concepts. Responses are given in a Likert format and range from totally disagree (1) to totally agree (7). The reliability was .87 and the scale showed evidence of convergent validity (Garcês et al., *in press*). In the current research, the reliability was .85.

2.3 Procedures and Data Analysis

Data collection was accomplished mostly through social media with the dissemination of *Google Forms* and through *word of mouth* in social circles. The ethical standards regarding confidentiality and anonymity were explained to the participants. The inclusion criterion for the study was that the participants had to have had a tourism experience, either in their own country (Portugal) or abroad. After the data were collected, they were introduced into the statistical software *SPSS – Statistical Package for the Social Sciences*, version 25.0. The analysis focused on descriptive, correlational, and inferential statistics. We used Levene’s test for equality of variances. This is a test that determines whether two conditions have about the same or different amounts of variability between their scores. The *p* values were greater than .05, which means that the variability in the two conditions is about the same, and we chose to assume equal variances.

3. RESULTS

3.1 Creativity and Wellbeing Correlations and Descriptive Statistics

A Pearson’s *r* correlation coefficient was computed to assess the relationship between the total of the CPS (Creative Personality Scale) and the eight items of the TWS (Tourism Wellbeing Scale). There was a strong positive correlation between the CPS and all the items of the TWS ($.172 < r < .304, p < .001$). Increases in levels of tourism wellbeing were correlated with increases in creative personality scores.

Measures of central tendency were computed to summarize the data for the study variables. Measures of dispersion were computed to understand the variability of scores for these variables. The CPS mean was 36.50, with a minimum of 15 and a maximum of 45. This is a reasonable value for tourists’ creativity (Pocinho et al., *submitted*). The participants mostly chose level 4 (‘moderately agree’) of the five Likert options. The TWS mean was 40.85, with a minimum of 14 and a maximum of 56. Table 2 summarizes the correlation results and descriptive statistics between the variables.

Table 2. TWS and CPS: Correlations and Descriptive Statistics (N=857)

Variables	CPS	6.	8.	10.	11.	13.	14.	19.	27.	Global TWS
Global CPS	1									
6. I was able to see the positive side of the less agreeable situations that occurred.	.240**	1								
8. I found out new ways of being that gave meaning to aspects of my life.	.220**	.498**	1							
10. I had lots of fun.	.172**	.418**	.340**	1						

11. I faced this experience as a unique/original opportunity.	.207**	.447**	.489**	.565**	1					
13. I engaged in the community activities (ex. cultural, events, etc).	.275**	.320**	.379**	.337**	.389**	1				
14. This experience was a dream come true.	.191**	.304**	.461**	.363**	.552**	.411**	1			
19. I experienced a connection/relationship with something higher than myself.	.187**	.332**	.491**	.257**	.387**	.419**	.504**	1		
27. I felt good in the relationship I developed with new people.	.230**	.420**	.504**	.398**	.420**	.437**	.434**	.444**	1	
Global TWS	.304**	.643**	.740**	.606**	.735**	.671**	.741**	.708**	.716**	1
<i>M</i>	36.50	5.04	5.36	6.27	5.71	4.55	4.36	3.98	5.19	40.85
<i>SD</i>	4.59	1.60	1.52	1.16	1.55	1.88	2.00	1.91	1.67	8.09
Range	15-45	1-7	1-7	1-7	1-7	1-7	1-7	1-7	1-7	14-56

Note. CPS – Creative Personality Scale; TWS – Tourism Wellbeing Scale.

** $p < .001$.

Source: Own Elaboration

3.2 Wellbeing Rankings

As a main part of the present study, a ranking analysis for the wellbeing construct was performed. In the TWS item responses, the majority of tourists opted for level 4 ('agree in part') in the range of seven Likert levels available for this measurement. The ranking of the eight items of the TWS scale are presented in Table 3 both in English and in Portuguese. As it is possible to observe in this table, the first chosen item was related to positive emotions, the second to creativity, and the third to meaning. The item chosen less frequently was related to spirituality.

Table 3. TWS Item Ranking

Rank	Items (EN)	Items (PT)	Variable	M
1	I had lots of fun.	10. Diverti-me imenso	Positive emotions	6.27
2	I faced this experience as a unique/original opportunity.	11. Encarei esta experiência como uma oportunidade única/original.	Creativity	5.71
3	I found new ways of being that gave meaning to aspects of my life.	8. Descobri novas formas de ser e estar que deram significado a aspetos da minha vida.	Meaning	5.36
4	I felt good in the relationship I developed with new people.	27. Senti-me bem na relação que desenvolvi com pessoas novas.	Relationships	5.19
5	I was able to see the positive side of the less agreeable situations that occurred.	6. Consegui ver o lado positivo das situações menos agradáveis que ocorreram.	Optimism	5.04
6	I engaged in community activities (culture, events, etc).	13. Envolvi-me nas atividades da comunidade (ex. culturais, eventos, etc).	Engagement	4.55
7	This experience was a dream come true.	14. Esta experiência foi a realização de um sonho.	Accomplishment	4.36
8	I experienced a connection/relationship with something higher than myself.	19. Experimentei uma ligação/relação com algo superior a mim própria/próprio.	Spirituality	3.98

Source: Own Elaboration

2.3 Creativity and Wellbeing Gender Differences

An independent-sample *t*-test was conducted to compare global creativity (CPS) and wellbeing (TWS) between men and women. In relation to creativity, the CPS results showed that there was no statistically significant difference between the male and the female gender ($t(853) = -.63, p > .05$). Regarding wellbeing (TWS), we found significant gender differences. In the global scores of the TWS, there was a significant difference in the scores for women ($M = 41.03, SD = 8.88$) and men ($M = 38.75, SD = 10.21$); $t(830) = 3.29, p = 0.001$. These results suggest that gender has an effect on tourism wellbeing. Specifically, our results suggest that the wellbeing of female tourists is higher than that of male tourists. However, the effect size, based on the means, standard deviation, sample size, Cohen *d*, and Hedges *g*, is small ($d/g = 0.24$).

Analysing the items of the TWS one by one, the results showed the existence of significant gender differences only in four variables – creativity, positive emotions, positive relationships, and achievement – with women performing better than men (Table 4).

Table 4. TWS Gender Differences

TWS items	Variables	Gender	n	M (SD)	Cohen <i>d</i> / Hedges <i>g</i>
2. I had lots of fun.	Positive emotions	Female	569	6.36 (1.05)	0.21/0.22
		Male	262	6.10 (1.36)	
4. I faced this experience as a unique/original opportunity.	Creativity	Female	570	5.83 (1.48)	0.23/0.24
		Male	262	5.45 (1.75)	
6. This experience was a dream come true.	Achievement	Female	570	4.51 (1.97)	0.23/0.23
		Male	260	4.05 (2.06)	
8. I felt good in the relationship I developed with new people.	Positive relationships	Female	566	5.28 (1.64)	0.16/0.17
		Male	260	5.00 (1.75)	

Source: Own Elaboration

3.3 Creativity and Wellbeing Age Differences

An independent-sample *t*-test was conducted to compare global creativity (CPS) and wellbeing (TWS) according to participants' age groups: the younger participants were under 30 years old and the older participants were 30 years old or older.

In the global scores of the CPS, there was a significant difference between the younger ($M = 36.01, SD = 4.55$) and the older ($M = 37.69, SD = 4.49$) participants; $t(846) = -5.204, p < .001$. These results suggest that older tourists (30 years old or over) performed better on the creativity scale than the younger tourists, who were under 30 years old. Regarding the TWS, the results showed that there were no statistically significant differences in participants' age with the exception of the creativity variable/item: "11. Encarei esta experiência como uma oportunidade única/original" (I faced this experience as a unique/original opportunity), ($t(825) = -.2488, p = .013$), for which the younger ($M = 5.81, SD = 1.559$) performed better than the older ($M = 5.53, SD = 1.55$) participants.

3.4 Creativity and Wellbeing Tourists' Job Differences

An independent-sample *t*-test was conducted to compare global creativity (CPS) and wellbeing (TWS) according to participants' job groups: student and non-student tourists. Analysing wellbeing, the TWS results showed that there is no statistically significant difference between student and non-student tourists (all items with $p > .05$). In the global

scores of the CPS, there was a significant difference between student ($M=35.94$, $SD=4.48$) and non-student ($M=37.27$, $SD=4.59$) participants; $t(842)=-4,251$, $p<.001$. These results suggest that non-students (tourists with a job or retired people) performed better on the creativity scale than the tourists who had never had a job (who had only been students).

3.5 Creativity and Wellbeing Linear Regression

A multiple linear regression analysis was performed as a complement to the study and to test whether wellbeing significantly predicted participants' ratings of creativity. A significant regression equation was found with two predictors (wellbeing and age) that explained 12.4% of the variance ($R^2=.124$, $F(1,814)=25.46$, $p<.01$). The participants' predicted creativity is equal to $28.17+.16$ (wellbeing) $+1.59$ (age).

Table 4. Regression Model Summary

R	R ²	Adjusted R ²	F	Sig.
.356 ^b	.127	.124	25.46	.000

Source: Output from SPSS

Table 5. Regression Model Coefficients

	Unstandardized coefficients		Standardized coefficients	<i>t</i>	Sig.
	B	Error	Beta		
Constant	28.166	.791		35.592	.000
Wellbeing	.155	.016	.312	9.511	.000
Age	1.585	.314	.165	5.046	.000

Dependent variable: creativity.

Source: Output from SPSS

4. CONCLUSION

The study presented here made the first attempt to build a creative profile of Portuguese tourists with wellbeing variables. The overall results are interesting. A strong and positive correlation was found between creativity and wellbeing, meaning that, when wellbeing is higher, it leads to higher creativity and vice versa. This result allowed the authors to hypothesize that creativity is an important factor for feeling well in tourism experiences, which implies that efforts should be made by stakeholders to promote creativity as a measure to increase wellbeing among tourists and therefore promote memorable experiences. Other studies have already shown the importance of creativity for workers' performance (Horng et al., 2016) and that tourism can be a promoter of creativity (de Bloom, Ritter, Kuhnel, Reinders, & Geurts, 2014). However, as Garcês et al. (2018) found in a systematic literature review, it appears that creativity is being focused on the development of the destination and the workers and not directly on tourists' own development. Thus, here is a niche that probably should be explored.

The exploratory study of the wellbeing variables' rankings also offered a different way of understanding tourists and their needs and wants regarding their own way of thinking. In first place came positive emotions, followed by creativity and then meaning. These overall results allowed the authors to believe that, in this sample, tourists still look for time away

from home that helps them to feel good and enjoy a good time. As the European Travel Commission (2016) acknowledged, the idea of fun and relaxation will always be part of tourism, although Smith and Diekmann (2017) recognized that people want meaning and authenticity too. However, creativity appeared in second place, confirming that something is changing: people are looking for unique experiences. The literature in the last few years has brought awareness of exactly this: that a shift is happening and therefore new tourism strategies are crucial. Third on the 'podium' was meaning, which only fortifies the idea that today a change is not only happening but has already happened: people are looking for true and authentic experiences that can bring meaning and personal development to their own lives. As the literature (Kirillova, Lehto, & Cai, 2016) has already recognized, tourism is moving to a stage of personal and transformative experiences, and, as Pine and Gilmore (2019) described in their new re-release of the 'Experience Economy', time is of the essence and transformative experiences are crucial to develop deep and unique relationships between customers and destinations. These rankings are also in accordance with other studies, like the study by Marujo et al. (2019), which found that those who engage in creative activities in destinations look for uniqueness. It is also aligned with the three types of tourists engaged in creative activities in Tan et al.'s (2015) study: the relaxers may be the ones who look for positive emotions, the sensation seekers are the ones who seek unique experiences, and the existential ones are those who look for meaning in their lives.

Another important result regards the gender, age, and job analysis, which also offered new reflections. First, creativity did not show any gender differences, which was expected, since other studies have reported this (Cashdan & Welsch, 1966; Charyton & Snelbecker, 2007; Baer & Kaufman, 2008; Ayyıldız-Potur & Barkul, 2009; Sayed & Mohamed, 2013), leading the authors to think that gender has no influence on perceptions of creativity. However, wellbeing showed gender differences, with women obtaining higher scores. It is also interesting that, when analysing each wellbeing item individually, significant differences were found only for creativity, positive emotions, relationships, and achievement. This leads to the hypothesis that women enjoy more positive emotions and relationships with the local community in their tourism experiences than men and see these same experiences as unique and as a kind of achievement in their lives.

Regarding age, older tourists showed more creativity than younger ones. When analysing wellbeing and its sub-variables, only creativity was significant again. However, here, younger people showed higher scores than older tourists. This difference between the two creativity variables used may be due to the different measures applied; despite aiming to understand creativity as a whole, the CPS is a composite measure to analyse creative personality characteristics, whereas, in the case of the TWS, creativity is assessed as only one item. This item measures the uniqueness and originality of the tourism experience, which may be more appealing for young people, who may have fewer tourism experiences than older tourists, who may already have travelled more and do not envision their tourism experience in such a new and unique way as younger tourists may perceive it.

In the analysis of the job variable, there were no significant differences in wellbeing, meaning that being a student, or not, does not matter for feeling good. However, in the creativity measure, significant differences emerged, and it was the non-students who performed better. This result is interesting and unfortunately aligns with the idea that schools still pose barriers to creativity, as was reported for example in the study by Banaji, Cranmer, and Perrotta (2014).

Finally, while testing the predictive models, as a complement to the study, just one model stood out as being psychometrically sound. In this model, wellbeing and age were creative predictors, explaining about 12.4% of the variance. These results allowed the authors to think again that, when people feel well, they tend to be more creative but also that age

is important for creativity. The latter result is curious, since it is commonly understood that children are creative, then school presents barriers to their creativity, which tends to diminish throughout their school years. However, here, ageing also increases their creativity or at least their recognition that they are creative. This may be explained by the fact that soft skills such as creativity are currently a major recruitment asset. Thus, while pursuing jobs after school, people need to develop these skills, which may lead to this result that age is a creative predictor.

This research is not without limitations, and here we provide suggestions for further studies. It is understood that a deeper analysis is needed to understand better how wellbeing can be a predictor of creativity but also whether creativity is otherwise a predictor of wellbeing or whether the two are mutually connected in such a way that they work symbiotically. Thus, more studies are necessary to comprehend these relationships. It would also be interesting to involve tourists from other countries and analyse possible cultural differences.

Overall, this study made an attempt to give a first glimpse of Portuguese creative tourists through psychological variables. Creativity is understood here as a major element of wellbeing, and therefore it should be recognized as an asset to promote wellbeing in tourism destinations. Nevertheless, the major conclusion that this study reached is that the results illustrate the presence of the much-talked-about shift in tourism experiences and that there is an urgent need for destinations and host communities to adapt to it. The fact that the ETC (2019) has recognized in its 2022 strategy that memorable experiences are important is thus a major step. The future of tourism is changing, so now is the time to make changes and look for something unique to give to tourists while simultaneously respecting locals' culture and heritage. Creative tourists are a group of tourists who want fun but also uniqueness and meaningful experiences. Consequently, stakeholders need to consider and deliver these if they want to ensure their sustainability and future 'experience economy'.

ACKNOWLEDGEMENTS

The research for this paper was financially supported by ARDITI – the Regional Agency for Development of Research, Technology and Innovation of Madeira, Project M1420-09-5369-FSE-000001, Madeira 14-20 Program, through a post-doctoral research grant for the first author. This paper is also financed by National Funds provided by FCT-Foundation for Science and Technology through project UIDB/04020/2020.

REFERENCES

- Ayyıldız-Potur, A., & Barkul, O. (2009). Gender and creative thinking in education: A theoretical and experimental overview. *ITU Journal of the Faculty of Architecture*, 6(2), 44–57.
- Bacon, S. (2005). Positive psychology's two cultures. *Review of General Psychology*, 9(2), 181–192. doi: 10.1037/1089-2680.9.2.181
- Baer, J., & Kaufman, J. (2008). Gender differences in creativity. *Journal of Creative Behavior*, 42(2), 75–105.
- Banaji, S., Cranmer, S., & Perrotta, C. (2014). What's stopping us? Barriers to creativity and innovation in schooling across Europe. In K. Thomas & J. Chan (Eds.), *Handbook of research on creativity* (pp. 450–463). UK: Elgar Publishing.

- Cashdan, S., & Welsch, G. (1966). Personality correlates of creative potential in talented high school students. *Journal of Personality*, 34, 445–454. doi: 10.1111/j.1467-6494.1966.tb01726.x
- Charyton, C., & Snelbecker, G. (2007). General, artistic and scientific creativity attributes of engineering and music students. *Creativity Research Journal*, 19(2), 213–225.
- De Bloom, J., Ritter, S., Kuhnel, J., Reinders, J., & Geurts, S. (2014). Vacation from work: A ‘ticket to creativity’? The effects of recreational travel on cognitive flexibility and originality. *Tourism Management*, 44, 164–171.
- European Travel Commission (2016). *Lifestyle trends & tourism: How changing consumer behavior impacts travel to Europe*. Brussels: European Travel Commission.
- European Travel Commission (2018). *Annual report 2018*. Brussels: European Travel Commission.
- European Travel Commission (2019a). *European tourism: Trends & prospects (Q3/2019)*. Brussels: European Travel Commission.
- European Travel Commission (2019b). *Horizon 2022: To boldly go where destination Europe has never gone before*. Brussels: European Travel Commission.
- Filep, S., & Higham, J. (2014). Chasing well-being. In T. DeLacy, M. Jiang, G. Lipman, & S. Vorster (Eds.), *Green growth and travelism: Concept, policy and practice for sustainable tourism* (pp. 112–125). New York, NY: Routledge.
- Garcês, S., Pocinho, M., & Jesus, S. (2018). Review of optimism, creativity and spirituality in tourism research. *Tourism and Hospitality Management*, 24(1), 1–11. doi: <https://doi.org/10.20867/thm.24.1.6>
- Garcês, S., Pocinho, M., & Jesus, S. N. (2019). Psychological wellbeing as a creative resource for businesses in the tourism industry: A multidisciplinary view. In S. J. Teixeira & J. M. Ferreira (Eds.), *Multilevel approach to competitiveness in the global tourism industry* (pp. 98–119). Pennsylvania: IGI Global.
- Garcês, S., Pocinho, M., & Jesus, S. (in press). Psychometric analysis of the Tourism Wellbeing Scale (TWS): A multidisciplinary approach. *Anais da Academia Brasileira de Ciências*.
- Garcês, S., Pocinho, M., Jesus, S. N., & Rieber, M. (2018). Positive psychology and tourism: A systematic literature review. *Tourism & Management Studies*, 14(3), 41–51. doi: <https://doi.org/10.18089/tms.2018.14304>
- Horng, J. S., Tsai, C. Y., & Chung, Y. C. (2016). Measuring practitioners’ creativity in the Taiwanese tourism and hospitality industry. *Thinking Skills and Creativity*, 19, 269–278. doi: <https://doi.org/10.1016/j.tsc.2016.01.001>
- Kiage, O. (2018). Influence of perceived value on tourist future intentions to creative tourism attractions in Kenya’s north coast. *Journal of Tourism and Hospitality Management*, 6(4), 152–166. doi: 10.17265/2328-2169/2018.08.002
- Kirillova, K., Lehto, X., & Cai, L. (2016). Existential authenticity and anxiety as outcomes: The tourist in the experience economy. *International Journal of Tourism Research*, 19(1), 13–26.
- Marujo, N., Serra, J., & do Rosário Borges, M. (2020). The creative tourist experience in the Alentejo region: A case study of the CREATOUR project in Portugal. In Á. Rocha, A. Abreu, J. de Carvalho, D. Liberato, E. González, & P. Liberato (Eds.), *Advances in tourism, technology and smart systems. Smart innovation, systems and technologies* (vol. 171, pp. 705–714). Singapore: Springer.

- Peterson, C., & Seligman, M. E. P. (2004). *Character strengths and virtues: A handbook and classification*. Washington, DC: American Psychological Association.
- Pine, J., & Gilmore, J. (2019). *The experience economy: Competing for customer, time, attention, and money*. Massachusetts: Harvard Business Review Press.
- Pocinho, M., Garcês, S., Jesus, J., Viseu J., & Tobal, J. (submitted). Psychometric study of the short-form of the creative personality scale. *Revista PSICOLOGIA*.
- Rhodes, M. (1961). An analysis of creativity. *Phi Delta Kappan*, 42, 305–310.
- Richards, G. (2011). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38(4), 1225–1253. doi: <https://doi.org/10.1016/j.annals.2011.07.008>
- Sayed, E., & Mohamed, A. (2013). Gender differences in divergent thinking: Use of the test of creative thinking–drawing production on an Egyptian sample. *Creativity Research Journal*, 25(2), 222–227.
- Seligman, M. (2013). *Building the state of wellbeing: A strategy for South Australia. Adelaide thinker in residence 2012–2013*. Adelaide: SA Department of the Premier and Cabinea.
- Seligman, M., Steen, T., Park, N., & Peterson, C. (2005). Positive psychology in progress. Empirical validation of interventions. *American Psychologist*, 60, 410–421.
- Smith, M., & Diekmann, A. (2017). Tourism and wellbeing. *Annals of Tourism Research*, 66, 1–13. doi:10.1016/j.annals.2017.05.006
- Tan, S. K., Tan, S. H., Luh, D. B., & Kung, S. F. (2015). Understanding tourist perspectives in creative tourism. *Current Issues in Tourism*, 19(10), 981–987. doi: <https://doi.org/10.1080/13683500.2015.1008427>
- Turismo de Portugal (2017). *Estratégia Turismo 2027*. Retrieved from <https://www.turismodeportugal.pt/SiteCollectionDocuments/estrategia/estrategia-turismo-2027.pdf>
- United Nations Educational, Scientific and Cultural Organization (UNESCO) (2006). *Towards sustainable strategies for creative tourism: Discussion report of the planning meeting for the 2008 International Conference on Creative Tourism*. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000159811>
- Uysal, M., Sirgy, M., Woo, E., & Kin, H. (2015). Quality of life (QOL) and well-being research in tourism. *Tourism Management*, 53, 244–261. doi:10.1016/j.tourman.2015.07.013
- Vada, S., Prentice, C., & Hsiao, A. (2019). The influence of tourism experience and well-being on place attachment. *Journal of Retailing and Consumer Services*, 47, 322–330. doi:10.1016/j.jretconser.2018.12.007
- Virfinija, J. (2016). Interaction between cultural/creative tourism and tourism/cultural heritage industries. In L. Butowski (Ed.), *Tourism – From empirical research towards practical application* (pp. 137–156). Croatia/Rijeka: InTech.