



FOUR PS OF CREATIVITY AND BEHAVIOURAL INTENTIONS IN CREATIVE TOURISM: THE MEDIATING ROLE OF EXPERIENCE QUALITY

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Abstract

Purpose: This study explores how the dimensions of creativity—specifically person, process, product, and press—affect tourists’ behavioural intentions. Additionally, this study examines how experience quality mediates these relationships.

Methodology/Design/Approach: This study used a survey instrument to gather data from 500 creative tourists in Malaysia. To test the structural model, Partial Least Squares Structural Equation Modelling (PLS-SEM) was employed.

Findings: The result highlights the influence of the four Ps of creativity on the behavioural intentions of tourists within the creative tourism sector. The study also investigates how experience quality affects these relationships

Originality of the research: The novelty of this study lies in the integration of the four Ps of creativity and experience quality into a single model for predicting the future behaviour of creative tourists.

Keywords creativity, experience quality, behavioural intentions

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INTRODUCTION

Tourism has long been recognised as a pivotal industry for economic growth and cultural exchange. However, issues such as overtourism and the homogenisation of cultural experiences pose significant challenges to the sustainability and authenticity of tourist destinations (Richards, 2020). In response, creative tourism, which emphasises immersive experiences, economic development and cultural preservation, has emerged as a promising solution to these challenges. This form of tourism allows tourists to engage in creative activities such as art workshops and cultural festivals, enabling them to discover and experience the unique cultural attributes of a destination. The concept of creative cities, as fundamental components of sustainable and inclusive urban development, has gained considerable traction in Malaysia, with cities such as Kuching, Georgetown, Ipoh, Johor Bahru, and Kuala Lumpur adopting this approach (Khoo & Chang, 2021). Through collaboration between government institutions and private agencies, these cities have been repositioned as focal points for creative tourism, highlighting their distinctive creative products. This research aims to investigate the relationships between the four Ps of creativity, experience quality and behavioural intentions in the context of creative tourism service providers in Malaysia. Utilising Rhodes’ Four Ps of Creativity Model (Rhodes, 1961) and the Stimulus-Organism-Response (SOR) theory (Mehrabian & Russell, 1974), this study explores how dimensions of creativity—specifically person, process, product, and press—affect tourists’ behavioural intentions (BI). Additionally, this study examines how experience quality (EQ) mediates these relationships. The findings are expected to provide both theoretical advancements and practical implications for local stakeholders and policymakers, offering strategies to enhance the sustainability and competitiveness of Malaysia’s creative tourism industry. Ultimately, this research contributes to a broader discourse on sustainable tourism growth and creative industry development.

1. LITERATURE REVIEW

Assessing future tourist behaviour in tourism and hospitality studies often involves measuring revisiting and word-of-mouth (WoM) intentions, which are effective strategies for customer retention, particularly in emerging markets (Oraedu et al., 2020). Pleasurable travel experiences significantly enhance the likelihood of repeat visits, repurchases, and recommendations. In the context of creative tourism research, positive emotions such as pleasure, arousal, and the quality of the experience play a crucial role in influencing behavioural intentions (BI) (Ali et al., 2016; Min et al., 2020; Suhartanto et al., 2020; Huang et al., 2020). Two significant gaps have been identified in the existing literature. First, current models frequently overlook the integration of the four Ps of creativity. Second, although past studies recognised the positive impact of emotions on BI in creative tourism, EQ is relatively less explored. EQ emphasises on the emotional and holistic aspects of service encounters. It is more important for performance assessment and were found to have positive influence on BI (Rather, 2020; Cetin, 2020). To address these gaps, this study integrates the four Ps of creativity into a unified model aimed at elucidating BI through EQ. Creative tourists exert significant influence over the evaluation of service providers because of their active participation in the creative process.

Research suggests that intrinsic motivation and openness to experience can predict a persons' creativity in various domains, including visual arts, literature, and music (Du et al., 2019). Engagement with the creative process significantly enhances creativity, as co-creative processes among tourists lead to shared emotional experiences, particularly in online contexts (Porter et al., 2020). Furthermore, involvement in creative processes fosters creativity among students, with the flexibility and originality of these processes impacting their engagement (Liu et al., 2017). Novelty and usefulness are critical criteria in evaluating creative products; consumers perceive products that are both novel and useful as creative, which in turn affect their BI (Xu, 2020). Additionally, creative environments, both physical and social, are vital determinants of creative behaviour, with conducive working conditions significantly enhancing creative output (Mayfield et al., 2020).

2. THEORETICAL FRAMEWORK AND HYPOTHESIS DEVELOPMENT

Choosing the Rhodes Four Ps of creativity as the theoretical foundation for investigating the impact of creativity on BI in creative tourism is justified on multiple grounds. First, Rhodes' model offers a structured framework that encompasses essential dimensions of creativity—Person (individual creativity), Process (creative processes), Product (creative outcomes), and Press (environmental influences). This structured approach facilitates a systematic analysis of how creativity influences various aspects of behaviour within the specific context of creative tourism. Second, the model's holistic perspective enables a comprehensive understanding of creativity's diverse impacts, providing insights into how different forms of creative engagement, beyond traditional arts, influence tourists' behavioural intentions. Moreover, the Rhodes model's established use across diverse fields underscores its empirical robustness, making it a reliable tool for exploring creativity's effects in specialised contexts like tourism. Despite the emergence of new adaptations like Runco's Persuasion and Person x Environment model (Runco, 2007; Glăveanu, 2013), Rhodes' framework continues to exert influence. Finally, employing this framework enhances the research's theoretical rigour by providing a clear basis for developing research questions, guiding data collection and analysis, and interpreting findings within the broader context of creativity studies. Thus, the Rhodes Four Ps of Creativity model not only supports a nuanced investigation into creativity's role in shaping tourist behaviour but also strengthens the methodological and theoretical foundation of the study.

In the field of creative tourism, the use of creativity allows providers to offer authentic and memorable experiences, thus influencing BI. The SOR theory elucidates that when emotions are affected by the environment, behavioural change is bound to occur. According to the SOR, environmental stimuli influence organic states (emotions), which in turn drive responses. Rhodes' Four Ps of the Creativity Model can be seen as stimuli influencing EQ, which then shapes BI among tourists in the creative tourism sector. Studies have suggested that creativity can serve as an environmental stimulus, impacting tourists' emotional states and behaviours in destination music (Min et al., 2020). However, empirical evidence of causal relationships between creativity dimensions and tourist responses to creative tourism is limited. By integrating SOR with the Four Ps of the Creativity Model, this study aims to elucidate how creative tourism providers can leverage their creativity to offer experiences that encourage revisits and positive WoM.

2.1. Hypotheses development

The significant impact of the four Ps of creativity (person, process, product, and press) on behavioural intentions (BI) has been demonstrated across various contexts, including entrepreneurship (Shi et al., 2020), education (Wei & Guo, 2018), and tourism and hospitality (Leong et al., 2020).

The creative person, characterised by intrinsic motivation and openness to experience, has been shown to predict creativity across diverse domains such as visual arts, literature and music (Benedek et al., 2020). A strong correlation has been established between a creative individual's intrinsic motivation and openness to experience and their creative achievements (Du et al., 2019). Higher levels of openness to experience are associated with preference for emotional immersion in tourist lodging experiences, leading to increased BI (Bujisic et al., 2015). Similarly, intrinsic motivation, driven by factors like escapism and enjoyment, strongly influences the intention to revisit tourism destinations (Ahn et al., 2019). Thus, the following hypotheses are proposed:

H1: There is a positive relationship between openness to experience and behavioural intention.

H2: There is a positive relationship between intrinsic motivation and behavioural intention.

Engagement in the creative process significantly enhances creativity. For instance, Porter et al. (2020) found that tourists involved in co-creative processes share emotional experiences online. Similarly, Liu et al. (2017) demonstrated that participation in creative processes, such as problem-solving and co-learning strategies, fosters creativity in students. Richard et al. (2018) highlighted that the flexibility and originality of the creative process influence engagement in creative ideas and behaviours. Actively involved consumers tend to form stronger emotional connections with products or services, increasing their likelihood of recommending and repurchasing them (van Dijk et al., 2014). Creative engagement influences idea generation and subsequent behaviour (Bakar et al., 2014). In creative tourism, involvement in co-creative processes correlates with revisit intentions and recommendations (Huang & Choi, 2019). Thus, the following hypotheses are proposed:

H3: There is a positive relationship between creative ideas and behavioural intention.

H4: There is a positive relationship between creative behaviour and behavioural intention.

Novelty and usefulness are critical factors when assessing creative products. Previous studies have shown that these attributes are crucial to determine consumer perceptions of creativity. Frederiksen and Knudsen (2017) used these criteria to evaluate creative products, whereas Xu (2020) reported that consumers perceive products that are both novel and useful as creative, which positively influences their BI. Pang and Ji (2008) also identified usefulness as a primary determinant of BI towards creative products. Novel experiences have consistently been shown to positively influence BI in various tourism types, including cultural and heritage tourism (Rasoolimanesh et al., 2022), religious tourism (Alhothali et al., 2021), ghost tourism (Dancausa et al., 2020), and gastronomy tourism (Kim et al., 2022). Novelty drives people's intentions to return or recommend a place (Rachão et al., 2021) because being creative is all about doing something new, and people who love being creative usually love trying new things. Additionally, perceived usefulness is a significant factor in positive attitudes and repeat use of accommodation services (Kim et al., 2019). Therefore, the following hypotheses are proposed:

H5: There is a positive relationship between novelty and behavioural intention.

H6: There is a positive relationship between usefulness and behavioural intention.

The physical and social environments of a workspace significantly influence BI. Orel (2019) found that artists working in conditions conducive to their creative output were more likely to revisit their creative workspaces. These working conditions also significantly impact creative performance in a restaurant setting (Yeh & Huan, 2017). Additionally, Mayfield et al. (2020) reported a negative correlation between creative environments and employee absenteeism. Piancatelli et al. (2021) found that the museum atmosphere influences visitors' intentions to revisit and recommend. Creative theme parks benefit from proper lighting and clean surroundings, leading to repeat visits (Ali et al., 2018). Therefore, the following hypotheses were formulated:

H7: There is a positive relationship between physical environment and behavioural intention.

H8: There is a positive relationship between the social environment and behavioural intention.

Beyond the four elements of creativity, significant correlations between EQ and BI were observed in other tourism sectors, such as cultural and heritage tourism (Mansour & Ariffin, 2017), green tourism (Wang, 2021), and sports tourism (Çevik & Şimşek, 2020). However, limited studies have investigated the impact of creativity on EQ and BI especially in the context of creative tourism service providers.

In education, openness benefits teachers working with gifted children (Vorkapić et al., 2018) and enhances outcomes in online learning (Yu, 2021). Previous studies have indicated that intrinsic motivation strongly enhances creative performance (Liu et al., 2016). Intrinsic motivation improves teaching experiences and emotional resilience among educators (Kirk, 2020). Referring to the above empirical evidence, the following hypotheses are proposed:

H9: There is a positive relationship between openness to experience and EQ.

H10: There is a positive relationship between intrinsic motivation and EQ.

When evaluating co-creative experiences, Kantosalo & Riihiahio (2019) found that creative ideas boosted positive emotions, whereas negative ones like shyness reduced creativity (Tan et al., 2019). Incorporating negative emotions like anger could even spark idea generation (Strasbaugh & Connelly, 2022). As individuals progress through the creative process, they might generate fewer ideas but take more creative actions (Camere et al., 2018), emphasising the importance of creative behaviours in co-creating experiences in creative tourism (Rachão et al., 2021). Based on the empirical evidence from previous studies, the following hypotheses are proposed:

H11: There is a positive relationship between creative ideas and EQ.

H12: There is a positive relationship between creative behaviour and EQ.

According to Song et al. (2021), novelty plays a vital role in aesthetic experiences, linked to emotions like arousal and enjoyment. Tourists, as emphasised by Goo et al. (2022), seek novelty in their travel experiences. However, simply being novel is not enough for a product or service to be considered creative. Previous research consistently shows that creativity requires both novelty and usefulness, with recent studies adding factors like market potential and risk-taking (Xu, 2020). Thus, the following hypotheses are proposed:

H13: There is a positive relationship between novelty and EQ.

H14: There is a positive relationship between usefulness and EQ.

Thoring et al. (2021) discussed the physical aspects of creative spaces, like furniture and layout, which can include public features such as murals or street art, enhancing the experience for locals and tourists alike. These spaces also foster social interactions among artists, participants, and instructors, creating emotionally supportive environments that encourage creativity and evoke positive emotions like happiness and hope (Gkantona, 2019). Studies on the performing arts, such as opera, have revealed that both physical and social factors influence audience emotions and intentions (Tubillejas-Andrés et al., 2020). Empirical evidence leads to the following hypotheses:

H15: There is a positive relationship between physical environment and EQ.

H16: There is a positive relationship between social environment and EQ.

Wang (2021) found that visitors' likelihood of revisiting and recommending destinations, such as green cities in Taiwan, depends on their EQ. In creative tourism, where providers offer diverse activities like fine arts and music, EQ is crucial for influencing BI (Bakas et al., 2020). Scholars emphasise the importance of incorporating creativity into offerings, such as gastronomy, to enhance experience beyond food (Lin, 2022). Therefore, the following hypothesis is proposed:

H17: A positive relationship between EQ and BI.

Recent studies on cultural tourism (Lu et al., 2022) have found that EQ mediates the link between authenticity and satisfaction. Additionally, Aşan et al. (2020) discovered a similar mediation effect between perceived value and satisfaction, while Dalgıç and Birdir (2020) observed it between festival image and visitor loyalty. Therefore, we propose the following:

H18: EQ mediates the relationship between creative person (H18a—openness to experience & H18b—intrinsic motivation) and BI.

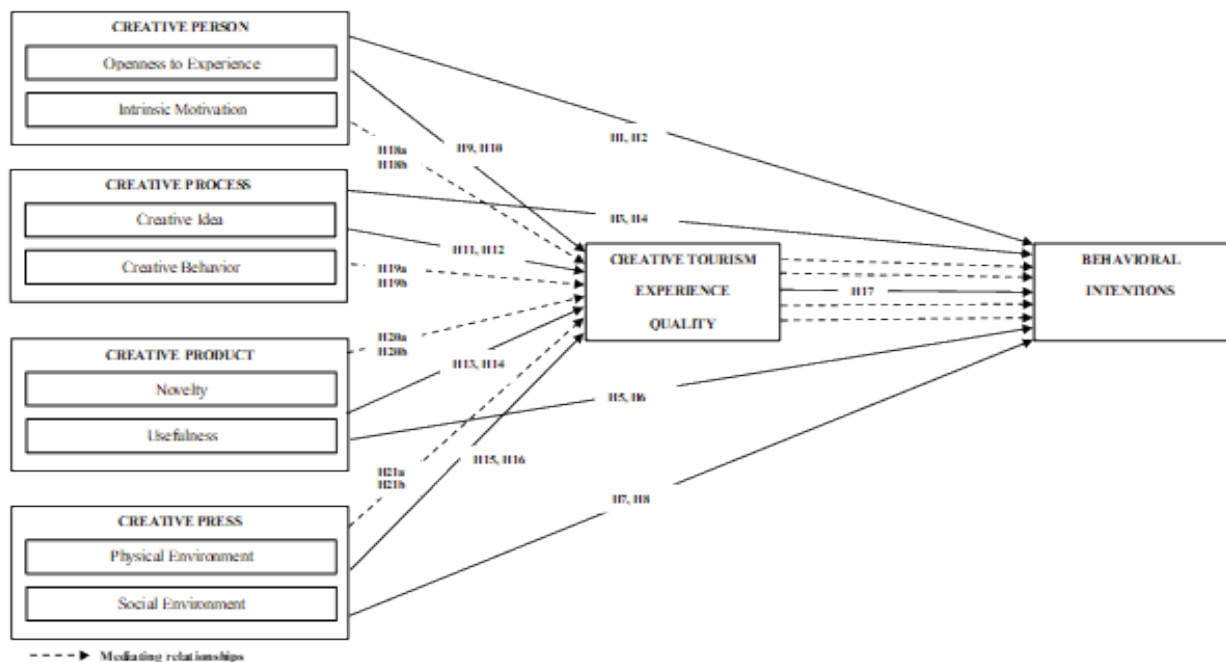
H19: EQ mediates the relationship between creative process (H19a – creative idea & H19b–creative behaviour) and BI.

H20: EQ mediates the relationship between creative products (H20a – novelty & H20b – usefulness) and BI.

H21: EQ mediates the relationship between the creative press (H21a–physical environment & H21b–social environment) and BI.

The conceptual model is presented in Figure 1.

Figure 1: Conceptual Model



3. METHOD

3.1. Sample

This descriptive or explanatory study employs a quantitative research design rooted in positivism. The population comprises creative tourism service providers in Malaysia, with the sample focusing on individuals who have experienced such services, regardless of nationality. Respondents must have participated in arts-related activities within the last 6 months, produced creative output, and interacted with employees. Given the absence of a relevant sampling frame and emphasis on theoretical generalisation, purposive and non-probability sampling is employed.

The data collection process begins on 1st of January 2023 and ended on 31st of May 2023 (6 months), and in all received surveys, and in all received 500 completed surveys. Data were collected from five Malaysian urban cities: Kuala Lumpur, Georgetown, Ipoh, Johor Baru, and Kuching. These destinations were selected because they have unique cultural and creative content (Khoo & Chang, 2021). Some of these places (Kuching & Georgetown) have been designated as creative cities by UNESCO.

3.2. Measures

The constructs in this study were measured on a seven-point Likert-type scale ('1' = strongly disagree; '7' = strongly agree). All items were measured in line with the items established in the literature.

Intrinsic motivation measures individuals' internal drive to engage in a creative task because it is inherently interesting and enjoyable (Ryan & Deci, 2000). It was measured using three items adapted from Fischer et al., (2019) and Brown and Baer, (2015). The sample item reads, "The artist/instructor increased my knowledge and skills" and the Cronbach's alpha reliability coefficient for intrinsic motivation was 0.76.

Openness to experience assesses an individual's curiosity, imagination, and willingness to entertain novel ideas (Krieger et al., 2019). It was measured using three items adapted from Woo et al. (2014). The sample item reads as "The artist/instructor introduced new art concept" and the reliability coefficient Cronbach's alpha for openness to experience was 0.91.

Creative idea captures the implicit, associative processes involved in generating "pre-inventive forms" or ideas, as well as the explicit analytical processes that develop and evaluate these pre-inventive forms (idea evaluation) (Ball & Christensen, 2019). It was measured using three items adapted from Zhang and Bartol (2010) and Steele et al. (2018). The sample item reads, "I had to consider several alternatives before choosing the final creative idea/solution" and the reliability coefficient Cronbach's alpha for creative idea was 0.77.

Creative behaviour reflects people's engagement in the creative process, even if it does not necessarily lead to implementation (Baer, 2012). It was measured using three items adapted from Kawakubo and Oguchi, (2019) and Yi and Gong (2013). The sample item reads, "I had to complete a creative task/activity" and the reliability coefficient Cronbach's alpha for creative behaviour was 0.76.

Novel is original and unique and never seen before, while useful is appropriate and effective when addressing the issue at hand (Sääksjärvi & Gonçalves, 2018). Novelty was measured using three items adapted from Xu (2020) and Wang et al. (2020). The sample item read "I had a novel and unique creative tourism experience" and the reliability coefficient Cronbach's alpha for novelty was 0.77.

Usefulness was measured using three items adapted from Xu (2020) and Harrigan et al. (2021). The sample item reads as "The creative idea/product was helpful" and the reliability coefficient of Cronbach's alpha for usefulness was 0.79.

The physical environment dimensions relate to the creative space and include elements such as furniture, layout, interior design, building architecture, and location (Thoring et al., 2021). The measurements were performed using three items adapted from Tubillejas-Andrés et al., (2020). The sample item read "There was enough space to work comfortably" and the Cronbach's alpha reliability coefficient for the physical environment was 0.76.

The social environment encompasses interactions among artists, participants, and instructors within the creative setting (Stewart et al., 2019). The measurements were performed using three items adapted from Rasoolimanesh et al., (2020) and Tubillejas-Andrés et al., (2020). The sample item reads, "The artists/instructors were polite to the participants" and the reliability coefficient Cronbach's alpha for social environment was 0.74.

EQ is a tourist's emotional and affective response to product consumption or tourism experiences (Jin et al., 2015). The measurements were performed using seven items adapted from Ali et al. (2016) and Wang et al. (2020). The sample item read "The activities made me forget my daily routine" and the reliability coefficient Cronbach's alpha for social environment was 0.83.

BI refers to an individual's subjective probability or inclination to take a specific action (Rust & Oliver, 1993). It was measured using five items adapted from Lim et al. (2017) and Woisetschläger et al. (2017). The sample item reads, "I will recommend this service provider to my friends" and the reliability coefficient Cronbach's alpha for BI was 0.89.

4. ANALYSIS

4.1. Profile of respondents

Descriptive analysis was conducted using SPSS software to profile the participants. Most respondents were Malaysians (89%), mostly female (67%), and single (58%), aged between 20 and 29. They mainly held bachelor's degrees (85%) in arts and creative fields (81%) and earned RM2,000 (USD422) or less monthly (56%). Many worked in the creative industry (83%) and engaged in various creative activities at the service provider, primarily visual (26%), digital (22%), and music (20%). Nearly half were first-time visitors (46%), spending a single day (41%) without an overnight stay (87%). The main reason for visiting was learning arts and creative activities (91%) with friends (70%). A significant proportion (62%) had prior experience in creative learning or experiential travel.

4.2. Preliminary analysis

Before delving into the primary analysis, preliminary evaluations were undertaken to comprehend the data's characteristics. Non-response bias was addressed in accordance with the guidance of Armstrong & Overton (1977). Their recommendation emphasises the examination of both early and late responses from the sample population to evaluate potential non-response bias. Comparing the responses of these two groups may reveal any biases, with the extent of bias potentially related to response time. No statistically significant differences were observed between these two groups. To address common method variance (CMV), we adopted Harman's one-factor test (Robson et al., 2013). The highest level of covariance in this study was 34.17%, which remains within the recommended threshold of 50%. This finding firmly indicates the absence of CMV in the study results, thereby underscoring the reliability and credibility of the data analysis. A correlation coefficient exceeding 0.8 is often indicative of potential multicollinearity concerns, as stated by Emory and Cooper (1991). The analysis confirms that the regression model's interpretation in this study is unlikely to be affected by multicollinearity, thereby reinforcing the validity of the analytical approach.

4.3. Measurement model

As outlined by Hair et al. (2019), the internal consistency and reliability of a measurement model are determined by Cronbach's alpha and composite reliability values. A threshold of 0.70 indicates strong consistency. The results presented in Table 1 indicate that both Cronbach's alpha and composite reliability values fall within the ranges of 0.74–0.91 and 0.86–0.94, respectively, for the various constructs. Notably, these values surpass the recommended threshold, thereby underscoring the robust reliability of all constructs in the model.

Table 1: Cronbach's Alpha and Composite Reliability

Construct	Cronbach's Alpha	Composite Reliability
Intrinsic motivation	0.76	0.86
Openness to experience	0.91	0.94
Creative idea	0.77	0.87
Creative behaviour	0.76	0.89
Novelty	0.77	0.90
Usefulness	0.79	0.88
Physical environment	0.76	0.86
Social environment	0.74	0.88
EQ	0.83	0.89
BI	0.89	0.92

Outer loading values of 0.70 or higher and Average Variance Extracted (AVE) values of less than 0.5 or higher, as depicted in Table 2, indicate that both the outer loading and AVE values exceed the suggested thresholds, reinforcing the robustness of the convergent validity (Hair et al. (2019).

Table 2: Outer Loading and Average Variance Extracted (AVE)

Construct/Item	Outer Loading	AVE
Intrinsic Motivation		0.67
IM1	0.70	
IM2	0.89	
IM3	0.85	
Openness to Experience		0.85
OE1	0.92	
OE2	0.91	
OE3	0.93	
Creative Idea		0.69
CI1	0.84	
CI2	0.85	
CI3	0.80	

Construct/Item	Outer Loading	AVE
Creative Behaviour		0.81
CB2	0.87	
CB3	0.92	
Novelty		0.81
NO1	0.90	
NO2	0.91	
Usefulness		0.70
US1	0.83	
US2	0.81	
US3	0.87	
Physical Environment		0.68
PH1	0.84	
PH2	0.85	
PH3	0.77	
Social Environment		0.79
SO2	0.87	
SO3	0.91	
EQ		0.67
EQ4	0.77	
EQ5	0.80	
EQ6	0.85	
EQ7	0.85	
BI		0.71
BI1	0.88	
BI2	0.87	
BI3	0.91	
BI4	0.72	
BI5	0.81	

This study uses a multitrait-multimethod matrix to assess discriminant validity. According to Henseler et al. (2015), discriminant validity is violated when heterotrait-monotrait (HTMT) values exceed 0.90. As shown in Table 3, the findings of this study indicate the absence of discriminant validity concerns.

Table 3: **Heterotrait-Monotrait (HTMT) Analysis**

Construct	X1	X2	X3	X4	X5	X6	X7	X8	X9	X10
BI (X1)										
Creative Behaviour (X2)	0.49									
Creative Idea (X3)	0.60	0.49								
EQ (X4)	0.75	0.19	0.53							
Intrinsic Motivation (X5)	0.63	0.41	0.56	0.86						
Novelty (X6)	0.73	0.51	0.50	0.61	0.67					
Openness to Experience (X7)	0.14	0.15	0.05	0.05	0.10	0.11				
Physical Environment (X8)	0.72	0.65	0.45	0.63	0.55	0.70	0.12			
Social Environment (X9)	0.84	0.36	0.36	0.85	0.65	0.75	0.23	0.83		
Usefulness (X10)	0.69	0.75	0.71	0.36	0.49	0.55	0.08	0.55	0.41	

4.4. Structural model

Table 4 presents the variance inflation factor (VIF), R-square, and Q-square values of the model. The VIF measures the extent of multicollinearity between independent variables, with values above 5 indicating potential multicollinearity issues. The R-square value indicates the proportion of variance in the dependent variable explained by independent variables, with higher values indicating better model fit to the data. The Q square represents the predictive relevance of each construct in the model, with values above 0.25 indicating a medium effect and values above 0.50 indicating a large effect.

Table 4: VIF, R² and Q² Values

Construct	BI	EQ	R ²	Q ²
EQ	3.20		0.68 (substantial)	0.45 (medium)
Creative Behaviour	1.83	1.73	0.69 (substantial)	0.43 (medium)
Creative Idea	1.65	1.57		
Intrinsic Motivation	2.60	1.83		
Novelty	1.94	1.93		
Openness to Experience	1.07	1.06		
Physical Environment	2.13	2.08		
Social Environment	2.52	2.05		

4.5. Hypotheses testing

The study proposes 17 direct relationships (H1 through H17), as shown in Table 5. H1 was rejected because a beta value of 0.00 indicates no substantial relationship between Openness to Experience and BI. The t-statistic of 0.18 suggests that the coefficient is very close to zero, and the p-value of 0.86 indicates that this effect is not statistically significant. ($\beta = -0.00$, $t = 0.18$, $p > 0.05$). This means that the openness to new experiences of artists or art instructors at creative tourism service providers, as perceived by creative tourists, does not directly impact their intentions to revisit and recommend. Similarly, H2 was rejected because its beta value of 0.07 indicates a slight negative relationship between Intrinsic Motivation and BI. The t-statistic of 1.34 indicates weak evidence for this relationship, and the p-value of 0.18 confirms that it is not statistically significant ($\beta = -0.07$, $t = 1.34$, $p > 0.05$). This means that the inherent drive or motivation of an artist or art instructor at a creative tourism service provider, as perceived by creative tourists, does not directly impact their intentions to revisit and recommend.

A positive and significant relationship was observed between creative ideas and BI ($\beta = 0.09$, $t = 2.03$, $p < 0.05$). A beta value of 0.09 indicates a positive relationship between Creative Idea and BI. The t-statistic of 2.03 provides moderate evidence for this relationship, and the p-value of 0.04 indicates statistical significance. This means that artists or art instructors at service providers who exhibit creative ideas are more likely to influence creative tourists' BI. Therefore, H3 is accepted. However, H4 was rejected because its beta value of 0.02 indicates a weak positive relationship between Creative Behaviour and BI. The t-statistic of 0.47 indicates that the coefficient is close to zero, and the p-value of 0.64 indicates that this relationship is not statistically significant ($\beta = 0.02$, $t = 0.47$, $p > 0.05$). In other words, the perceived creative behaviour of artists or art instructors does not influence creative tourists' BI.

H5 was accepted because a beta value of 0.15 indicates a positive relationship between Novelty and BI. The t-statistic of 3.62 provides strong evidence for this relationship, and the p-value of 0.00 shows that it is statistically significant ($\beta = 0.15$, $t = 3.62$, $p < 0.05$), indicating that the novelty of creative products as perceived by creative tourists is more likely to influence their BI. Similarly, H6 was accepted because the beta value of 0.28 indicates a strong positive relationship between Usefulness and BI. The t-statistic of 6.03 suggests strong evidence for this relationship, and the p-value of 0.00 confirms that the relationship is statistically significant. ($\beta = 0.28$, $t = 6.03$, $p < 0.05$). This means that the usefulness of creative products as perceived by creative tourists is more likely to influence their BI.

H7 was rejected because its beta value of 0.07 indicates a weak positive relationship between Physical Environment and BI. The t-statistic of 1.52 provides moderate evidence, but the p-value of 0.13 indicates that this relationship is not statistically significant ($\beta = 0.07$, $t = 1.52$, $p > 0.05$), indicating that the physical environment aspects of creative tourism service providers do not influence creative tourists' BI. In contrast, H8 was accepted because a beta value of 0.29 indicates a strong positive relationship between Social Environment and BI. The t-statistic of 6.33 provides strong evidence for this relationship, and the p-value of 0.00 indicates statistical significance ($\beta = 0.29$, $t = 6.33$, $p < 0.05$). This means that a supportive social atmosphere at a creative tourism service provider positively influences individuals' intentions to revisit and recommend the service in the future.

H9 was accepted because a beta value of 0.07 indicates a positive relationship between Openness to Experience and EQ. The t-statistic of 2.60 provides moderate evidence for this relationship, and the p-value of 0.01 indicates statistical significance ($\beta =$

0.07, $t = 2.60$, $p < 0.05$). Therefore, artists and art instructors who exhibit openness to experience are more likely to influence creative tourists' EQ. Similarly, H10 was also accepted because a beta value of 0.49 indicates a strong positive relationship between Intrinsic Motivation and EQ. The t-statistic of 14.93 provides extremely strong evidence for this relationship, and the p-value of 0.00 confirms that the relationship is statistically significant ($\beta = 0.49$, $t = 14.93$, $p < 0.05$). This highlights the importance of internal motivation exhibited by artists or art instructors in enhancing creative tourists' EQ.

H11 was accepted because a beta value of 0.17 suggests a positive relationship between Creative Idea and EQ. The t-statistic of 4.17 provides strong evidence for this relationship, and the p-value of 0.00 indicates statistical significance ($\beta = 0.17$, $t = 4.17$, $p < 0.05$). Therefore, the creative process tends to positively affect EQ. In contrast, H12 was rejected because a beta value of -0.18 indicates a negative relationship between Creative Behaviour and EQ. The t-statistic of 4.39 provides strong evidence for this negative relationship, and the p-value of 0.00 shows that it is statistically significant. ($\beta = -0.18$, $t = 4.39$, $p < 0.05$), indicating that the manifestation of creativity in behaviour as perceived by creative tourists may detract from EQ.

Both Novelty and Usefulness (H13 & H14) were rejected. The beta value of -0.06 suggests a weak negative relationship between Novelty and EQ. The t-statistic of 1.42 provides moderate evidence, but the p-value of 0.16 indicates that this relationship is not statistically significant ($\beta = -0.06$, $t = 1.42$, $p > 0.05$). Similarly, a beta value of -0.04 indicates a weak negative relationship between Usefulness and EQ. The t-statistic of 0.98 shows weak evidence for this relationship, and the p-value of 0.33 confirms that it is not statistically significant ($\beta = -0.04$, $t = 0.98$, $p > 0.05$). This suggests that creative products negatively impact EQ.

Both physical and social environments (H15 & H16) were accepted. The beta value of 0.13 suggests a positive relationship between Physical Environment and EQ. The t-statistic of 3.56 provides strong evidence for this relationship, and the p-value of 0.00 indicates that it is statistically significant. ($\beta = 0.13$, $t = 3.56$, $p < 0.05$). This means that the physical aspects of the environment positively influence the quality of creative tourist experiences. Similarly, a beta value of 0.38 indicates a strong positive relationship between Social Environment and EQ. The t-statistic of 10.21 provides strong evidence for this relationship, and the p-value of 0.00 indicates statistical significance ($\beta = 0.38$, $t = 10.21$, $p < 0.05$). This means that a supportive social atmosphere enhances the quality of individual experiences.

Finally, for direct relationships, H17 was accepted because a beta value of 0.27 indicates a strong positive relationship between EQ and BI. The t-statistic of 5.31 provides strong evidence for this relationship, and the p-value of 0.00 confirms that the relationship is statistically significant ($\beta = 0.27$, $t = 5.31$, $p < 0.05$). This means that creative tourists who have high-quality experiences are more likely to have positive BI.

Table 5: Path Coefficients–Direct Effects

Hypotheses	Beta Value	T Statistics	P Values
H1: Openness to experience -> BI	-0.00	0.18	0.86
H2: Intrinsic motivation -> BI	-0.07	1.34	0.18
H3: Creative Idea -> BI	0.09	2.03	0.04
H4: Creative behaviour -> BI	0.02	0.47	0.64
H5: Novelty -> BI	0.15	3.62	0.00
H6: Usefulness -> BI	0.28	6.03	0.00
H7: Physical environment -> BI	0.07	1.52	0.13
H8: Social environment -> BI	0.29	6.33	0.00
H9: Openness to Experience -> EQ	0.07	2.60	0.01
H10: Intrinsic Motivation -> EQ	0.49	14.93	0.00
H11: Creative Idea -> EQ	0.17	4.17	0.00
H12: Creative behaviour -> EQ	-0.18	4.39	0.00
H13: Novelty -> EQ	-0.06	1.42	0.16
H14: Usefulness -> EQ	-0.04	0.98	0.33
H15: Physical Environment -> EQ	0.13	3.56	0.00
H16: Social Environment -> EQ	0.38	10.21	0.00
H17: EQ -> BI	0.27	5.31	0.00

The study proposes 8 indirect relationships (H18 through H25), as shown in Table 6. To validate the hypothesis, a bootstrapping technique was employed, acknowledging that the direct effect might not always be significant in mediation (Hair et al., 2021).

H18 was accepted. The beta value of 0.02 suggests a positive indirect relationship between Openness to Experience and BI through EQ. The t-statistic of 2.39 provides moderate evidence for this mediated relationship, and the p-value of 0.02 indicates statistical significance ($\beta = 0.02$, $t = 2.39$, $p < 0.05$). Therefore, openness to experience positively influences BI through its effect

on EQ. Similarly, H19 was accepted. The beta value of 0.13 indicates a strong positive indirect relationship between Intrinsic Motivation and BI through EQ. The t-statistic of 4.82 provides strong evidence for this mediated relationship, and the p-value of 0.00 confirms that the relationship is statistically significant ($\beta = 0.13$, $t = 4.82$, $p < 0.05$). This suggests that the intrinsic motivation significantly enhances BI by improving EQ.

H20 was also accepted. The beta value of 0.05 suggests a positive indirect relationship between Creative Idea and BI through EQ. The t-statistic of 3.26 provides strong evidence for this mediated relationship, and the p-value of 0.00 indicates statistical significance ($\beta = 0.05$, $t = 3.26$, $p < 0.05$). This means that creative ideas positively impact BI by enhancing EQ, although EQ partially mediates this relationship. H21 was accepted because a beta value of -0.05 indicates a negative indirect relationship between Creative Behaviour and BI through EQ. The t-statistic of 3.44 provides strong evidence for this mediated relationship, and the p-value of 0.00 confirms that the relationship is statistically significant ($\beta = -0.05$, $t = 3.44$, $p < 0.05$). This suggests that the creative behaviour negatively influences BI through its effect on EQ.

H22 was rejected because its beta value of -0.02 suggests a weak negative indirect relationship between Novelty and BI through EQ. The t-statistic of 1.40 provides moderate evidence, but the p-value of 0.16 indicates that this mediated relationship is not statistically significant ($\beta = -0.02$, $t = 1.40$, $p > 0.05$). This means that the novelty does not significantly impact BI through EQ. H23 was also rejected because its beta value of -0.01 indicates a weak negative indirect relationship between Usefulness and BI through EQ. The t-statistic of 0.94 showed weak evidence, and the p-value of 0.35 confirmed that this mediated relationship was not statistically significant ($\beta = -0.01$, $t = 0.94$, $p > 0.05$). This suggests that Usefulness does not significantly influence BI through EQ.

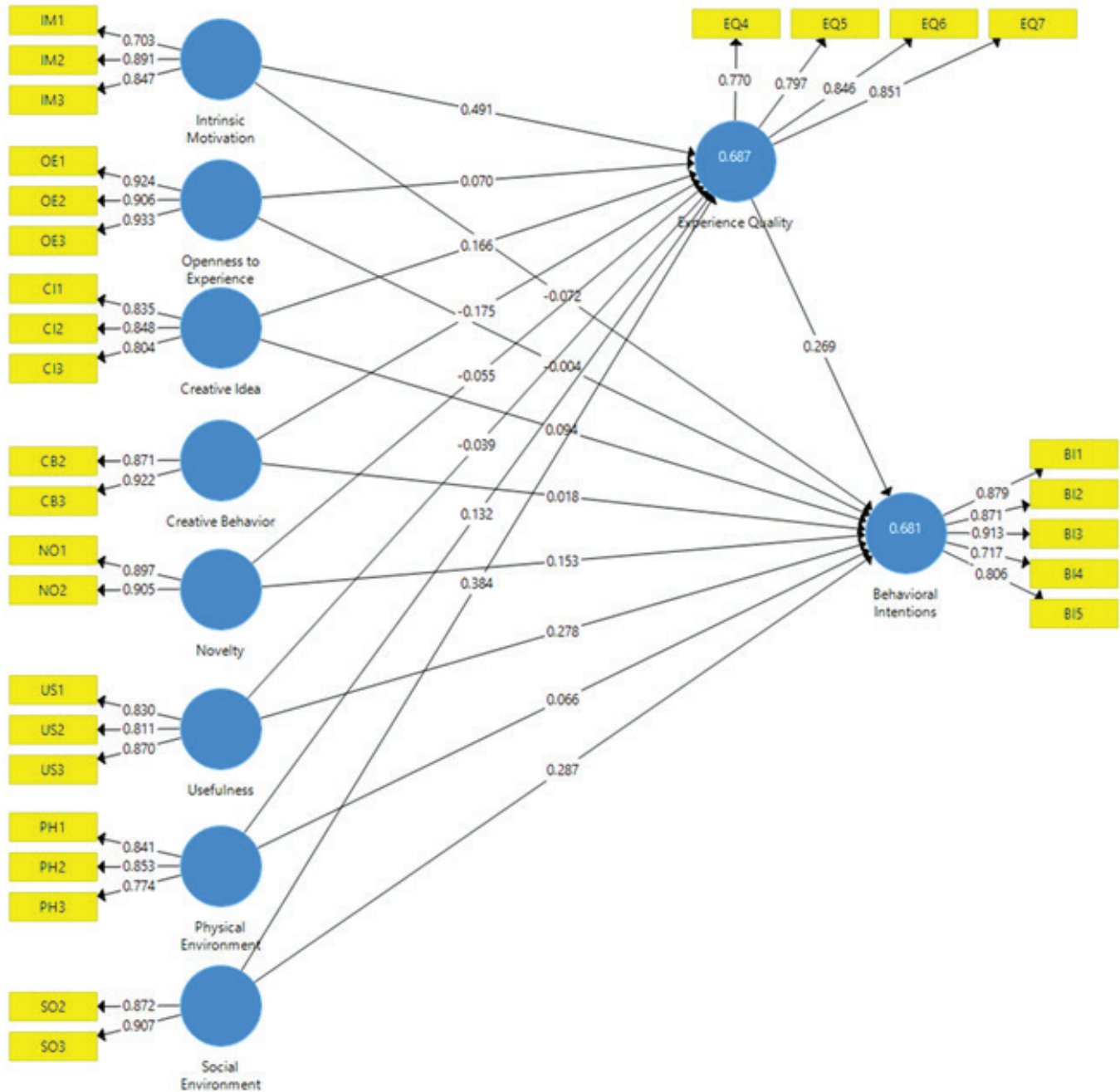
H24 was accepted. The beta value of 0.04 suggests a positive indirect relationship between Physical Environment and BI through EQ. The t-statistic of 2.88 provides strong evidence for this mediated relationship, and the p-value of 0.00 indicates statistical significance ($\beta = 0.04$, $t = 2.88$, $p < 0.05$). This means that the physical environment positively influences BI by enhancing EQ. Finally, H25 was accepted because its beta value of 0.10 indicates a strong positive indirect relationship between Social Environment and BI through EQ. The t-statistic of 4.98 provides strong evidence for this mediated relationship, and the p-value of 0.00 confirms that the relationship is statistically significant ($\beta = 0.10$, $t = 4.98$, $p < 0.05$). This suggests that the social environment significantly enhances BI by improving EQ although EQ partially mediates this relationship.

Table 6: Path Coefficients–Mediating Effects

Hypotheses	Beta Value	T Statistics	P Values
H18: Openness to experience -> EQ -> BI	0.02	2.39	0.02 (full mediator)
H19: Intrinsic motivation -> EQ -> BI	0.13	4.82	0.00 (full mediator)
H20: Creative idea > EQ > BI	0.05	3.26	0.00 (partial mediator)
H21: Creative behaviour -> EQ -> BI	-0.05	3.44	0.00 (full mediator)
H22: Novelty -> EQ -> BI	-0.02	1.40	0.16 (non-mediator)
H23: Usefulness > EQ > BI	-0.01	0.94	0.35 (non-mediator)
H24: Physical environment -> EQ -> BI	0.04	2.88	0.00 (full mediator)
H25: Social environment -> EQ -> BI	0.10	4.98	0.00 (partial mediator)

The final model is presented in Figure 2.

Figure 2: Final Model



CONCLUSIONS

This study examined the direct effects of creativity (represented by the four Ps) on BI and their indirect effects mediated through EQ. First, the study identifies intriguing dynamics surrounding creative behaviour in tourism, revealing a paradoxical relationship: while Creative Behaviour shows a direct negative impact on EQ, it positively influences BI through EQ mediation. This implies that engaging in creative activities can initially challenge emotional stability or regulation among creative tourists. Creative activities often involve stepping into unfamiliar territories, taking risks, and dealing with uncertainties, which can be emotionally taxing or unsettling for individuals not accustomed to such experiences. This initial discomfort or negative impact on EQ suggests emotional barriers or challenges may be associated with actively engaging in creative behaviours. The mediation effect of EQ on the relationship between Creative Behaviour and BI introduces a nuanced perspective. Despite the initial emotional challenges, positive mediation of these experiences contributes to higher BI among tourists. This mediation effect implies that the emotional journey associated with engaging in creative activities, once processed and managed effectively (potentially through increased emotional intelligence or adaptive emotional responses), enhances tourists' overall BI. Creative tourism experiences may require tourists to develop or enhance their emotional regulation skills. Initial negative impacts on EQ could indicate a learning process in which tourists adapt and grow emotionally to better manage the challenges inherent in creative activities. Understanding this process could inform interventions or strategies to support tourists in their travel and enjoyment of these experiences.

Second, the study emphasises the critical role that social and physical environments play in shaping creative tourist experiences. The social environment has a significant direct influence on both EQ and BI, highlighting its pivotal role in fostering emotional engagement and influencing BI. Meanwhile, the physical environment primarily impacts BI through its effects on EQ. Social environments encompass interpersonal interactions, group dynamics, and support networks that tourists encounter during their experiences. Positive social interactions and supportive networks can enhance tourists' emotional well-being, foster a sense of belonging and provide emotional resources that aid in coping with challenges or uncertainties associated with creative activities. This, in turn, can contribute to higher levels of EQ as tourists learn to navigate and regulate their emotions within a supportive social context. Factors such as interpersonal relationships among the creative tourists or between them and the artists or art instructors can impact tourists' EQ and subsequent BI. In contrast, the physical environment primarily influences BI through its effects on EQ, indicating a more indirect pathway than the direct influence of the social environment. The physical environment encompasses the natural and built surroundings of tourism activities, including landscapes, infrastructure, and architectural design. These elements contribute to tourists' sensory experiences, comfort levels, and overall perceptions of safety and enjoyment. The indirect influence of the physical environment on BI through EQ suggests that environmental aesthetics, accessibility, and functionality can influence the experience of creative tourists. This positive emotional experience, when effectively managed and regulated (as reflected in EQ), can translate into a higher intention to revisit or recommend a service provider. Strategies aimed at enhancing the social environment include training staff in interpersonal skills, fostering community engagement, and creating opportunities for meaningful cultural exchanges. Meanwhile, improving the physical environment might involve sustainable infrastructure development, landscaping initiatives, and enhancing accessibility to diverse creative tourist needs.

Third, this research illuminates intrinsic motivation's dual role in tourism experiences, showing its direct enhancement of EQ and indirect influence on BI through EQ mediation. This dual capacity highlights the significance of internal motivators exhibited by the service provider. The direct pathway revealed that intrinsically motivated artists or art instructors are deeply engaged in creative activities that resonate with their interests and passions. This deep engagement fosters positive emotional states, such as joy, curiosity, and fulfilment, among creative tourists, which enhance their perception of the overall quality of their experiences. Intrinsic motivation also aligns with personal growth and creativity goals. When perceived, creative tourists are likely to experience enhanced personal development and creative fulfilment, contributing to higher perceptions of EQ. An intrinsically motivated creative person was also perceived to foster a sense of autonomy and self-determination. When shared among creative tourists, these feelings lead to higher EQ and a likeliness to revisit and recommend. The indirect effects suggest that high EQ can sustain the positive effects of intrinsic motivation by ensuring that tourists find continued co-created value in their activities. This sustained engagement reinforces participants' intention to revisit or recommend experiences, leading to higher BI. Service providers can craft experiences that cater to intrinsic motivators by focusing on authenticity, personalisation, and opportunities for self-expression. Marketing strategies can highlight the intrinsic rewards of creative tourism experiences, such as personal growth, creativity, and emotional fulfilment.

Finally, the study confirms the direct impacts of Novelty and Usefulness on BI and EQ does not mediate these relationships. It emphasises the practical value and novelty of co-created creative products in driving tourists' intentions. The lack of mediation by EQ implies that novelty and usefulness are independent drivers of BI. This means that even if the overall EQ is not perceived as high, the uniqueness and practical value of the products can still motivate tourists to engage in future behaviours. This finding suggests that creative tourism service providers should focus on enhancing the novelty and usefulness of their offerings as key strategies for influencing BI. Although overall EQ is important, these specific attributes have a direct and significant impact on tourists' BI.

In conclusion, exploring all four Ps of creativity and EQ within a single predictive model is crucial for accurately understanding and influencing BI in creative tourism. This comprehensive approach provides valuable insights for service providers, helping them create emotionally engaging, intrinsically rewarding, and practically valuable tourism experiences that drive positive behavioural outcomes. Several limitations should be acknowledged. First, the findings are specific to creative tourism experiences, and caution should be exercised when extending them to other contexts. Further validation is required, especially in hospitality establishments like hotels or resorts. Second, the study relies on specific measurement scales, and alternative approaches may offer additional insights. Future research could explore different measurement tools to assess creativity, such as domain-specific creative activities and standardised tests. Additionally, dimensions like personalisation or reliability could also be added to the assessment of experience quality to provide a more comprehensive understanding. In addition, while intentions to revisit or recommend are common indicators of future behaviour, they may not always accurately predict actual behaviour. Investigating tourist loyalty could offer a more comprehensive alternative. Furthermore, the cross-sectional design of the study limits the establishment of causal relationships or examination of changes over time. Longitudinal studies could provide deeper insights into the lasting impact of transformative experiences on BI. Lastly, data collection during the COVID-19 recovery phase may affect the comparability of findings with current or post-pandemic conditions, and shifts in the number of international tourists could influence the results.

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APPENDIX SURVEY QUESTIONNAIRES

IMPORTANT:

- Please be reminded that all your responses in this survey must be related to your visiting experiences at the specific creative tourism service provider as specified below:

Name of the service provider: _____

- Please indicate your level of agreement or disagreement with all the following statements using a scale of 1 – 7:
 - 1- Strongly disagree
 - 2- Moderately disagree
 - 3- Slightly disagree
 - 4- Neutral
 - 5- Slightly agree
 - 6- Moderately agree
 - 7- Strongly agree

PART 1

SECTION A:

This section is to gauge your perception of the creativity of this creative tourism service provider and its surrounding area.

CREATIVE PERSON

Items		Strongly Disagree			Strongly Agree			
1	The artist/instructor increased my knowledge and skills	1	2	3	4	5	6	7
2	The artist/instructor gave me a new creative experience	1	2	3	4	5	6	7
3	The creative experience was fun because of the artist/instructor	1	2	3	4	5	6	7
4	The artist/instructor was not open to what others had to say	1	2	3	4	5	6	7
5	The artist/instructor introduced a new art concept	1	2	3	4	5	6	7
6	The artist/instructor engages in theoretical/philosophical discussion	1	2	3	4	5	6	7

CREATIVE PROCESS

Items		Strongly Disagree			Strongly Agree			
1	I had to consider diverse sources of information in generating new creative idea/solution	1	2	3	4	5	6	7
2	I had to consider several alternatives before I choose the final creative idea/solution	1	2	3	4	5	6	7
3	I had to weigh a new creative idea/solution potential cost and benefit	1	2	3	4	5	6	7
4	I did not have to learn new creative technology, processes, or techniques	1	2	3	4	5	6	7
5	I had to suggest a creative solution	1	2	3	4	5	6	7
6	I had to complete a creative task/activity	1	2	3	4	5	6	7

CREATIVE PRODUCT

Items		Strongly Disagree			Strongly Agree			
1	I came up with new creative idea/product	1	2	3	4	5	6	7
2	I had a unique creative tourism experience	1	2	3	4	5	6	7
3	I have a creative idea/product that has a new feature/concept/technology	1	2	3	4	5	6	7
4	The creative idea/product does little good	1	2	3	4	5	6	7
5	The creative idea/product was helpful	1	2	3	4	5	6	7
6	The creative idea/product improved my creative skills	1	2	3	4	5	6	7

CREATIVE PRESS

Items		Strongly Disagree			Strongly Agree			
1	The architecture was attractive	1	2	3	4	5	6	7
2	There was enough space to work comfortably	1	2	3	4	5	6	7
3	The signs used (e.g., enter, exit, toilets) were helpful	1	2	3	4	5	6	7
4	After my visit, my knowledge of the local community did not improve	1	2	3	4	5	6	7
5	The artists/instructors were polite to the participants	1	2	3	4	5	6	7
6	The participants were friendly	1	2	3	4	5	6	7

SECTION B:

This section is to gauge your perception of the experience quality during your visit to the creative tourism service provider.

EXPERIENCE QUALITY

Items		Strongly Disagree			Strongly Agree			
1	The services made me feel special and valued	1	2	3	4	5	6	7
2	The activities made me forget my daily routine	1	2	3	4	5	6	7
3	I felt relaxed during the activities	1	2	3	4	5	6	7
4	I did nothing unique/memorable	1	2	3	4	5	6	7
5	The artists/instructors were knowledgeable	1	2	3	4	5	6	7
6	I learned a lot from the creative activities	1	2	3	4	5	6	7
7	Overall, I am happy with my experience quality	1	2	3	4	5	6	7

SECTION C:

This section is to gauge your perception of behavioural intention towards the creative tourism service provider.

BEHAVIOURAL INTENTIONS

Items		Strongly Disagree			Strongly Agree			
1	I will spread positive word of mouth about this service provider	1	2	3	4	5	6	7
2	I will recommend this service provider to my friends	1	2	3	4	5	6	7
3	I will encourage my friends to visit this service provider	1	2	3	4	5	6	7
4	It is very likely that I will visit again in the future	1	2	3	4	5	6	7
5	It is very likely that I will pay for their services again in the future	1	2	3	4	5	6	7

PART 2

Questions about demographic profile

Nationality

Malaysian

Foreigner: Please specify _____

Gender

Male

Female

Marital Status

Single

Married

Others

Age

Below 20

20 – 29

30 – 39

40 – 49

50 – 59

60 and Above

Level of Education

Below Diploma

Diploma

Bachelor's degree

Master's degree

Doctoral Degree

Type of Formal Education

Arts/Creative

Others

Personal Monthly Income

RM2, 000 and below (USD455 and below)

RM2, 001 to RM5, 000 (USD455 to USD1, 136)

RM5, 001 to RM10, 000 (USD1,136 to USD2,273)

RM10, 001 to RM15, 000 (USD2,273 to USD3,409)

RM15,001 to RM20,000 (USD3,409 to USD4,445)

Above RM20,000 (Above USD4,445)

Occupation

Arts/Creative Related

Others

Number of Arts/Creative activities participated at the Service Provider

1 Activity	<input type="text"/>
2 Activities	<input type="text"/>
More than 2 Activities	<input type="text"/>

Type of Arts/Creative activities participated at the Service Provider

Visual (painting/sculpture etc.)	<input type="text"/>
Performing (dance/theatrical etc.)	<input type="text"/>
Music (singing/instrument etc.)	<input type="text"/>
Gastronomy (food related)	<input type="text"/>
Digital (photography/design technology etc.)	<input type="text"/>
Craft	<input type="text"/>
Others	<input type="text"/>

Number of Times Visited the Service Provider

First Time	<input type="text"/>
Second Time	<input type="text"/>
Third Time	<input type="text"/>
Fourth Time	<input type="text"/>
Fifth Time	<input type="text"/>
More Than Five Times	<input type="text"/>

How Many Days Did You Spend to Participate in Arts/Creative Activities at The Service Provider

1 Day	<input type="text"/>
2 Days	<input type="text"/>
3 Days	<input type="text"/>
4 Days	<input type="text"/>
5 Days	<input type="text"/>
More Than 5 Days	<input type="text"/>

Did You Stay (spend the night) at the Service Provider

Yes	<input type="text"/>
No	<input type="text"/>

Main Purpose of Visiting the Service Provider

Learn/Experience Local Arts	<input type="text"/>
Others (Arts/Creative Related)	<input type="text"/>
Others (Not related to Arts/Creative)	<input type="text"/>

I Visited the Service Provider with My:

Myself Alone	<input type="text"/>
Family or Relatives	<input type="text"/>
Friends	<input type="text"/>
Office Mates	<input type="text"/>
Others	<input type="text"/>

Who Made the Final Decision to visit the Service Provider

Myself Alone

Other Individual and Myself

Others

How Often Do You Travel to Learn/Experience Arts

This Is My First Time

Once In A Few Years

Once A Year

Twice A Year

More Than Two Times A Year

THANK YOU FOR YOUR COOPERATION