

RAFAELA SOFIA CABRITA CATARINA MARTINS

**EXPLORING EMOTIONS IN TOURISTS' EXPERIENCES BASED ON  
COGNITIVE APPRAISAL THEORY  
INSIGHTS FROM ALGARVE, PORTUGAL**



**UNIVERSITY OF ALGARVE**

Faculty of Economics

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INSIGHTS FROM ALGARVE, PORTUGAL

Master's degree in Marketing Management

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**Declaration of Authorship of the work**

I declare that I am the author of this work, which is original and unpublished. Authors and works consulted are duly cited in the text and are included in the list and references enclosed.

Rafaela Sofia Cabrita Catarina Martins

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(Signature)

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## ABSTRACT

Current literature on emotions in the tourism and marketing fields focuses on assessing how to identify, understand, design methods to measure and define emotions within the post-consumption experience. Recent tourism studies have understood the importance of emotions in designing better touristic experiences. They have succeeded in identifying ways to discriminate the best methods to measure emotions in broader senses but failing to identify specific and discrete emotions and their existent reasons while directly involving the individual to understand the underlying emotional reasons within Tourism Destinations. This study employs the *S-O-R paradigm* to comprehend tourists' emotions in a tourism experience context and the Cognitive appraisal approach since emotions are viewed as mental states arising from subjective evaluations. In doing so, this research aims, specifically, to (1) identify the emotions spontaneously elicited by tourists about their experiences in the Algarve destination; (2) explore possible linkages between sensory stimuli and emotions, and (3) explore possible linkages between emotions and behaviour regarding destination recommendations. A sample of tourists sectioned into two touristic seasons (high and low) was interviewed within the project TurExperience (SAICT-ALG/39588/2018). Based on Del-Bosque and San Martín (2008) and Richins (1997), 16 emotional states were regressed alongside drivers and behavioural outcomes identified with significant co-occurrences, suggesting an association between the elicited emotions and sensory stimuli, namely regarding the vision, taste, and smelling senses. And secondly, the elicited emotions and loyalty behaviours, namely regarding tourists' loyalty behaviours on destination recommendation. Adopting a qualitative approach, by using semi-structured interviews with tourists visiting the Algarve, an illustrious and reputable destination in the south of Portugal, findings suggest that emotional states vary under the influence of certain circumstances, namely when people experience emotional states like *Happiness, tranquility, calmness, sadness, discomfort, Saudade or even nostalgia*. These outcomes have huge practical implications on the tourism experience design, destination marketing, positioning, and branding. As well as for theoretical implications providing further understanding on emotions spontaneous elicitation and underlying emotional reasons in the context of a tourism destination.

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**Keywords** *Emotions; S-O-R; Cognitive Appraisal Theory (CAT); Tourism Experience; Algarve, Portugal.*

## RESUMO

Estudos recentes na área do turismo compreendem a importância das emoções no desenho e implementação de melhores experiências turísticas (Pedro, 2021; Prayag e Del Chiappa, 2021; Volo, 2021). Alguns focam a sua análise no estudo e desenvolvimento de desenhos e modelos teóricos, medições, análises e interpretações das emoções na área do turismo (Hosany et al., 2021); medição das emoções na experiência de consumo dentro e fora da área do turismo (Richins, 1997; Scuttari e Pechlaner, 2016); incidem sobre a influência emocional no apego ao lugar (Correia et al., 2017); procedem a avaliações cognitivas dos residentes sobre as emoções e estratégias para lidar com estas em destinos ou pontos turísticos de turismo negro (Prayag e Del Chiappa, 2021); abordam métodos atuais e potenciadores de medição de emoções em experiências de turismo (Li et al., 2014); exploram a teoria da atribuição de emoções negativas em experiências turísticas (Zhang et al., 2021); procuram descobrir o papel das emoções na conceção de experiências turísticas (Volo, 2021); exploram a influência dos sentidos, emoções e memórias na experiência turística (Pedro, 2021); ou até mesmo, procuram identificar o que aproxima e diferencia os principais conceitos inerentes às emoções (emoções, sentimentos e humores) (Godovykh e Tasci, 2022), entre outros.

No entanto, é também apontada por estes autores uma vasta gama de fragilidades relativas aos temas acima mencionados, tais como a necessidade de introduzir na literatura em turismo, estudos atuais que valorizem e reforcem a investigação na medição das emoções. Uma vez que a maioria tem origem em estudos de psicologia ou de marketing (Hosany et al., 2021); definem antecedentes emocionais discretos, com o fim de compreender o que está na sua origem e também procuram compreender o poder afetivo que as emoções possuem no contexto do turismo (Richins, 1997). Desta forma, este estudo procura contribuir com conhecimento que permita aprofundar questões inerentes à teorização e concetualização das emoções, além de apenas evidenciar estados emocionais positivos ou negativos em relação a variáveis específicas. Nomeadamente, com antecedentes sobre os estímulos ambientais disponíveis num destino turístico (Hosany et al., 2021; Pedro, 2021; Volo, 2021).

De acordo com Li et al. (2014) e Pedro (2021), procurar avançar com a pesquisa atual em relação aos atributos sensoriais nos estados emocionais e os seus elementos de memória,

tem ganhado cada vez mais espaço e importância para a compreensão da relação entre os estímulos sensoriais e os estados emocionais que surgem dentro de uma determinada experiência turística (i.e., Gastronomia, vinho, património cultural e material). Por outro lado, são necessários estudos que privilegiem a inclusão de métodos de recolha de dados como o *in-situ*, a par de métodos de "autorrelato", e que contemplem tanto turistas nacionais como internacionais dentro dos limites de contexto geográfico de um destino turístico (Correia et al., 2017: 174). A aplicação destes esforços à região do Algarve como destino turístico decorre de uma necessidade emergente e atual do ponto de vista da academia, uma vez que a maioria dos estudos não contempla, por um lado a elicitación espontânea realizada por turistas em relação a uma experiência turística ao nível do destino turístico. Quer do ponto de vista prático, ao reconhecer a popularidade e notoriedade do Algarve enquanto destino turístico através da premiação da qualidade das suas praias, paisagens, gastronomia, entre outros (available at <https://www.worldtravelawards.com/>). Por outro lado, é imperativo destacar a necessidade de abordar a ligação e possível relação entre os antecedentes das emoções e as suas consequências comportamentais como um processo holístico, o que permite compreender a razão pela qual uma determinada emoção é experienciada, revelando o contexto em que tal processo decorre, ao invés de apenas identificar, avaliar e estudar propositadamente uma emoção relativamente a contextos concretos, limitando, portanto, o seu estudo com variáveis como a satisfação, ou a lealdade (por exemplo, Dias et al., 2017; Martín-Santana et al., 2017; Pestana et al., 2020).

De forma a contribuir com respostas pertinentes a estas lacunas, este estudo emprega o *paradigma S-O-R* com o intuito de compreender as emoções dos turistas num contexto de experiência turística. Ao fazê-lo, esta investigação visa, especificamente, (1) identificar que emoções são espontaneamente elicitadas pelos turistas relativamente à sua própria experiência, ao nível do destino turístico do Algarve; (2) explorar possíveis pistas de associação entre os estímulos sensoriais e as emoções; e (3) explorar possíveis pistas de associação entre as emoções vividas no destino e as suas respostas comportamentais ao nível das tendências na intenção em recomendar o destino.

Os objetivos justificam uma abordagem qualitativa (Babbie, 2016; Creswell, 2002; Silverman, 2000), com recurso a entrevistas semiestruturadas (Bryman, 2012; Fortin, 2009; Ghiglione e Matalon, 2001) e com incidência em turistas que visitam a região do Algarve, um destino ilustre e de renome localizado a sul de Portugal, recorrendo ao

*paradigma estímulo-organismo-resposta (S-O-R)* (Mehrabian e Russell, 1974). Este modelo está organizado de forma a identificar *drivers* (estímulos) que impactam a elicitación das *emoções* (organismo) na experiência turística, no contexto de um destino turístico, resultando em intenções atitudinais e comportamentais inerentes à intenção em *recomendar o destino* (resposta).

Em suma, foram identificadas 492 co-ocorrências entre estímulos sensoriais (*visão, tato e texturas, paladar, olfato e audição*) e os 16 estados emocionais (*felicidade, alegria, sentir-se bem, relaxamento, tranquilidade, calma, liberdade, conforto, entusiasmo, contentamento, amor, tristeza, desconforto, nostalgia e saudade*) durante as épocas alta e baixa. Sendo que, a maioria os estados emocionais são comuns a ambas as épocas, com exceção dos estados *sentir-se bem* e *nostalgia* referentes apenas à época alta, e *calma, entusiasmo, amor, contentamento* e *saudade* referentes apenas à época baixa. Aos estados emocionais elicitados pelos entrevistados nas suas experiências turísticas, foram, igualmente, identificadas co-ocorrências significativas com diferentes intenções comportamentais de recomendação do destino. Dos 40 entrevistados, 10 (8 e 2, respetivamente para as épocas alta e baixa) demonstram estar apenas *dispostos a discutir sobre aspetos positivos sobre o Algarve a amigos e/ou familiares*, 22 (13 e 9, respetivamente para as épocas alta e baixa) demonstram intenções em *recomendar o Algarve a amigos e/ou familiares*, e apenas 8 (5 e 3, respetivamente para as época alta e baixa) demonstram intenção em *encorajar amigos e/ou familiares a visitar o Algarve*.

Estes resultados têm grandes implicações práticas no desenho, conceção e implementação de ofertas de experiências turísticas (Volo, 2021), ao nível do *marketing*, posicionamento, e *branding* do destino (Yang et al., 2022). Com especial atenção aos contributos que se prevêm nas implicações teóricas do presente estudo, que visa contribuir com uma compreensão e visão adicional mais holística em relação à elicitación espontânea das emoções, ao procurar conhecer quais as razões emocionais subjacentes presentes no contexto do destino turístico do Algarve, Portugal. No fundo, prevê contribuir com mais conhecimento empírico sobre as emoções numa área que ambiciona por mais *know-how*, tendo em conta a escassez de contributos apontados por diversos autores, no que envolve a captação, acesso, processamento e análise de informação referente à elicitación espontânea de estados emocionais em experiências turísticas num contexto de destino turístico (Hosany et al., 2021; Pedro, 2021; Richins, 1997; Volo, 2021).

*Palavras-chave* Emoções; S-O-R; Teoria de Avaliação Cognitiva (TAC); Experiência Turística

## INDEX

	Page
<b><i>ACKNOWLEDGEMENTS</i></b> .....	<b><i>iii</i></b>
<b><i>ABSTRACT</i></b> .....	<b><i>iv</i></b>
<b><i>RESUMO</i></b> .....	<b><i>vi</i></b>
<b><i>INDEX OF FIGURES</i></b> .....	<b><i>xii</i></b>
<b><i>TABLE OF CONTENTS</i></b> .....	<b><i>xiii</i></b>
<b><i>LIST OF ABBREVIATIONS</i></b> .....	<b><i>xiv</i></b>
<b><i>LIST OF ABBREVIATIONS IN LATIN</i></b> .....	<b><i>xv</i></b>
<b><i>CHAPTER I – INTRODUCTION</i></b> .....	<b><i>1</i></b>
<b><i>CHAPTER II – LITERATURE REVIEW</i></b> .....	<b><i>4</i></b>
2. Stimulus-Organism-Response ( <i>S-O-R</i> ) paradigm .....	4
3. Emotions .....	5
3.1. Emotions and human behaviour .....	5
3.2. The study of emotions in tourism.....	7
3.3. Theoretical approaches to the study of emotions .....	8
3.4. Appraisal dimensions of emotions: emotional states .....	11
3.5. The measurement of emotions in tourism .....	19
3.6. Emotions in tourism design.....	20
4. Sensorial stimuli as antecedent of emotions .....	22
5. Willingness to recommend as an outcome of emotions .....	27
<b><i>CHAPTER III – RESEARCH METHODOLOGY</i></b> .....	<b><i>30</i></b>
3. Empirical context.....	30
4. Method, research design, and data collection technique .....	32
5. Sample and data collection .....	37
6. Analysis methods.....	39
<b><i>CHAPTER IV – RESULTS AND DISCUSSION</i></b> .....	<b><i>41</i></b>
4. Data analysis .....	41

4.1. Sample’s profile .....	41
4.2. Emotions elicited within tourist experiences at the Algarve .....	43
4.3. Emotional states’ environmental stimuli .....	45
4.3.1. Positive emotions .....	45
<i>Happiness, Joyful, and Feeling Good</i> .....	45
4.3.2. Negative emotions .....	62
4.3.3. Mixed emotions .....	65
4.4. <i>S-O-R paradigm</i> : willingness to recommend (response) .....	67
5. Discussion .....	74
<b><i>CHAPTER V – CONCLUSIONS</i></b> .....	<b>77</b>
<b><i>BIBLIOGRAPHY</i></b> .....	<b>82</b>
<b><i>APPENDIXES</i></b> .....	<b>110</b>
Appendix A – Emotions’ measurement scales .....	110
Appendix B – Respondents’ Profile – Semi-structure individual interviews .....	112
Appendix C – Semi-structure interview guide in English .....	114

## INDEX OF FIGURES

	Page
<b>Figure 2.1.:</b> <i>Willingness to recommend concepts' constructs</i> .....	29
<b>Figure 2.2.:</b> <i>Conceptual framework</i> .....	30
<b>Figure 3.1.:</b> <i>Research's design</i> .....	33
<b>Figure 4.1.:</b> <i>Emotional elicitation's antecedents and behavioural outcomes, under the S-O-R paradigm</i> .....	73

## TABLE OF CONTENTS

	Page
<b>Table 3.1.:</b> <i>Basic grid for the formulation of the semi-structured interview guide question.....</i>	36
<b>Table 4.1.:</b> <i>Interviewees' sociodemographic profile, per season.....</i>	41
<b>Table 4.2.:</b> <i>16 emotional states item-pool elicited by tourists within their tourist experience in the Algarve, Portugal.....</i>	43
<b>Table 4.3.:</b> <i>Co-occurrences between joy and sensory stimuli, per season.....</i>	45
<b>Table 4.4.:</b> <i>Co-occurrences between relaxation and sensory stimuli, per season.....</i>	49
<b>Table 4.5.:</b> <i>Co-occurrences between Peacefulness and sensory stimuli, per season.....</i>	51
<b>Table 4.6.:</b> <i>Co-occurrences between tranquility, freedom, comfort, excitement, contentment, and love, and sensory stimuli, per season.....</i>	54
<b>Table 4.7.:</b> <i>Co-occurrences between negative emotions (sadness, discomfort) and sensory stimuli, per season.....</i>	62
<b>Table 4.8.:</b> <i>Co-occurrences between mixed emotions (nostalgia, saudade) and sensory stimuli, per season.....</i>	65
<b>Table 4.9.:</b> <i>Co-occurrences between positive emotions and interviewees' willingness to recommend the Algarve, per season.....</i>	67
<b>Table 4.10.:</b> <i>Co-occurrences between negative emotions and interviewees' willingness to recommend the Algarve, per season.....</i>	70
<b>Table 4.11.:</b> <i>Co-occurrences between mixed emotions and interviewees' willingness to recommend the Algarve, per season.....</i>	71

## **LIST OF ABBREVIATIONS**

CAT	Cognitive appraisal theory
CCDR	Algarve regional coordination and development commission
CINTURS	Research centre for tourism, sustainability, and well-being
DES	Destination emotional scale
INE	National institute of statistics
PAD	Pleasure, arousal, dominance scale
PANAS	Positive affect and negative affect scale
RTA	Algarve tourism region
WOM	Word of mouth
UNWTO	The world tourism organization, united nations agency

## LIST OF ABBREVIATIONS IN LATIN

<i>e.g.</i> (exempli gratia)	for example
<i>et al.</i> (et alia)	and others
<i>etc.</i> (et caetera)	and the remain
<i>v., vs.</i> (versus)	against/opposite
<i>a posteriori</i>	later/subsequently
<i>à priori</i>	anterior/previous/former
<i>in situ</i>	on the site/location/spot

## CHAPTER I – INTRODUCTION

Recent tourism studies have understood the importance of emotions in designing better tourism experiences (Pedro, 2021; Prayag and Del Chiappa, 2021; Volo, 2021). The emotional association with the destination is critical for decision-making and future behavioural intentions (Pestana et al., 2020). Prior studies have identified and demonstrated the importance of emotions in different fields, such as festivals (Lee, 2014), shopping (Yuksel and Yuksel, 2007), Theme parks (Bigné et al., 2005), Holidays (Hosany and Prayag, 2013) and Scenic tourist attractions (Wang and Lyu, 2019). Some focus on the comprehension of theoretical designs, measurements, analytics and interpretations of emotions in the tourism field (Hosany et al., 2021); measure emotions in the consumption experience in and outside the tourism research field (Richins, 1997; Scuttari and Pechlaner, 2016); emotional influence on place attachment (Correia et al., 2017); the resident's cognitive appraisals on emotions and coping strategies at local dark tourism sites (Prayag and Del Chiappa, 2021); current and potential methods for measuring emotions in tourism experiences (Li et al., 2014); explore attribution theory of negative emotions in tourism experiences (Zhang et al., 2021); the role of emotions on the design of tourism experiences (Volo, 2021); the senses of emotions and memories in the tourism experience (Pedro, 2021); identify what brings together and set apart main concepts entailed in emotions (emotions, feelings and moods) (Godovykh and Tasci, 2022).

However, it is also pointed out by these authors a vast of fragilities concerning the topics mentioned above, such as the need to introduce research enhancing and reinforcing current studies in measuring emotions in the tourism literature since the majority originated from psychology or marketing studies (Hosany et al., 2021); define discrete emotion antecedents to understand what lies down in their arising and also understanding the affective power of emotions in the tourism context (Richins, 1997), assisting this knowledge to go further than only marking positive or negative emotional states concerning specific outcomes. Mainly focusing those antecedents on the environment stimuli available in a tourism destination is needed (Hosany et al., 2021; Pedro, 2021; Volo, 2021). Li et al. (2014) and Pedro (2021) noted the urgency and importance of understanding the relationship between sensory stimuli and the emotional states arising within a particular tourism experience (e.g., Gastronomy, wine, cultural and material

heritage). The inclusion of data collection methods like the *in situ*, alongside the *self-report* methods, contemplating both domestic and international tourists within their geographical context limits (Correia et al., 2017: 174) are also claimed. Most studies fail to take into consideration not only the spontaneous elicitation but mostly the linking relationship between the antecedents of emotions and their behavioural consequences as a holistic process, allowing one to comprehend why an emotion is elicited rather than just pinpointing and assessing them regarding particular aspects, by bounding their study to variables such as satisfaction, loyalty (e.g. Dias et al., 2017; Martín-Santana et al., 2017; Pestana et al., 2020). Furthermore, literature on the topic fails to consider emotions' antecedents (Hosany et al., 2021; Kim and Fesenmaier, 2015; Pizam and Tasci, 2019; Volo, 2021; Zheng et al., 2019).

Carrying on regarding the lead of emotions in the customer experience literature (Hosany, 2012, 2013, 2021; Hosany et al., 2021; Volo, 2017, 2021), aiming to contribute to overcoming these gaps, this study employs the *S-O-R paradigm* (Mehrabian and Russell, 1974) to comprehend tourists' emotions on a tourism experience context. In doing so, this research aims, specifically, to (1) identify the emotions spontaneously elicited by tourists about their experiences in the Algarve destination; (2) explore possible linkages between sensory stimuli and emotions, and (3) explore possible linkages between emotions and behaviour regarding destination recommendations.

Regarding these objectives and following Hosany et al.'s (2021) recommendation, the Cognitive Appraisal approach was chosen. In line with appraisal theories, emotions are seen as mental states arising from subjective evaluations since these theories can distinguish one emotion from another and explain why two individuals can experience the same emotional state, with different causes and the same or different behavioural outcomes (Roseman, 1991).

The objectives justify a qualitative approach (Babbie, 2016; Creswell, 2002; Silverman, 2000), using semi-structured interviews (Bryman, 2012; Fortin, 2009; Ghiglione and Matalon, 2001) on tourists visiting the Algarve region, an illustrious and reputable destination in the south of Portugal. Following the *S-O-R paradigm* model, the variables under study are organized in a way that the emotions' drivers (stimuli) impact tourists' emotions (organism) in the context of a touristic experience at this tourism destination and resulting in attitudinal and behavioural intentions to recommend the destination

(response). The sensorial drivers (*vision, touch and textures, taste, smell, and hearing*) were identified in the elicitation of sixteen emotional states (e.g., *happiness, joyful, contentment, freedom, sadness, discomfort, etc.*) and later identified in different intentions to recommend the destination (*will discuss positive things about the destination; will recommend the destination to others; will encourage others to visit the destination*).

These outcomes have significant practical implications on the tourism experience design (Volo, 2021), destination marketing, positioning, and branding (Yang et al., 2022). For theoretical implications providing further understanding on emotion spontaneous elicitation, they are underlying emotional reasons in the context of the tourism destination of Algarve, Portugal.

## CHAPTER II – LITERATURE REVIEW

### 2. Stimulus-Organism-Response (*S-O-R*) paradigm

The *S-O-R paradigm* proposed by environmental psychologists Mehrabian and Russell (1974), in which the *stimuli* (*S*) concerns the external environmental factors of the organism, while the *organism* (*O*) is the psychological transformation mechanism by which the user internalises the stimulation into information, resulting in a *response* (*R*), representing the user to the external stimulus information content of the relevant response behaviour (Hewei and Youngsook, 2022; Mehrabian and Russell, 1974).

The *S-O-R paradigm* has been employed by scholars in different fields. For example, the influence of interaction on traditional website shopping behaviours (Li et al., 2022) or even the study of online shopping behaviours by assessing their environmental characteristics and atmosphere of shopping (as external stimuli) were evaluated using the *S-O-R paradigm approach* (e.g., Kim et al., 2018). In the tourism field, the *S-O-R paradigm* has been employed to examine the relationships among the destination physical *servicescape* elements (e.g., perceived price, tourist emotions, satisfaction and behavioural intentions) (Kucukergin et al., 2020); to aid developing a holistic research framework for how destinations can design, market, and offer gastronomic experiences by determining the effect of tourists' gastronomic experiences on food consumption emotions and experiential value on behavioural intention (Şahin and Kiliçlar, 2023); to investigate how various aspects of a virtual trip can enhance travellers' immersion and generate *nostalgia*, influencing, therefore, their future visit intentions (Shin and Jeong, 2022).

Therefore, since more approach to the research of emotional antecedents is required within tourism experience contexts (Volo, 2021), drawing on the *S-O-R paradigm* provides a structural research perspective and a solid theoretical foundation for a comprehensive approach to the topic. Under this lens, variables are organized in a way that the drivers of emotions allow one to understand the reasons behind the elicited emotions, and their behavioural outcomes (Hewei and Youngsook, 2022; Mehrabian and Russell, 1974; Sultan et al., 2021; Yousaf, 2022). That said otherwise, aspects of the

environment are the external stimuli that influence internal conditions and perceptions of the individuals, which affect their attitudinal and behavioural responses (Mehrabian and Russell, 1974).

### **3. Emotions**

#### **3.1. Emotions and human behaviour**

There's no consensus on one universal and ideal view, concept, and measure regarding emotions (Hochschild, 1983; Niedenthal and Ric, 2017; Volo, 2021). These remain challenging academic issues (Hosany et al., 2021; Richins, 1997; Volo, 2021).

The study of emotions in human beings is a topic that has been of interest to the most diverse areas of knowledge for a long time. Volo (2021) traced the path of the study of emotions in the field of philosophy, its definition, taxonomies, and theories to conclude that there is no consensus on this matter, leaving an open door for other perspectives to theorize emotions. In this regard, Volo (2021: 2) considers that:

*...the contribution of modern philosophers resides in their ability: (a) to connect with emotions theorists rightly identifiable as their historical precursors, and (b) to link with the recent advancements in other sciences.*

In addition to clarifying the semantics of the word and its connotations, the greatest contribution of History is in the social, political, and economic contextualization of emotions. According to historians, emotions have been a subject of investigation in psychology since the 19th century. With interest in understanding the history of emotions, Frevert (2016) notes the importance given to emotions as soon as capitalist societies began commercialising them through advertisements and marketing campaigns.

Under the lens of Sociology, emotions are conceptualized as the result of interdependent and reciprocal relationships between the individual's emotions and the cultural and structural framework in which those emotions occur (Lively and Weed, 2016).

Tracking back to the psychological approach to emotions, Volo (2021: 4) notes that being open to knowledge from other disciplines, namely neuroscience, psychologists advocate the “construction of emotions, thus rejecting the existence of commonly pre-programmed emotion categories and their distinct brain location”. The human mind is regarded as an ongoing stream of physical activity or mental states caused by a set of standard processes in which an emotional episode is constructed rather than triggered (Barrett and Russell, 2015). Thus, an emotion occurs due to evaluation of specific stimuli represented by appraisals in the cognitive process. Emotions are elicited, in which relevant information is assessed and interpreted, along with the individual's beliefs and social and cultural environment. Particular emotions are to be experienced and shared rather than just magically appearing as triggered by a specific stimulus, situation, or chemical response (Arnold, 1960; Barrett and Russell, 2015).

Although several studies in the area of tourist experiences use the terms emotions, feelings and mood interchangeably, in the areas of psychology and neurosciences, scientists distinguish these concepts both from a conceptual and methodological point of view (e.g., Damásio, 2013) which, from Godovykh and Tasci's (2022: 250) perspective, impacts on suitable measurements:

*While an emotion is a psychological change resulting from a response to environmental stimuli, short brief duration, with high intensity, persists its chemical occurrence in the limb system of the brain and finds its main causes to be, precisely specific to responses to external stimuli (e.g., events and objects), resulting in immediate actions. Feelings, on the other hand, tend to be cognitive evaluations of those body states, turned into mental states. It is believed to have moderate duration, it resides in the cognitive brain areas and finds its main causes in the mental reactions to emotions resulting in decision-making, learning, memory, perceptions, attitudes, and intentions.*

Emotions are described as being a physical state or neurological reaction as a response to stimuli. And being feelings a mental reaction to emotions, both are influenced by personality and temperament. The conscious nature of feelings allows the use of self-

reporting rating scales and interviews (Bradley and Lang, 1994; Godovykh and Tasci, 2022) afterwards. When individuals question what they are emotionally experiencing, they may struggle to differentiate the two concepts since common sense throughout the years used them interchangeably (e.g., Godovykh and Tasci, 2022). Some authors point out the risks underlying the use of common cognitive words (e.g., surprise, disappointment) to address emotions when, in fact, they serve better for measuring feelings due to their conscious nature (Bradley and Lang, 1994).

Despite some authors look to segregate the two concepts – emotions and feelings - (e.g., Godovykh and Tasci, 2022), in the tourism experience literature, others focus on emotions and approach them through specific dimensions (Hosany et al., 2021). Most individuals are not conscient about what emotions they are experiencing, ending up mixing feelings and emotions altogether (Damásio, 2004; Godovykh and Tasci, 2022).

### **3.2. The study of emotions in tourism**

In the tourism literature, research on emotions is recent, although it has come to know remarkable developments in recent years. Volo (2021) notes that the study of emotions in touristic contexts has expanded mainly in the scope of consumer behaviour based on cognitive psychology and is followed with particular interest by academics in Marketing. Informed by Marketing research, the nature of emotions is studied in the context of vacancies, and its role in tourist cognitive evaluations and behavioural responses is recognized. This knowledge raises interesting implications for the design of tourist experiences, so more research on this topic is needed (Volo, 2021).

Mainly rooted in Marketing and consumer behaviour (Lefebvre et al., 2019; Johnson and Stewart, 2005; Soscia, 2007) and scarcely directly informed in psychology theories (Hosany et al., 2021; Volo, 2021), scholars in tourism are particularly interested in measuring emotions, mostly taking tourists' or visitors' perspectives. By adopting a simplistic view of emotions as positive and negative responses to specific context stimuli. Tourism literature tends to be analysed from the assumption that tourism experiences are

enjoyable by nature (Hosany et al., 2015; Hosany and Gilbert, 2010; Kyle and Lee, 2012; Mitchell et al., 1997). In this vein, *self-reported* measurements throughout surveys are predominant and scales adopted from previous studies in the marketing field (Hosany et al., 2015). Even though Volo (2021: 5) recognizes that studies collecting data with interviews offer “insightful suggestions to embrace emotional variety”.

Taking in mind the insights from neurosciences and psychology that discern emotions and feelings, Hosany et al. (2021: 1391) note that “researchers question the applicability, reliability, and validity of psychological emotion measures in tourism studies”. Notably, Hosany and Gilbert (2010) developed a scale to measure emotions in the destination setting. Although positive emotions during vacancies prevail in tourists’ memories (Kyle and Lee, 2012; Mitchell et al., 1997), Hosany and Gilbert’s (2010) scale fails to address negative emotions (Hosany et al., 2015).

### **3.3. Theoretical approaches to the study of emotions**

According to Niedenthal and Ric (2017), there are three common theories derived mainly from psychology, being (i) the psychological constructionist approach, (ii) evolutionary logical constructionist theories, and (iii) cognitive appraisal theories (CAT).

The psychological constructionist approach refers to an emotional experience episode that is constructed, rather than triggered, in line with the psychological view of the human mind as an ongoing process (Barrett and Russell, 2015).

Evolutionary logical constructionist theories, in which the emotional experience is led to occur, follow Darwin's idea of the evolutionary theory. In this sense, individuals reflect a mental state (also known as an emotion) resulting from environmental stimuli cues (Nawij et al., 2013; Niedenthal and Ric, 2017) and prepare them to act on situations (Niedenthal and Ric, 2017).

The cognitive appraisal theories (CAT) represent the most suitable form of identifying both emotions elicited by individuals and their causes which are framed by certain

circumstances, events, and stimuli, especially in the tourism and hospitality context (Cai et al., 2018; Hosany, 2021; Kim et al., 2020; Roseman et al., 1990; Zheng et al., 2019). The key premise is that emotions are directly attributed to appraisals (Smith et al., 1993), and cognitive appraisal theories are relevant when researchers seek to understand the antecedents of emotions and, ultimately, how emotions guide behavioural cognitions (e.g., judgments, choices) (Passyn and Sujana, 2012). Because appraisal theories of emotions define them as mental states arising from subjective evaluations, these theories can distinguish one emotion from another and explain why two individuals can experience the same emotional state, with different causes and the same or different behavioural outcomes (Roseman, 1991).

CAT evolved from the early work of psychologists studying how individuals experience and respond to stress (Lazarus and Folkman, 1984). At its core, CAT seeks to explain how individuals respond to stimuli in the external environment (Lazarus, 1998).

By employing CAT, several studies gained access to tourists' appraisals of their experiences, remaining still the primary sources of emotions' determinants (e.g., Hosany, 2012; Zhang et al., 2021). The three most common appraisals investigated in tourism research are goal relevance, goal congruence, and goal centrality (Jiang, 2020; Ma et al., 2013; McCrae, 1984; Zhang et al., 2021). In each experience, an individual first cognitively appraises something (e.g., individuals' goals) to determine how relevant and how central the item subjected to appraisal is to him/her (level of importance and potential for gain or loss, or level of threat), and whether it is something that can be controlled (Peacock and Wong, 1996). Because of this understanding, individuals will have an emotional response to the experience based on this type of appraisal creation. An emotion can be, thus, positive, negative, or mixed, according to the individuals' appraisals (Larsen and McGraw, 2011).

Different authors view emotions as positive or negative. The bipolarity of emotions as positive and negative, being in opposite poles (e.g., Babin et al., 1998; Hui and Bateson, 1991) fail to consider the co-occurrence of emotions like pleasant and unpleasant (e.g., Plutchik, 1980), or even neither pleasant nor unpleasantness states (indifference) (Edell and Burke, 1987).

As individuals subjectively experience emotions, the only way to comprehend the nature of the elicited emotions, whether being perceived in a positive, negative, mixed way or even neither (e.g., Berrios et al., 2015, 2018), is best suited to understand the aspects which led to those particular emotional states.

Individuals can experience different emotional natures, at a particular encounter, depending on what underlies the emotional state arising. For Zhang (2021), an emotion is positive if it influences a set range of post-consumption encounters. Whilst for Hosany and Gilbert (2010), it is related to one's goal congruence achievement.

Tourists' emotional experiences can be measured regarding a holistic evaluation approach, as individuals encounter diverse services and products being offered to them, and therefore, multiple interactions can originate different appraisals. Even though individuals may seek only goal-directed emotions in tourism experiences, nothing can assure that someone will not entirely experience a negative encounter (Hosany and Gilbert, 2010). As interactions are unpredictable, both positive and negative emotional encounters can emerge. Therefore, the better it is known about the emotions' antecedents, the more it is possible to understand why individuals experience a specific emotional state (Tan et al., 2013) and, later, comprehend if that emotion can be assessed as positive, negative, mixed, or even none.

Overseas, mixed emotions may be explained by the co-occurrence of positive and negative emotions (Knobloch et al., 2017). The fact that someone experiences positive emotions does not preclude the occurrence of negative ones (Hosany and Prayag, 2013), such as has been observed in some studies (e.g., Jordan and Prayag, 2021).

Positive emotions mean affective experiences of high valence (Sirgy, 2010) or goal congruency (Hosany et al., 2021). When the benefits are sought for a particular situation, like a destination, emotions result in the tourists' positive appraisal assessment (Del-Bosque and San-Martín, 2008). However, an emotional experience of *happiness* can result from a negative evaluation if the circumstances do not arise from goal congruence. In other words, the appraisal assessment counts on determining the emotion valence (Larsen and McGraw, 2011; Tamir et al., 2017).

Although many tourists seek to anticipate pleasurable and memorable experiences throughout their vacation (Holbrook and Hirschman, 1982; Hosany and Prayag, 2013;

Sthapit, 2018), it is extremely important to extend the research's objectives to negative and mixed emotions, as they provide support to changes in tourism experiences design (Hosany and Prayag, 2013).

### 3.4. Appraisal dimensions of emotions: emotional states

#### *Joy (joyful, happiness, feeling good) and gratitude*

Following Richins' (1997) emotions categorization, *Joy* contemplates the emotional states of *joyful*, *happiness* and *feeling good*. Although sometimes used as a synonym for *happiness*, *joy* is the appraisal most used to describe an interpretation of a particular situation. It indicates a process towards or completion of a personally relevant goal (Fredrickson, 1998); therefore, this emotion can be reduced to any positive emotional response (Watkins et al., 2017). However, this emotion can be distinguished from other positive emotions either in appraisals or function (Roseman and Evdokas, 2004). Individuals experience joy when the situation is appraised as *good* (e.g., receiving good news) (Watkins et al., 2017). Experience of *joy* has been linked to several approaches. Experience *joy* when the appraisal is good, but also when individuals are longing for something and, in the end, they receive it (Vaillant, 2008). Or even when that good appraisal fulfils one's *hope* in some way (Wright, 2015). A positive achievement of *hope*, when in situations not encountered in daily routine activities, making the individual *feel blessed* for achieving what they *hoped* and/or expected, in a type of *turning of fortune* or *redemptive twist* (Mathewes, 2015; Moltmann, 2015; Volf, 2015; Watkins, 2017).

This raises the question about *gratitude*, an "appraisal of benefit that strictly concerns the perceived agency of another person or entity (e.g., someone is *grateful* when appraising a situation regarding someone)" (Rusk et al., 2016: 2194). Watkins et al.' (2017) findings suggest *joy* and *gratitude* are distinct positive emotional forms in which they are related. *Joy* is strongly related to *gratitude*, supporting the idea that *gratitude* upholds ground for experiences of *joy*. *Gratitude* traits predict the increase of *joy* over time, but the experience of *joy* does not imply experiencing *gratitude* at al. It can occur when

individuals experience highly frequent *dispositional joy* (Watkins et al. 2017: 534). *Gratitude* promotes *joy*, and *joy*, in turn, enhances *gratitude* (Watkins et al., 2017). *Joy* can be reliably measured by *self-report* since, according to Mathewes (2015), when individuals experience *joy*, they are self-conscious they are *joyful*. And it is related to, but distinct from, *gratitude*. *Gratitude* and *joy* may have a particularly unique relationship among positive emotions, where *gratitude* supports future *joy* and *joy* enhances future *gratitude* (Watkins et al., 2017).

Therefore, *feeling joyful* can be understood within a notion of peak experience (Hoffman et al., 2012) linked to the idea of *flow*, where individuals are immersed in a specific task or moment and experience a sense of *fulfilment* in what they are doing, without actively and consciously focusing on goal achievement, although this remains crucial for *feeling joyful* (Cottrell, 2016; Watkins et al., 2017).

Because *joy* is referred to as the well-being aspect, Richins (1997) includes this emotion as a being part of the *joy* emotions group as a particular dimension. However, according to Aristotle (Nicomachean Ethics, 1105b25-6, cited in Thomson, 1955, p. 101),

*Happiness entails experiencing the right emotions, to have these feelings at the right time on the right grounds towards the right people for the right motive and in the right way.*

Therefore, despite the conceptualisation of *happiness* as a state of *well-being* and *contentment*, both positive and negative emotions can intervene as pleasurable (Tamir et al., 2017). Thus, the best way to understand if a particular appraisal reflects *happiness* is important to know what led to its arising, as the experience of the right emotions relates to *greater happiness* and also depends on individuals' cultural background and personal values (Aristotle, n.d., cited in Tamir et al., 2017). In other words, to successfully determine someone's experience of *happiness*, it is important to assess their desired wants and what was experienced in reality (Tamir et al., 2017).

### *Peacefulness (peaceful, calmness) and Excitement*

The experience of *peacefulness* has been linked to emotions like *contentment* as an overcome of difficult, burdening, or disturbing circumstances. Experiencing *peacefulness* has been defined by Doucet (2018: 10) as:

*Silencing stillness amid potential unrest arising in envisaging a new with uplifting magnanimous engagements and even as serene contemplation surfacing with gratifying engagements while enduring hardship.*

Although this association has been made, the notion of *peaceful* refers to the notion of *peace*. This concept has been addressed as exercising virtues which inspire humans to maintain dialogue toward a way of living together, preventing potential violence (Doucet, 2018).

The experience of *peacefulness* is an extremely complex emotion that arises from different aspects. Being the encouragement, the successful overcome of troubling encounters, the sense of unburdening (e.g., experiencing *peacefulness* as the opposite of experiencing *heaviness* with remorse) (Parse, 2014), or even the serene contemplation of something (either a person or a complex situation involving different agent types, alive or inanimate ones) (Reding, 2009).

*Contentment* is often compared with *peacefulness*, as Hoad (1996) and Parse (2001) relate *contentment* to *tribulation*, in which *contentment* suggest a lasting state of stability of *being content*. That same stability can be transformed into *peacefulness* if it verifies a successful overcoming of the tribulation interfering with one's stability and harmony, in which *contentment* can also be defined as "a satisfying *calmness* amid the arduous as resolute liberty arises with benevolent engagements" (Parse, 2001: 330).

As *peacefulness* and *calmness* are viewed as these low-arousal positive emotions, they may arise from satisfaction, as this construct significantly affects *happiness* and *peacefulness* (Spiers and Walker, 2008). On the contrary, *excitement* is much more intense than mere satisfaction once the individuals contribute to the play process, and their significance appears much greater to the individuals themselves. Assessed in more arousal, "excitement is experienced in environments where the significance appears to be more important to those involved" (Podilchak, 1986: 132). The notion of *excitement* was

before used to describe *fun*, where there's the greater significance to one's self, but also the access to others' feedback, providing emotional feedback, enhancing intervention, participation and arousal. As "satisfaction is the emotional awareness that one is pleased with one's accomplished", *excitement* is a much more intense emotion than being pleased (Hans, 1981: 132).

### *Tranquility and contentment*

*Tranquility* and *contentment* are two pleasurable emotions associated with low arousal (Fredrickson, 1998). Several authors have paired *contentment* with other positive emotions (e.g., *joy*, *amusement*, *compassion*, *pride*, and *love*) (e.g., Fredrickson, 1998; Shiota et al., 2006). According to Shiota et al. (2006: 63), "*contentment* is experienced when one's current resources match or exceed their level of need", arising from a sense of completeness as in the absence of *regret* and negative judgements (as a sense of being whole, complete, regardless of the current's experience appraisal in whether being pleasant or unpleasant) (Berenbaum et al., 2016; Cordaro et al., 2016). For instance, *tranquility* can be defined as a pleasant activity in both physical and mental dimensions (Cordaro et al., 2016) and is experienced when someone is at *peace* with their current status. Whereas "*contentment* can be experienced when one's needs, goals and concerns are being successfully satisfied" (Berenbaum et al., 2016: 401).

Despite the similarities and differences, these two emotional states tend to accompany activities involving nurturance and the meeting of basic needs. On the contrary, they do not tend to be associated when individuals experience entertainment activities. *Tranquility* has been positively linked to spiritual activities and negatively associated with social activities. As *contentment* has been positively associated with mastery activities, antagonistically to *tranquility*. And while *contentment* is an acceptance of one's given status in relation to the past, *tranquility* is to be considered one's acceptance of their given status in relation to the future (Berenbaum et al., 2018). Leading forward understanding that *contentment* will be associated with increased prosocial behaviour, larger social networks, and diminished levels of depression, whereas *tranquility* will be associated with increased engagement in contemplation practices, diminished sensitivity to social evaluations, and lower levels of worry (Berenbaum et al., 2013).

### *Comfort*

*Comfort* is an emotion mentioned in times of need (e.g., when individuals experience *fear, anger, sadness*, or other negative emotions, many turn to their friends in *hope* of *comfort*) (Burleson and Goldsmith, 1998). This emotional state is highly associated with the need to turn to close relationship networks (e.g., family and friends) to seek help from them and, therefore, overcome various forms of distress in the hope those words and/or actions will make them feel better (e.g., Albrecht et al., 1994). However, following Burleson and Goldsmith (1998), *comfort* can also be defined as the ongoing communicative attempts to relieve someone else from a distressful situation or environment by resorting to verbal or/and non-verbal acts or avoiding negative outcomes resulting from negative emotional experiences. Therefore, having the individual as the primary actor or acting on behalf of others.

### *Freedom*

*Freedom* has been studied within the psychological dimension of human perception (Benita et al., 2020), in which goals endorsed for autonomous reasons are pursued with a sense of choice, volition and psychological *freedom* (Benita et al., 2020: 5). In this sense, psychological *freedom* is to be considered the wanting to accomplish something, either a situational goal or an emotional experience, because they accordingly desire to (Benita et al., 2014; Michou et al., 2014). Following Benita (2020: 12), emotions and emotion regulation play a crucial role in what is believed to be the dynamic and integrative process, in which individuals experience psychological *freedom* in what is referred to be an “autonomous system of goals and reasons, in order to become themselves”.

*Freedom*, as an emotion, would be experienced in an adaptive way to help people address and overcome problems and to goals’ achievement (Keltner and Lerner, 2010; Lazarus and Lazarus, 1994). They explain why individuals may experience *freedom* in *joy* (e.g., Moltmann, 2015) or need to experience *freedom* to feel other emotions (Benita, 2020).

## *Love*

Following Richins' (1997) approach to *love* as an emotion, and disregarding its distinction of *romantic love*, once someone can experience love, not romantically, romantically or sexually (Lamy, 2016). Love is also perceived as the highest emotional intensity after the emotional state of *hate* (Strauss and Allen, 2008), and *romantic love* occurs after the experience of *love* itself as "the need to care for" (Shiota et al., 2011: 1370) or "a motivational state associated with feelings of attachment and the inclination to seek commitment with one other self" (Gonzaga et al., 2006: 163). There are many kinds of *love* in people's minds (Fehr and Russell, 1996), such as "maternal/tender or even romantic/erotic" (Shaver et al., 1996: 88). It is possible to define the concept of *love* in the between existing of pleasant and unpleasantness, as individuals may feel *love* within the heights of *happiness* (allowing *love* to have a positive connotation) onto the very opposite, to its deepest void (linking *love* to a not so positive appraisal, such as a painful one). This emotion, directed to a particular object, can only be experienced when the intention exists regarding a second party, namely some individual, situation or aspect(s) (Pismenny and Prinz, 2017).

*Feel/experience love* and *fall in love* are two completely different sets within the *love spectrum*. The second entails a more complex and deep intensity of what constitutes *love* as an emotion (Pismenny and Prinz, 2017). Admitting *love* as an emotion is explained under the conceptualization of emotions as short duration (Moors, 2010).

Authors admit "many different emotions can be felt when *one's in love*" (Ekman and Cordaro, 2011: 366), viewing *love* "as an amalgam of distinct positive emotions, which can include *interest, joy, and contentment*" (Fredrickson, 1998: 306). Or, to a more intense interpretation viewing emotions as a constellation (Aron et al., 2008), in which the experience of *love* conveys the destiny of the relationship, involving *fulfilment* and *ecstasy*, for instance (Hatfield and Walster, 1978).

Another important criterion for *love* is beauty (Armstrong and Detweiler-Bedell, 2008: 322). Encountering beauty or prettiness has been found to give rise to emotional reactions, such as high arousal and pleasant emotion of beauty being close to attraction and passion, whereas the fluent processing of pretty stimuli signals familiarity, lowering arousal and leading to calm pleasure.

Thus, *love* is accompanied by other positive emotions (such as *happiness and excitement*) and negative ones (such as *jealousy and disappointment*). When regarded with more intense emotions, such as *great happiness*, it can lead to moments of relationship *love* (Lamy, 2016). *Being in love* is associated with goal achievement, as the feelings of *love* within a certain relationship can be diverse, mixed, and even ever-changing (Lamy, 2016).

#### *Sadness, anger, and discomfort*

Being categorized in the negative emotions spectrum by different scholars (Baumann, 1996; Clore and Centerbar, 2004; Plutchik, 1980; Tamir et al., 2017). *Sadness* implies a loss, either being a person, a physical item, or a mental disposition (Plutchik, 1980: 160):

*In fact, sadness is related to temporality matters, as certain emotions only emerge in particular and in distinct time frames (e.g., sadness or distress as an emotional response to loss).*

*Sadness* can be comprehended as a low arousal unpleasant emotional state (Lim, 2016). On the contrary, *anger* expresses a much higher degree of agency perception (Scherer et al., 2001), as a direct relationship between *pain* and unpleasantness in the elicitation of *anger* is established (e.g., Ortony et al., 1988). They involve three points of focus (outcomes, agency, and objects), implicating three different sources of values (goals, standards, and tastes), producing three different kinds of negative effects (displeasure, disapproval, and disliking) (Clore and Centerbar, 2004). Despite *anger* and *discomfort* not being the same emotions, *anger*'s outcomes can, consequently, influence the notion of *discomfort*. Regarding the assessment of surroundings, being confronted with displeasure, disapproval, or even disliking feelings, individuals may experience *discomfort* due to the unfamiliarity with one's current position (concerning someone or something), possibly leading to isolation (e.g., Snow et al., 1994). In fact, Baumann (1996: 153) has linked the experience of *discomfort* as "a disturbing uneasiness with unsureness of aloneness with togetherness amidst longing for personal, *joyful* moments".

## *Nostalgia*

While for Davis (1979: 18), *nostalgia* is one's experience infused with imputations of past beauty, pleasure, *joy*, satisfaction, *goodness*, *happiness*, and *love*. For other authors (e.g., Seidikides et al., 2006), *nostalgia* has its dark side when it addresses the subset of well-being emotions under the *distress* and *loss* of emotional experiences. Herein, following Seidikides et al. (2006: 978), *nostalgia* addresses and considers *sadness* and *mourning* about the past as its key drivers. Also, "addressing it as a sentimental for *longing* a particular past".

Thereby, the experience of an emotional state of *nostalgia* can be perceived as being a result of positive emotions (e.g., when someone misses something, recalling good memories) or from negative emotions (e.g., when someone misses someone, making them experience *sadness* for that loss). However, it is also possible to undergo, with *nostalgic emotional experiences*, a mixture of emotional experiences (e.g., someone remembers a past situation and experiences *sadness* and *happiness* at the same time. *Happiness* regarding what that situation entails, *sadness* for not being able to experience it again at that moment, or *sadness* implied in the loss of something or someone involved in that experience).

## *Saudade*

Just like *nostalgia*, *Saudade* is perceived as being a mixed emotion (Plutchik, 1980; William and Aaker, 2002). In the etymology of the word *Saudade*, it is pointed out by Lamas (2003); its roots recall a letter sent from D. João da Silva e Meneses to D. Magdalena, in 1593, where it was to express the so characteristic bitter-sweet feeling referred to as *Saudade*. Susceptible of being felt by all mankind, *Saudade* is the combination of *nostalgia* and *hope*. This blend was once used to clarify the attempt to reflect the current dissatisfaction with one's present (Lamas, 2003). And, despite being an intriguing emotion, not much is known, in terms of empirical and scientific research knowledge, as the academia places *Saudade* as a unique word from other languages, closely and complexly associated, but not exclusive, to the Portuguese nation that expresses a mysterious multiplicity of feelings, mainly conveying dissatisfaction with the

present moment (e.g. due to someone's absence or to express *grief* caused by the absence of someone) (Grande Enciclopédia Portuguesa e Brasileira<sup>1</sup>, 1989: 4).

### **3.5. The measurement of emotions in tourism**

Throughout the years, authors have used different measurement scales to approach emotions. Among others, it is worthwhile to point out Hosany and Gilbert's (2010) Destination Emotion Scale (*joy, love and positive surprise*) purposely designed and validated in tourism destinations; Hosany et al. (2021) *Emotionapps* scale providing a roadmap to measure emotions (saliency, valence and consciousness); Mehrabian and Russell's (1974) *Pleasure-Arousal-Dominance* (PAD) scale, used in tourism hospitality research to capture tourists' emotions, originating eleven emotional states; Izard's (1977) Differential Emotion Scale (DES) that recognises ten fundamental emotions; Plutchik's (1980) eight basic emotions; Richins's (1997: 129) consumption emotion scale, measuring these via cluster groups within the consumption experience and contemplating something all of the other scales fail to do, which is to "contemplate emotions that are central to people's lives" (e.g. *love*); and Watson et al.'s (1988) PANAS (Positive affect and negative affect schedule) scale, mainly associated with product and service research on satisfaction (Mano and Oliver, 1993) and post-consumption behaviour (Mooradian and Oliver, 1997). Detailed information is provided at the end of this research work (see Appendix A).

There's no consensus about a basic emotion in the tourism experience literature (Hosany et al., 2021; Li et al., 2014; Richins, 1997; Volo, 2021). The PAD model is more helpful in predicting behaviour and is better used when the focus is on consumers than the conditions in which emotions arise regarding external stimuli. The PAD scale was not built to support the measurement of emotions per se, but only if those emotional states are perceived on their pleasure, arousal, or dominance dimensions (Chamberlain and Broderick, 2007). According to Richins (1997), the PAD scale is best used when a

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<sup>1</sup> Great Portuguese and Brazilian Encyclopedia (Translation to English)

researcher is interested in measuring the dimensions underlying emotional states and does not need to know, a priori, the specific and discrete ones being experienced by the individuals.

Therefore, building on emotions conceptualized as the mental state resulting from an appraisal (Zheng et al., 2022) and considering that the appraisal is a mechanism in which the elicitation and differentiation of emotions occur (Zeelenberg and Pieters, 2004), this employment of the *self-regression* method (Li et al., 2014), through interviews, enables individuals to process and mature the emotional states they have experienced. However, because most studies employ emotion measurement through *self-report* methods, it is important to note after the emotional experience occurs, this type of evaluation can lack accuracy since individuals depend on memories to capture emotional reactions (Cutler et al., 1996). And, when emotional states emerge in retrospective reports, they may lack congruence with emotional experiences, as memories are time-dependent (Kuppens et al., 2009) and can highly weaken the report being shared (Kahneman, 1999). On the other hand, according to Dubé and Morgan (1998), *in-situ* reports may aid with the addition of relevant data, as individuals would share their emotional experiences, along with their causes and outcomes, during the moment of the tourist experience. Assuming tourists' emotions can vary in type and intensity during the touristic experience (Kyle and Lee, 2012) is extremely relevant to attempt to decrease possible discrepancies between the emotions experienced versus what individuals recall having experienced (Correia et al., 2017).

### **3.6. Emotions in tourism design**

Emotions play a crucial role in shaping and designing tourism experiences through cognitive evaluations and behaviour responses (Aho, 2001; Bastiaansen et al., 2019; Kim and Feseinmaier, 2015; Knobloch et al., 2017; Volo, 2021;). In fact, following MacCannell's (1989) perspective on the tourism experience, is the tourist himself that is questing more and more for authentic and different experiences not available in their daily

life routine, despite applying the same mental mechanisms whether on holidays or not (Volo, 2017; Wolff et al., 2019), since “emotions are associated with individuals biological makeup, shaped by their past experience and related to personal mental associations” (Volo, 2017: 1).

Oh, et al. (2007: 25) point out the importance of recognizing active participation and interaction in co-creating experiences. Those same experiences involve parties that connect in different ways (emotional, cognitive, physical, and social), affecting tourists’ “immediate conscious experience” (Mannel and Iso-Ahola, 1987: 235) which is made of those same perceptions, sensations, emotions and other psychological events that later on are remembered, shared and communicated with other individuals (Kim, 2010; Larsen, 2007; Marschall, 2012).

Cultural differences affect how one first gets in contact with stimuli and labels and, therefore, communicates with an emotional meaning attached. It mostly affects how an experience is engaged, lived, expressed, organized, and modulated through the emotions underlying that same experience (Parkinson et al., 2005).

Emotions can intervene and influence various levels of a staged tourism experience. At a pre-level, emotions can activate tourists’ motivations and inputs when it comes to choosing what tourism destination they would like to visit (Gnoth, 1997), interfering with their imagination proclivity (Hosany et al., 2021) and expectations’ installation (Sharma and Nayak, 2021). During the trip, emotions can fluctuate and vary over time (Kyle and Lee, 2012; Mitas and Bastiaansen, 2018; Nawij et al., 2013) and, therefore, imply changes in the choice-making process, leading individuals on different pursuits chase, whether they’re satisfaction, pleasure, or even to avoid certain situations based on what they have experienced before (Faullant et al., 2011; Hosany et al., 2017). On-site emotions can interfere with tourist’s satisfaction, loyalty and other behavioural intentions such as recommendations (Prayag et al., 2017; Sukhu et al., 2019; Wen et al., 2018), willingness to pay more (Bigné et al., 2005), willingness to re-visit (Hosany and Prayag, 2013; Pestana et al., 2020; Walters and Sparks, 2012), switching intentions and positive/negative word of mouth (Jiang et al., 2020; Lee et al., 2017; Min and Kim, 2019; Nawij and Biran, 2019; Prayag et al, 2017). As Frijda (1986) mentioned, emotions involve a series of component processes responsible for encompassing subjective emotions, expressive motor behaviour, physiological arousal, cognitive appraisal, and

behavioural tendency. Finally, in a post-visit moment, emotions can interfere with the perceived overall image (Prayag et al., 2017).

Destination marketing organizations are under great pressure to recognize and distinguish characteristics of tourists' experiences (Gretzel et al., 2006) since acknowledging the importance of emotions in designing tourists' experiences and shaping their tourism encounters (Cohen and Cohen, 2019; Hosany et al., 2021) has become one of the most insurgent matters within tourism and marketing studies, facing the global economy shift and tourism market competitiveness (Kaushik and Rahman, 2017). The role of emotions in tourism design is often argued to offer solutions to tourism stakeholders to better design tourism experiences that enable emotion elicitation with certain emotional responses (Kim and Fesenmaier, 2015).

It is important to notice the recent growing interest in both identifying and measuring emotions in the tourism literature, empirically and academically (e.g., Volo, 2021), other than focusing only on positive emotions and their behavioural outcomes, and extending that research to broader sense, contributing with not only empirical research applications on different discrete emotions but also novel methods that can aid marketing organisations, tourism boards and individuals to access more multisensorial emotional experiences and *memorabilia* in chosen destinations (Barnes et al., 2014; Cohen and Cohen, 2019). In light of the *Stimulus-Organism-Response paradigm*, tourists' emotional responses correspond to the Organism.

#### **4. Sensorial stimuli as antecedent of emotions**

As it is priory mentioned in this study, when individuals encounter their surroundings in a particular geographic site, interactions, meanings, and material interplay invested in those interactions trigger sentimental and emotional bonds between the person and that place (Low and Altman, 1992). Sensory stimuli account for the *Stimuli-Organism-Response paradigm* in the former element - Stimuli.

Considering individuals' emotional elicitation toward their immediate environment surroundings (Machleit and Eroglu, 2000), it allows the emerge of emotional states through appraisals. It is important to consider aspects involved in the holiday experience environment, such as activities, as they rise from experiences themselves, and in which tourists are actively involved, whether in a physical, emotional, or mental engagement (Bertella, 2014; Mkono, 2012; Morgan, 2007; Ooi, 2003). Following Pine and Gilmore (1999), it is argued that businesses need to shift their paradigm from a "delivery-focused" service economy that highlights high-quality to the forefront stage paradigm where the main productive goal is to create tourism experiences that are memorable and unique. Following Oh et al. (2007), visiting a destination goes beyond its physical characteristics, earning more grounds on what is inherent in the experience economy stage. This way, tourism needs to pay care attention to the tourism experience aspects, as individuals visit, see, learn, enjoy, and live a different mode of life when going on holidays despite having the same mental mechanisms regardless of contexts (Stamboulis and Skayannis, 2003).

Different tourism studies dedicated to explore how individuals connect to tourism destinations at a sensory level have acknowledged this process of embodiment. Although few studies have introduced the sensory stimuli dimensions in the tourism experience (e.g., *vision, texture and tactile, taste, hearing, and smell*) (Agapito et al., 2017; Cohen and Cohen, 2019; Lv et al., 2020), this subject has been reported by some scholars as an emergent and important topic in the tourism experience literature as in need for more contributions (e.g., Agapito, 2020). Yet, when tourists go through an experience in a particular tourism destination, they not only undergo a particular context with physical objects, but they also interact with individuals within a particular socio-cultural context (Tan et al., 2013). Active co-creation experiences allow individuals to be engaged and stimulated physically, emotionally, and intellectually (Verhoef et al., 2009). As most interactions are not planned due to their nature and particular context (Cutler et al., 1996), the subjectivity implied by human nature enables the generation and arising of emotions, values, choices, and ideas, whether they emerge, diverge, converge, or collide (Bochner et al., 1991).

Empirical research remains largely vague regarding sensory stimuli's contributions and their influence on understanding tourist experiences. Few studies have addressed all five sensory dimensions of the tourist experience (Agapito et al., 2017; Lv et al., 2020),

especially within the research on emotional aspects of vacation experiences (Pedro, 2021).

*Vision* is the most important and compelling sense to understand and assimilate what is in the immediate surrounding environment (Valberg, 2007). It is the most dominant sense, as individuals dependent on *vision* to be drawn and attracted to physical objects (Ward et al., 1992). *Visual stimuli* are extremely important when considering the design of destination branding since they create a sense of quality, directly impacting the building of a strong brand (Henderson et al., 2003). Colours, more precisely, following Hultén et al. (2009), play a significant role in the sight experience, allowing individuals to connect to different emotions; When *vision* does not work properly, all the other senses are less contrast, full attention-demanding and less informative (Hussain, 2019).

*Sound* (or *hearing*) plays an important role in defining space perception, allowing the individual to connect to reality, enabling the sense of belonging (e.g., for music, in particular), and affecting how time and *comfort* are perceived (Hussain, 2019). Schiffmans' (1990) study suggests that music can provide people with intensive experiences of aesthetic pleasure (e.g., resulting in *happiness*). For instance, some emotions evoked by music are *calmness, excitement, fear, satisfaction, and sadness* (Hussain, 2019).

Although almost an ignored sense, *smell* evokes feelings, emotions, and motivations resulting in behavioural responses and playing a key role in determining behavioural patterns (Hoffman and Turley, 2002).

On the other hand, *touch and texture*'s sense refers to the transmission of information or emotions when brands are touched through its inherent aspects, either physically or virtually, building tourism experiences firmly, as they allow the brain to associate the material with emotions, such as *joyful* (Hultén et al., 2009). In accordance with Gobé (2010), marketing agencies, including *touch* have a higher chance of enabling satisfaction and emotional connection. At last, the *taste* sense, as being dependent on others, its stimulation cannot only increase 'customer retention' but also result in stronger emotional connection (Gobé, 2010).

## *Novelty*

Novelty accounts for the *Stimuli-Organism-Response paradigm* between stimuli and organism elements. Appraising an experience as *novel* is considered an assessment of whether a stimulus event deviates from what is expected, resulting in the appraisal of *novelty*. This appraisal is, therefore, linked to the familiarity and predictability of an occurrence, as *novelty* refers to unexpectedness that indicates the disconfirmation of explicit or implicit held expectations (Roseman, 1984; 1991; Scherer, 1988). Leaning upon the premise that emotions are pivotal when creating memorable experiences (Sthapit, 2018), and once vividly established, they influence tourists' loyalty behaviours towards destinations and their intention to recommend (Tung and Ritchie, 2011). *Novelty* can be perceived as affecting tourism experiences by mediating emotions (Servidio and Ruddolo, 2016). Aside from being considered a motivation to travel regarding the concept of *novelty-seeking* (Bello and Etzel, 1985), this construct can also be viewed as a driver of emotional arousal closely related to the tourism experience as a component of positive and *enjoyable* one (e.g., Ma et al., 2017; Mitas and Bastiaansen, 2018), or even, as a driver for negative emotions (Skavronskaya et al., 2020).

Other terms characterizing *novelty* can be *new*, *unusual*, or *unique* (Barto et al., 2013). As it is represented in psychology as *unexpectedness*, *complexity*, *atypically*, *obscurity*, *innovativeness*, *uncertainty*, *ambiguity*, and *something not previously experienced* (Förster et al., 2010), and is commonly conceptualized as the opposite of familiarity in the cross-check between past and present (Lee and Crompton, 1992). In accordance with Greenberger et al. (1967: 376), "a novel stimulus is novel to us only insofar as we compare it with other stimuli present at that time or with stimuli we have encountered in the past". In tourism, most studies apply emotional approaches when studying *novelty*, describing, and measuring it as, to some degree, something new and different (Mitas and Bastiaansen, 2018), comprehending thrill, change from routine (escapism), boredom alleviation, and surprise (Lee and Crompton, 1992; Ma et al., 2017; Pine and Gilmore, 1998).

Despite being approached in research of different fields, such as behavioural studies (e.g., Berlyne, 1960), cognitive appraisal theory (e.g., Ma et al., 2017), or memorable tourism experiences (e.g., Sthapit, 2018), studies focusing on *novelty* in the tourism field remain scarce (Blomstervik and Olsen, 2022; Evren et al., 2020; Skavronskaya et al., 2019; Yoo

et al., 2015). Following Blomstervik and Olsen (2022: 1), “the concept of novelty has diverse interpretations and is imperative when investigating tourist behaviour and decision-making”. They are leaving space for being conceived and measured, as well as an attitudinal belief in what defines the individuals’ subjective expectations and evaluation of the *novelty* attributes of an object, just like in visitors’ attitudes, for example (e.g., Fishbein and Ajzen, 2009; Hadinejad et al., 2021). In this line, antecedents of *novelty* related to sensory stimuli and external factors are growing in interest and attention in the literature (e.g., Buzova et al., 2021; Lv et al., 2020). These drivers, when appraised within the tourism experience, either with high or low levels of *novelty*, can be perceived as positive or negative ones, respectively (Blomstervik and Olsen, 2022: 4). In the cognitive appraisal theory embodiment, often used to explain emotions, emphasising emotions are determined by individual evaluations and interpretations of a situation based on a multiple dimension (Roseman et al., 1990). Here, anchoring on how *novelty* is defined and measured in the tourism literature (Skavronskaya et al., 2020), associated with basic emotional attributes expressing arousal (e.g., Skravronska et al., 2020), where emotions can be defined as a degree of affective or feeling reactions (appraisal, attention, and perception) related to the evaluation of a tourism-based stimulus, episode, event, or object (Barrett et al., 2007).

Following Blomstervik and Olsen's (2022: 7) literature discussion overview scheme, novelty drivers can rely on personality cues (e.g., variety-seeking, consumer innovativeness), personal values (such as motivation, openness to experience), self-constructs (such as tourist’s self-image and identity), and external factors (such as physical, social, and sensory stimuli). In line with the tourists’ beliefs and knowledge (if the situation is new, different, familiar or not), and the cognition it derives from the encounter’s appraisal (if experiencing that degree of novelty is considered to be good/bad, positive/negative, favourable/unfavourable), it will convey into positive and/or negative emotions (such as *delight, spark, flow, interest, and surprise, or fear, horror, and disappointment*). These appraisals result, therefore, in evaluative outcomes (satisfaction, attitude strength, perceived value), behavioural outcomes (e.g., loyalty), cognitive outcomes (e.g., memorability, sensory experiences), and life outcomes (e.g., subjective well-being).

## 5. Willingness to recommend as an outcome of emotions

In the scope of the *S-O-R paradigm*, the response can be described as the eventual behavioural outcome of an individual. In fact, Bandura (1971) emphasises the possibility that individuals can learn new behaviours either through their own direct experiences or indirectly by observing others and their behaviours.

In other words, researchers who wish to understand emotions need to focus their attention on the tourism experience aspects influencing and interacting with individuals during their holiday experience (e.g. activities, sensory stimuli, expectations, fantasies, material and cultural heritage), as the sensory stimuli, the emotional and memory processes are linked in a sequential path, placing sensory stimuli as an emotional state's antecedent and, memory as an outcome (Faizan et al., 2014; Oh et al., 2007; Pedro, 2021), rather than viewing tourism destination as products with mere physical characteristics (Oh et al., 2007).

A vast number of studies have focused on assessing the relationship between emotional states and their outcomes, such as satisfaction (e.g. Del-Bosque and San-Martín, 2008; Dubé and Menon, 2000; Hosany et al., 2017; Hosany et al., 2017; Hosany and Gilbert, 2010); memories (e.g. Dias et al., 2017; Pedro, 2021; Tung and Ritchie, 2011); place attachment (e.g. Correia et al., 2017; Yuksel et al., 2010); purchase decision in tourism and leisure services (e.g. Chuang, 2007; Kworntnik and Ross, 2007); positive emotions on post-consumption behaviours (Zhang, 2021); loyalty (e.g. Almeida-Santana and Moreno-Gil, 2018; Wen et al., 2018); destination choice behaviour, such as revisit (e.g. Pestana et al., 2020), recommendation intentions (e.g. Prayag et al., 2017; Sukhu et al., 2019; Wen et al., 2018); perceived overall image (Prayag et al., 2017); switching intentions and positive/negative word of mouth (Jiang et al., 2020; Lee et al., 2017; Min and Kim, 2019; Nawij and Biran, 2019; Prayag et al., 2017); positive emotions and satisfaction in hospitality and tourism management (Io, 2016).

These studies have brought to the conclusion that positive emotions (e.g., *joy* and *love*) influence destinations perceived overall image (Prayag et al., 2017); satisfaction has been the positive reaction from favourable appraisals of consumption experience (e.g. Babin and Griffin, 1998) as it is one of the main precursors of loyalty in both marketing and

tourism research (Baker and Crompton, 2000; Lam et al., 2004; Huang et al., 2015) in which satisfied tourists are more likely to recommend the destination to others (Chen and Tsai, 2007), whereas dissatisfied tourists are unlikely to return to the destination (e.g., Alegre and Garau, 2010) and can engage in negative word of mouth (*WOM*) (Chen and Chen, 2010); and having a positive overall perceived image contributes to a higher propensity to recommend the destination to others (e.g., Papadimitriou et al., 2015). Different studies have pointed to the relationship between satisfactory tourist experiences and the intention to recommend (e.g., Bigné et al., 2001). Prayag et al. (2017) and have identified positive linkages between specific emotional responses and the perceived overall image, between the perceived overall image and tourist satisfaction, between the perceived overall image and intention to recommend, between specific emotional responses and tourist satisfaction (such as surprise, positive surprise, *joy*, *love*), and between tourist satisfaction and intention to recommend.

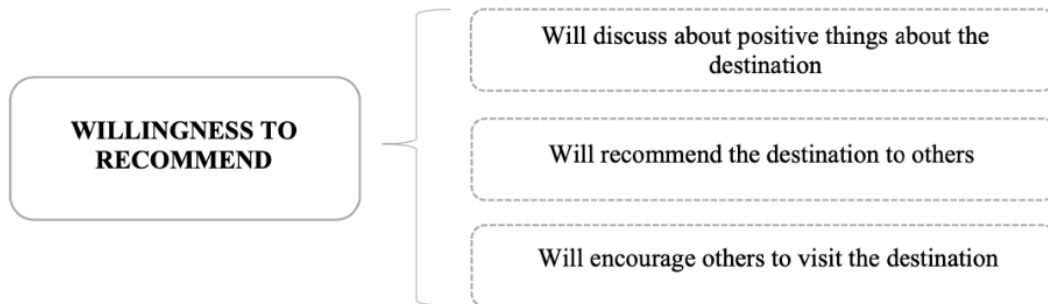
Assuming these findings, it is possible to conclude the sequence established from the emotional appraisal assessment and its outcomes. If, on one side, specific emotional responses are demonstrated to be linked to the perceived overall image and, therefore, linked to both satisfaction and intention to recommend, it is possible to assume that the same aspects inherent to a particular emotional state linked to the satisfactory or overall perceived image will have an influential role on the outcome of intention to recommend, whether positively or negatively. Despite having a considerable amount of studies that focus on exploring the relationship between image, satisfaction or loyalty and willingness to recommend (Papadimitriou et al., 2015; Prayag et al., 2017) within the scope of the tourism context, little is known about the influential role of emotions in the intention or willingness to recommend (Hosany and Gilbert, 2010; Martín-Santana et al., 2017; Williams and Aaker, 2002), or on word of mouth (Boubker and Naoui, 2022), as tourists tend to share their most memorable events with others (Rimé et al., 1991). As studies focus on approaching only positive emotions and increased intention of consumption (Onwezen et al., 2022), the psychological antecedents on tourist recommendation at a heritage site (Zheng et al., 2022), or the destinations' social media communication and emotions' visit intentions, word of mouth and travellers' facial expressions (Schoner-Schatz et al., 2021).

It may be assumed that one's emotional relationships with destinations materialize in their shared speeches, stories, and photos (Manzo, 2013), as emotional states appealing to the

senses tend to be most remembered, recommended and mentioned via word of mouth (Dolcos and Cabeza, 2002). Following Hosany and Gilbert (2010: 520), “tourists’ emotional experiences will positively impact on satisfaction evaluations, which in turn will influence one’s intention to recommend”.

Willingness to recommend (Martín-Santana et al., 2017) comprehends both variables related to tourism loyalty measure (Baker and Crompton, 2000): intention to recommend and word of mouth (Prayag and Ryan, 2012). This variable is formed by three items (see figure 1).

**Figure 2.1.:** *Willingness to recommend concept’s constructs*



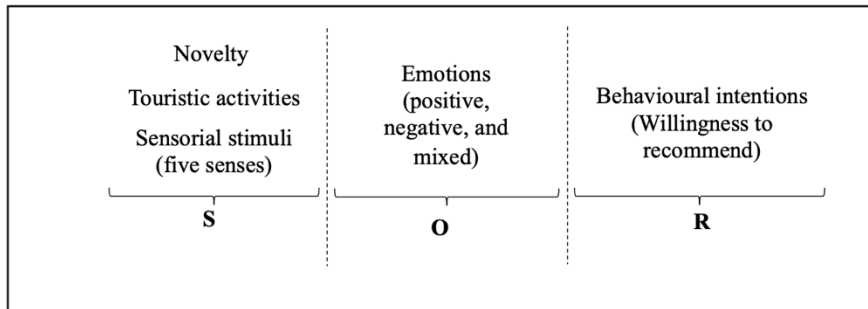
*Source: Author*

Willingness to recommend the destination to others when experiencing both psychological and situational involvement, tourists are likely to repeat the experience (Martín-Santana et al., 2017:15). When this level of willingness increases to the point of them interacting and involving themselves, they can attempt to convince others to visit the tourism destination, by engaging in behaviours of encouragement. On the other hand, the first level has the least level of involvement, as a positive assessment of both the destination image and satisfaction contributes only to the generation of positive word of mouth between their peers (Bigné et al., 2001; Prayag and Ryan, 2012).

Both *WOM* and intention to recommend are extremely important in assessing tourists’ loyalty and return tendency predictions (e.g., Sharma and Nayak, 2021) as a result of on-site experiences (e.g., Kim et al., 2020). Especially attending this study’s objectives and

considering how impactful stimuli can be on emotional experiences, which, in turn, will impact tourists' ability to provide others with positive recommendation intentions (e.g., Sukhu et al., 2019; Wen et al., 2018).

**Figure 2.2.:** *Conceptual Framework*



*Source: Author*

## CHAPTER III – RESEARCH METHODOLOGY

### 3. Empirical context

The Algarve is a notorious tourism destination among foreign countries, whether in or outside of Europe (INE, 2022 & The World Travel Awards, 2022), better known for its highest tourism affluence during summer time (mid-June to mid-September) (Gonçalves et al., 2015; RTA, 2017) as a consequence of having a privileged geographical location and intense sun exposure, registering 259 days/year of “mild temperate Mediterranean climate with sunshine and intense luminosity” (Turismo de Portugal, 2017: 47). From a predominantly agricultural and fishing region until the mid-’60s, the Algarve has managed to establish itself as the main tourism destination in Portugal, and one of the most internationally recognised (e.g., The World Travel Awards, 2022). The modernisation in the vacation concept conditions allowed mass tourism to develop, first

seen in the second half of the 20<sup>th</sup> century with the first 15 days of paid holidays, mostly among northern European countries. Aided by the development of the railway tracks, and the inauguration of the Faro Airport in 1965 (Brito, 2009; Martins, 2014), a progressive influx of tourists entering the region was allowed, mainly from the United Kingdom, France, and Germany (Strazzer, 2015) to what we can verify nowadays, with visitors coming from all over the world (Number of Guests, Nuts II, INE, 2022), choosing to visit the Algarve either on *leisure and relaxation vacations* (e.g., Chen et al., 2021), to *escape and socialise* (e.g., Correia and Crouch, 2004), namely with family and friends or because of the destination's hospitality (e.g., Egger et al., 2020), because of the weather (e.g., Fan and Hsu, 2014), because they find the destination *trustworthy*, once tourists are familiar or had already previous knowledge regarding it (e.g., Chi et al., 2020), because they believe there is a reasonable value for money at the destination (e.g., Devesa et al., 2010), because they believe the Algarve is a *sun and beach destination* (e.g., Correia and Crouch, 2004), or even because tourists seek this region in order to obtain more knowledge (e.g., Correia and Crouch, 2004). Admitting the impact of tourism on the Portuguese economy and mainly in the Algarve's region since it participates in the engine dominating the local economy (representing, in 2019, 4.8% of the wealth produced in Portugal, the highest regional contribution observed so far since 1997) (CCDR, 2019; Martins, 2014), this was the chosen setting for this study, as it represents one of the growing tourism assets of Portugal and its economy. And also considering the series of investments being completed in order to encourage the development of more strategies to diversify supply offer regarding the importance and need to combat the effects of seasonality within the region as a tourism destination visited by millions of people, every year (Turismo de Portugal, 2017), especially when focusing on the period considered as low season, comprehended from mid-September to mid-June, with the exception of Easter Holidays, where tourists affluence can rise again (RTA, 2017).

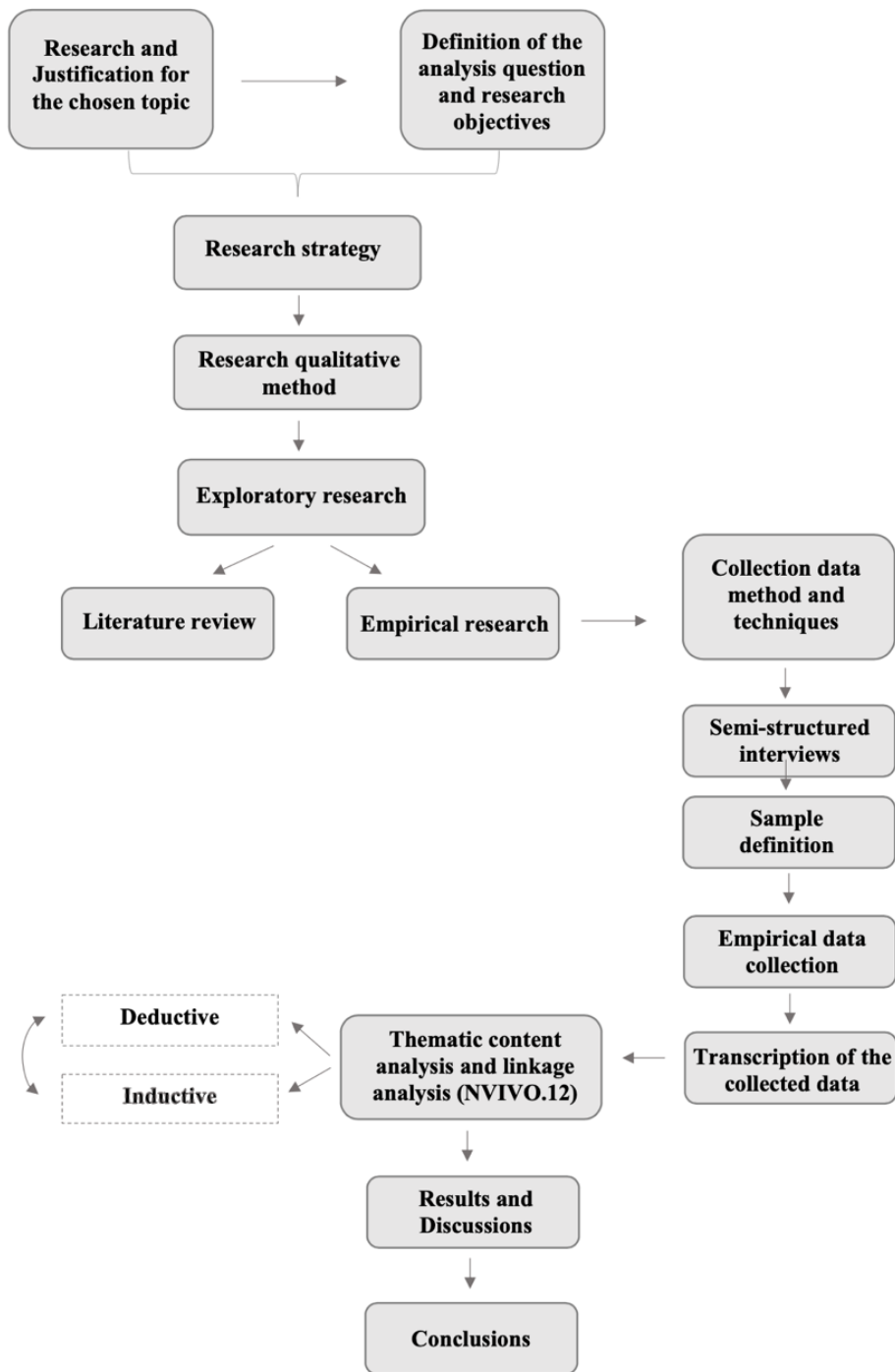
#### 4. Method, research design, and data collection technique

As presented in Figure 3.1., this research followed a sequence of methodological options and steps that need clarification. As this study focuses on the identification of the emotions elicited by tourists in the Algarve region within their own experience at this particular destination, alongside its antecedents and behavioural tendencies. To allow tourists to speak spontaneously about these variables and also to respond to the gaps identified in the literature of the scarcity of qualitative studies on emotions, at the level of tourist experiences, a qualitative method was chosen. According to the given definitions, it is possible to draw the qualitative work as

*being expressed in natural languages, employing small samples, drawn on cases chosen in an opportunistic or purposive fashion, focused on particular individuals, events, and contexts, leading to an idiographic style of analysis. As scholars' whose work is primarily qualitative are more likely to believe that knowledge of the world is embedded in theoretical, epistemological, or ontological frameworks from which we can scarcely disentangle ourselves. And they may also identify with the phenomenological idea that all human endeavours are grounded in human experience with different points of view on the same matter (Gerring, 2017: 17).*

Since the theme under analysis is scarcely explored at a qualitative level, namely to identify clues of association between variables, an exploratory study approach (Babbie, 2016; Creswell, 2002; Silverman, 2000) was determined to be the most suitable, attending the study's nature. As exploratory studies can be defined as the attempt to discover something new, engaging, and crucial when there is no knowledge available on one matter, and researchers need to investigate a research topic to determine and achieve novel content responsible for the Academia's advance (Swedberg, 2020).

**Figure 3.1.:** *Research design*



*Source: Author*

To better understand the reason why certain emotional states were being experienced, under the scope of the *S-O-R paradigm* (Mehrabian and Russell, 1974; Pizam and Tasci, 2019), semi-structured interviews were conducted, enabling the research's access to a more personal and individual analysis (Ghiglione and Matalon, 2001), asserting

individual's free and flexibility available for respondents (Bryman, 2012), and, therefore, allowing to pinpoint a route for the constructs underneath the development of these experiential, emotional states and their response outcomes in what is perceived to be their personal intention in mentioning or recommending the destination to others (Martín-Santana et al., 2017). Since interviews allow verbal and non-verbal communication to be accessed, raising questions, the ability to access explanations and, therefore, to change the interview guide course, if necessary (Fortin et al., 2009). In addition, because speeches' fluid nature enables an individual to express, at their own pace and words, the subjective experience they are encountering, choosing what and how to share it, and if the content being shared revolves just around their ideas, as well as their perceptions and opinions when that is the case (Ghiglione and Matalon, 2001).

The literature review (concepts and questions already validated in previous research), and the objectives underlying the research problem, conveyed the design of the semi-structured interview: experience activities (RTA, 2017), overall experience impressions (Oh et al., 2007), memories (Faizan et al., 2014), experience sensory stimuli (Agapito et al., 2014; Mehrabian and Russell, 1974; Pizam and Tasci, 2019), emotional states (Del-Bosque et al., 2008; Richins, 1997) and willingness to recommend the destination to others (Martín-Santana et al., 2017) (see table 3.1.). The interview guide considered for this dissertation is part of TurExperience's greater project. But only a part of this broader interview guide was considered for the object of this study's analysis, as it is possible to verify in the table above (table 4.2). The interview guide (see Appendix C) was first developed in English and then translated into Portuguese.

Acknowledging individuals experience their emotions subjectively (Richins, 1997) regarding particular social and cultural circumstances (Lively and Weed, 2016). Especially for those being questioned via *self-regression* methods, the semi-structured interview guide was conducted to make sure the first three questions (activities, experience impressions, and memories) were performed before the remaining ones, as *in-situ* interviewees were undergoing at that same time the tourism experience addressed, aiding already the recall process. Firstly, by questioning individuals to remember and explain the most unforgettable experiences they have encountered in the Algarve region to place their memory as close as reality and evoke the experience's context. More importantly, for those being interviewed in a post-visit time frame. Primary aiming to minimize or eliminate recall biases in interviewees' assessments of their emotional

experiences and mitigate retrospective evaluation problems employing the *Day reconstruction method (DRM)* (Kahneman et al., 2004), in which questions were presented concerning activities (RTA, 2017) and overall experience impressions (Oh et al., 2007). But also questions to aid in improving access to tourists' memories (Faizan et al., 2014), followed by questions concerning the sensory stimuli affecting the implied experiences and, consequently, emotional outcomes. This way, the sequence of questioning was to allow the gathering of information in an attempt to rule out any possible discrepancies between the experience itself and the memories remembered, recalled, and shared, as most interviewees resorted to *self-report* regressions to engage in this sharing process (Caruelle et al., 2019; Hosany and Gilbert, 2010; Lee and Kyle, 2013). This is because, although key authors show particular interest in *self-regression* methods for emotion elicitation, using methods such as *DRM*, while capturing in-process emotions helps to overcome problems associated with retrospective global reports (Robinson and Clore, 2002). However, it is important to notice this type of information access "may not capture emotional responses accurately in all situations as it may trigger cognitive intervention and socially desirable responses" (Li et al., 2014: 16). Therefore, it is crucial to use different emotion measurement methods and techniques (Li et al., 2014).

**Table 3.1.:** *Basic grid for the formulation of the semi-structured interview guide question*

<i>Main objective</i>	<i>Explore emotions on tourists' experiences in the Algarve and their intention to recommend the destination</i>		
<b>Specific objectives</b>	<b>Categories</b>	<b>Interview questions</b>	<b>Authors</b>
Assisting in the recalling process tourists undergo by remembering activities and the most unforgettable experience to diminish the discrepancies between what's being shared and the real experience.	Destination Experience	11. Please, tell me about the activities that you were engaged in during your stay at the Algarve.	RTA, 2017
		12. How would you describe your vacation experience at the Algarve?	Oh et al., 2007
	Memories	13. Can you describe your most impressing and unforgettable experience in the Algarve?	Faizan et. al., 2014
To comprehend sensorial cues at the destination experience.	Sensorial Experience	14. Now, close your eyes, and tell me...:	Agapito et al., 2017; Cohen and Cohen, 2019; Lv et al., 2020
		14.2. When you think about the Algarve as a vacation destination, what colours dominates your mental image, and to what do you associate them with?	
		14.3. What kind of scents do you smell during this pleasure trip to the Algarve, and to what do you associate them with?	
		14.4. What sounds do you hear? And why?	
		14.5. What textures do you feel? And why?	
To comprehend emotions associated with the touristic experience at the destination level	Emotions	14.6. What taste come to your mind? And why?	Del-Bosque and San-Martín, 2008; Richins, 1997
		15. This tourist experience in the Algarve, what feelings and what have you emotionally experienced? And why?	
To comprehend loyalty behaviours, such as intentions of tourists to recommend the destination to others.	Destination Loyalty	19. Would you recommend the destination to your friends and/or family? And what would you tell them about the Algarve?	Martín-Santana et al., 2017

*Source: Author*

## 5. Sample and data collection

The universe of analysis was considered regarding all individuals visiting the Algarve destination. The region's public spaces were chosen to make first contact with potential interviewees in both high and low seasons. For this study's purposes, individuals were selected based on their visit status, for being either first-time visitors or repeat visitors. Following the UNWTO tourist's definition, to be selected, individuals needed to spend at least one night in the Algarve region to be considered tourists. Otherwise, they would be perceived as just travellers/visitors (UNWTO, 2022). At the same time, all individuals not meeting these criteria were ruled out, as well as all individuals contacted who lived in the region as permanent or residual residents.

The sample was determined according to the prominent issuing tourism markets visiting the Algarve region in 2018. In addition to the domestic market (represented by 28.8% of guests in 2018), the main outbound tourism source markets for the region are the following: United Kingdom (23.5% in 2018), other foreigners (10.3% in 2018), Germany (8.0%, in 2018), Spain (7.5%, in 2018), France (6.0%, in 2018), Ireland (5.0%, in 2018), and the Netherlands (5.3%, in 2018) (Number of Guests, Nuts II, INE, 2022). This way, 40 semi-structured interviews were carried out during the two main seasons (high and low) (RTA, 2017). 27 during high season contemplating the following nationalities: 9 from Portugal, six from the United Kingdom, four from other nationalities (Austria, Luxembourg, and Lithuania), two from the Netherlands, two from Germany and two from Spain, one from France and one from Ireland. And 13 during the low season: 3 from Portugal, three from the United Kingdom, two from other nationalities (Ukraine and Australia), one from the Netherlands, one from France, one from Spain, one from Ireland and one from Germany.

The importance to contemplate both *in-situ* and *self-regression* methods have been highlighted by multiple researchers, especially regarding qualitative studies in which particular insights collected within the experience geographical context can impact positively how individuals position themselves regarding a subject, as they will remember more precisely what they have experienced before, if that information is collected withing a short timeframe after the experience took place, but contemplating also *self-regression* methods that can contribute with more thoughtful insights, since the gap existing between

the experience itself and the moment individuals remember it is greater, leading to a sedimentation of the individuals' memories, eliminating potential biases, and helping individuals to segregate factual events from mental and emotional misleading constructions (Correia et al., 2017; Cutler et al., 1996; Dubé and Morgan, 1998; Kahneman, 1999; Kuppens et al., 2009; Kyle and Lee, 2012). This way, it was important for this study's scientific rigour to encompass interviewees with data collection resorting to both *in-situ* and *self-regression* methods. From the 40 interviews undertaken, eight were performed *in situ* (five during the high season and three during the low season), and 32 were performed via *self-regression* (22 during the high season and ten during the low season).

To diversify the study's sample, empirical data was collected at various touristic points in the Algarve region (Sagres, Lagos, Portimão, Carvoeiro, Armação de Pêra, Silves, Messines, Albufeira, Ferreiras, Quarteira, Vilamoura, Loulé, Faro, Tavira, Moncarapacho and Alcoutim) either on the exits of beach areas or other touristic points such as shopping malls, streets, and cafés. Following the principles of a non-probabilistic approach for convenience sampling, a proportional stratified sample by season and most representative issuing markets were implemented (Babbie, 2016; Blumenthal and Jensen, 2019; Bryman, 2016). Of the 125 individuals contacted, only 40 met the criteria of being tourists (first-time or repeat visitors), staying at least one night at the Algarve region (UNWTO) and ruling out all individuals contacted who lived in the region as permanent or residual residents. The *in-situ* interviews were conducted in presence, while the remaining were conducted online via zoom<sup>2</sup>, and all were recorded for this study's purposes with verbal consent from the interviewees. Data collection ceased to be continued as soon as, in accordance with Bryman's (2012) criteria of data saturation, in which after the completion of the 27<sup>th</sup> and 13<sup>th</sup> interviews, for high season and low season, respectively, no new nor relevant data was identified, as the collected content became repetitive and, thus, it was considered that the data saturation point was reached.

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<sup>2</sup> Zoom is a videoconference call software

## 6. Analysis methods

After conducting the interviews, the data collected was transcribed using an Online Software, *Transcriptor*. Then, all the written semi-structured interviews were rigorously reviewed alongside the audio files, followed by their importation to the *QSR NVivo 12*. Herein, a *thematic content analysis (TCA)* was carried out, where data was organized and classified into conceptual categories to underpin the research objectives (Bryman, 2016). Following Bryman (2012), the *TCA* led to the main themes and main categories of analysis originated through a deductive approach based on pre-existing codes established in the research's theoretical framework and additional literature review, and new subcategories emerged through an inductive approach (e.g., Agapito et al., 2013; Cohen and Cohen, 2019; Del-Bosque and San-Martin, 2008; Martín-Santana et al., 2017; Richins, 1999; Sangpikul, 2018; Volo, 2021). Some subcategories emerged, whether from a deductive or inductive approach from the empirical data (Creswell and Poth, 2018). Later, possible *linkages* were identified to determine co-occurrences within the collected and processed data and explore those to achieve more deep and further conclusions in either explicit or implicit patterns (Spencer et al., 2014b). This process was validated by four scholars in the Marketing, Tourism, Sensory Marketing and Methodological (Qualitative Research) fields. From where it was performed, an extensive interpretative analysis work and results were reassessed (Decrop, 1999).

Based on the subsequent *TCA*, an initial item pool of emotions emerged. During this step, the item pool was investigated for similarities and differences to analyse and identify the most frequent words, namely in emotions, where the approach followed Richins' (1997) emotion data reduction methods. For all main themes of analysis (emotions, sensorial stimuli, willingness to recommend), words were included if they appeared in at least 10% of the responses (Govers et al., 2007: 987).

Later, possible linkages were identified to determine co-occurrences within the collected data and explore those to achieve more deep and further conclusions in either explicit or implicit patterns (Spencer et al., 2014b). After this primary codebook contemplating positive, negative, and mixed emotions, as well as their attributions, and tourists' intentions to recommend the destination, it was considered to move forward with the analysis by identifying co-occurrences between the emotional states, either positive,

negative, or mixed, and their antecedents, sensory stimuli cues. And then, between the emotional states and tourists' intentions to recommend the Algarve to others. Exploring co-occurrences in the *linkages* process found that some co-occurrences between emotions and sensory stimuli and between emotions and individuals' willingness to recommend were found with more significant co-occurrences than others (determined by their absolute frequency) (see Tables 4.3. to 4.11.). For their drivers and behavioural outcomes, all co-occurrences are available for the sixteen emotional states presented in Chapter IV – Results and Discussion. Although sensorial stimuli cues were not the only emotional drivers' found among other the literature. Following Buzova (2021) and Volo's (2021) recalls on the importance of multisensory tourism experiences on the elicitation of emotions and the fact sensory stimuli were identified as a majority group within emotional antecedents responses provided by tourists in the Algarve, the *linkages* step, and further association reading will confine itself to this variable group only.

In addition, concerning the intersection of these three themes (emotions, sensory stimuli, and willingness to recommend), the literature does not define how to reduce and, consequently, validate the minimum absolute frequencies to consider that a significant co-occurrence may suggest an association between the variables under study. Most qualitative researchers focus on mechanisms to reduce data during the *TCA* process or even priorly when conducting the interviews themselves (Spencer et al., 2014a,b). Upon consulting specialists in the fields of Marketing, Tourism and Qualitative Research from the Faculty of Economics at the University of Algarve, it was established that when co-occurrences were determined in the intersection between sensory stimuli and emotions, and then between emotions and the interviewees' willingness to recommend, would only be appraised as being significant, or in other words, it was considered that a co-occurrence suggested an association between the variables under study when the co-occurrence was verified in at least 50% of the respondents' population within a particular emotional state. However, all other co-occurrences are presented, as well, in the sensory cues and willingness to recommend's tables (presented in Chapter IV), since Spencer et al. (2014a,b) defend that even one co-occurrence can manifest a critical, different and rich relationship, worth to be considered and explored.

## CHAPTER IV – RESULTS AND DISCUSSION

### 4. Data analysis

#### 4.1. Sample's profile

Of the 40 semi-structured interviews undertaken, 27 were performed during the high season, and 13 were performed during the low season. Participants from the high season sample were contacted and interviewed between *mid-June 2021 and mid-September 2021*, in which fifteen interviewees were women, and twelve were men. Their travel partners were *family and/or friends* (24 interviewees), or none (3), meaning that these three interviewees, travelled alone to the Algarve (see Appendix B). Aged between 18 and 76 years, their average age was 31 years old. Of the twenty-seven interviewees, twelve had a *university level of education*, eight had *completed their high school degree*, and four *didn't complete their high school diploma* (see Table 4.1.).

**Table 4.1.:** Interviewees' sociodemographic profile per season

<b>Characteristics</b>	<b>High Season</b>	<b>Low Season</b>
<b>Gender</b>		
Female	15	8
Male	12	5
<b>Age</b>		
18-35	21	11
36-55	3	2
56-66	2	-
> 66	1	-
<b>Marital Status</b>		
Single	21	8
Married	6	3
Civil partnership	-	1
Divorced	-	1
Widowed	-	-
Retired	-	-
<b>Education</b>		
Less than Highschool	4	-
Completed Highschool	8	1
University	15	12

Source: Author

Of those same twenty-seven semi-structured interviews conducted during high season, nineteen were undertaken in a *post-visit* moment. The remaining eight took place during their visit to the Algarve region. Visitors in high season stayed with *family and friends* (11), in *hotels* (5), *apartments* (3) or *other holiday lodges* (2), their *own holiday houses* (3), or even at *resorts* (1). For a period of *1 to 7 days* (16), *8 to 14 days* (2), and *+15 days* (9). Twenty-two of the high-season interviewees were *repeating visitors*, whereas, for five, it was their *first time* in the Algarve region. Staying, mainly, in *Albufeira* (17), *Silves* (7), *Lagos* (2), *Faro* (2), *Loulé* (1), *Sagres* (1), *Portimão* (1), and *Alcoutim* (1). And having as the main reasons for travelling to the Algarve *a) escape and socialisation* (13), namely to *socialise with family and friends* (12), because of the *destination's hospitality* (4), and to *escape* their normal routines (3); *b) Leisure and relaxation* (10), looking for a *quiet, calm, peaceful and tranquil environment*; *c) Vacation destination* (10), whether because tourists considered the Algarve to be a *beautiful destination* (3) or because it was a *summer and beach destination* (8); *d) Destination trust* (12), as tourists already were *familiar* and were knowledgeable regarding the destination due to prior visits or contact with the Algarve (3), considering it a *safe place* (8) and with *good value for money* (3); *e) Good gastronomy* (5), referring to the quality and distinctive food; *f) And knowledge* (3), as individuals were seeking to explore and discover a new place and their surroundings.

Participants in the lower season were contacted and interviewed in the period between *mid-October 2021 and March 2022*, in which eight were women, and five were men. Their travel partners to the destination of Algarve were *family and/or friends* (11) or *none* (2). Twelve interviewees had a *university level of education*, whereas one had only *completed a high school level of education*. Ten of those thirteen semi-structured interviews conducted during the low season were undertaken in a *post-visit* moment. The remaining three took place during their visit to the destination. Visitors during low season stayed with *family and friends* (5), in *apartments* (4), three had their *own holiday houses*, and one tourist stayed in a *hotel*. One tourist stayed in the Algarve for 1 to 7 days, whereas six stayed between *8 to 14 days*, and six for a period equal to or longer than *15 days*. Of the thirteen interviewees, nine were *repeat visitors*, whereas for four, it was their first time in the Algarve region. And staying mainly in cities such as *Faro* (3), *Lagoa* (3), *Loulé* (2), *Albufeira* (1), *Portimão* (1), *Olhão* (1), *Silves* (1) and *Tavira* (1). And, having the main reasons to visit the Algarve region, again, *a) escape and socialisation* (12),

namely to *socialise with family and friends* (7) and to *escape* from reality (5); *b) Leisure and relaxation* (8); *c) Sun and beach vacation* (8), namely due to *good weather* (7) and *beautiful beaches* (1); *d) Destination trust* (5), namely because interviewees questioned considered the Algarve a *familiar* (2) and *accessible destination* (1), with *good value for money* (3); *e) looking for knowledge* (3); *f) and work-wise* (1), as individuals visited the destination under the need of travelling because of work.

#### 4.2. Emotions elicited within tourist experiences at the Algarve

As previously mentioned, sixteen emotional states were identified between high and low seasons and subsequently analysed for data *linkages* with different stimuli (sensory stimuli) and a loyalty behaviour response (willingness to recommend) (see Table 4.2.).

**Table 4.2.:** 16 emotional states item-pool elicited by tourists within their tourist experience in the Algarve, Portugal

Category	Subcategories	BOTH SEASONS			HIGH SEASON			LOW SEASON		
		Files	FA	FR (100%) Emotional states' overview	Files	FA	FR (%)	Files	FA	FR (%)
<i>Emotions</i>	<b>Positive emotions</b>	<b>37</b>	<b>101</b>	<b>82%</b>	26	72	<b>80%</b>	11	29	<b>88%</b>
	<b>Joy</b>	25	37	30%	19	29	32%	6	8	24%
	Happiness	23	29	24%	17	22	24%	6	7	21%
	Joyful	5	5	4%	4	4	4%	1	1	3%
	Feeling good*	3	3	2%	3	3	3%	-	-	-
	Relaxation	19	21	17%	15	17	19%	4	4	12%
	<b>Peacefulness</b>	10	17	14%	8	13	14%	2	4	12%
	Peaceful	10	15	12%	8	13	14%	2	2	6%
	Calmness*	2	2	2%	-	-	-	2	2	6%
	Tranquility	8	9	7%	5	5	5%	3	4	12%
	Freedom	4	7	6%	2	4	4%	2	3	9%
	Comfort	6	6	5%	4	4	4%	2	2	6%
	Excitement*	2	2	2%	-	-	-	2	2	6%
	Contentment*	1	1	1%	-	-	-	1	1	3%
	Love*	1	1	1%	-	-	-	1	1	3%
	<b>Negative emotions</b>	10	13	<b>11%</b>	8	10	<b>11%</b>	2	3	<b>9%</b>
Sadness	7	8	7%	5	6	7%	2	2	6%	
Discomfort	4	5	4%	3	4	4%	1	1	3%	
<b>Mixed emotions</b>	8	9	<b>7%</b>	7	8	<b>9%</b>	1	1	<b>3%</b>	
Nostalgia*	7	8	7%	7	8	9%	-	-	-	
Saudade*	1	1	1%	-	-	-	1	1	3%	
<b>Total</b>	<b>40</b>	<b>123</b>	<b>100%</b>	<b>27</b>	<b>90</b>	<b>100%</b>	<b>13</b>	<b>33</b>	<b>100%</b>	

\*Only is elicited in one of the seasons

Source: Author

During high season, positive emotions represented 80% of the emotions experienced by interviewees during their visit to the Algarve, with emphasis on the emotions of *joy* (32%), contemplating *happiness* (24%), *joyful* (4%), and *feeling good* (3%); *relaxation* (19%); and *peacefulness* (14%), as presented in *table 4.2.1*. Negative emotions represented 11% of the interviewees' responses, namely *sadness* (7%). And mixed emotions represent 9% of the emotions experienced by tourists at the Algarve, represented solely with *nostalgia* (9%).

During low season, once again, positive emotions represented most emotional experiences elicited by interviewees, expressing 88% of the total amount of emotional experiences responses, with an emphasis on the emotions of *joy* (24%), contemplating *happiness* (21%) and *joyful* (3%); *relaxation* (12%); *peacefulness* (12%) contemplating *peaceful* (6%) and *calmness* (6%); and *tranquility* (12%). Negative emotions represented 9% of emotional experience responses, namely *sadness* (6%). And mixed emotions represent 3% of the emotions elicited via the emotion of *saudade* (3%).

As previously mentioned in this research work, through the collected data, it was possible to identify significant co-occurrences suggesting an association between sensorial stimuli and emotional states experienced by the interviewees during their visit to the Algarve, as well as their intentions to recommend the destination. This analysis is presented below.

### 4.3. Emotional states' environmental stimuli

#### 4.3.1. Positive emotions

##### *Happiness, Joyful, and Feeling Good*

Table 4.3. summarises co-occurrences between joy (happiness, joyful, and feeling good) and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.3.:** *Co-occurrences between joy and sensory stimuli per season*

EMOTIONAL STATE VALENCE	EMOTION GROUP	EMOTIONAL STATES	ANTECEDENTS		
			Sensory Stimuli	Season	
				High Season	Low Season
POSITIVE EMOTIONS	JOY	Happiness (17, and 6 interviewees)	Vision	Blue (12) Yellow and golden (11) White (3) Orange (2)	Blue (4) Yellow and golden (3) Orange (3) Turquoise (1) Purple (1)
			Touch and Textures	Sand (9) Portuguese Cobblestone (1)	Sand (6) Smoothness (2) Rocky landscape (1)
			Taste	Seafood flavour (8) Fruity flavour (4) Sweet flavour (4) Salty flavour (4) Other foods flavour (2)	Seafood flavour (4) Sweet flavour (3) Local beverages (3) Fruity flavour (2) Local food flavour (2) Fresh and cold taste (1) Homemade food flavour (1) Bread flavour (1)
			Smell	Salty air (12) Local food aroma (8) Nature smell (3) Algarve's typical smell (2)	Salty air (5) Seafood aroma (3) Local food aroma (2) Fruity aroma (1) Nature smell (1) Wet soil (1)
			Hearing	People (6) Waves' sound (4) Seagulls (3) Nature silence (3) Sea and Ocean sound (2) Music (2) Birdsong music (2)	People (3) Seagulls (3) Birdsong music (1) Music (1) Sea and Ocean sounds (1) Waves' sound (1)
			Others	Stay away from work (1) Safe environment (1)	New adventures (1) Beautiful place (1)
			Vision	Blue (3) Yellow and golden (2) White (1) Green (1) Orange (1)	Yellow and golden (1) Blue (1)
			Touch and Textures	Portuguese Cobblestone (1) Fruity texture (1)	Rocky landscape (1)
			Taste	Sweet flavour (2) Fruity flavour (2) Salty flavour (2) Seafood flavour (1) Other foods flavour (1)	Sweet flavour (1) Fruity flavour (1) Fresh and cold taste (1)
		Smell	Local food aroma (2) Salty air (2) Nature smell (2) Fruity aroma (1)	Seafood aroma (1) Salty air (1)	
		Hearing	People (2) Sea and Ocean sound (2) Nature silence (1) Crickets (1)	Seagulls (1) Waves' sound (1)	
		Others	Perceived quality of life in the Algarve (1) Novelty (1)		
		Feeling Good* (3 interviewees)	Vision	Yellow and golden (2) Blue (2) Orange (2)	
		Touch and Textures	Rocky landscape (2) Seafood flavour (2)		
		Taste	Sweet flavour (1) Salty flavour (1)		
		Smell	Salty air (2) Seafood aroma (2) Local food aroma (1)		
		Hearing	Birdsong music (1) Sea and Ocean sound (1) Waves' sound (1) People (1) Music (1)		
		Others	Family Quality time (1)		

\* Only is elicited in one of the seasons

## *Happiness*

Twenty-three interviewees elicited an emotional state of *happiness*, 17 during the high season and six during the low season. Especially during high season, significant co-occurrences were identified between the emotion of *happiness* and the sensorial stimuli of *vision* (23 co-occurrences), *smell* (12 co-occurrences), and *touch and textures* (9 co-occurrences). The analysis refers to the results presented in the table above (see Table 4.3.). Of the 17 interviewees eliciting the emotion of *happiness*, 12 referred to the colour *blue*, and 11 to the colour *yellow and golden*, which suggests an association between these two visual stimuli and *happiness* experienced by tourists in their tourism experiences at the Algarve. Significant co-occurrences were also identified between *happiness* and *salty air* (mentioned by 12 interviewees), regarding the *smell* sensorial stimulus and *sand* (mentioned by nine interviewees), regarding the *touch and textures* stimulus.

During low season, significant co-occurrences were identified that suggest an association between the *happiness* experienced and the sensorial stimuli of *vision* (10 co-occurrences), *taste* (10 co-occurrences), *smell* (8 co-occurrences), *touch and texture* (6 co-occurrences), and *hearing* (6 co-occurrences). Of the six interviewees eliciting the emotion of *happiness* at a sensory level, four referred to the colour *blue*, whereas three referred to the colour *yellow and golden*, and three the colour *orange*, which suggests an association between these *visual stimulus*' cues and the *happiness* experienced by tourists at the Algarve, as evidenced in the speech of one of the interviewees: "yellow as a happy colour" (*Int. 34*). In addition to the *visual* stimulus, it was also identified significant co-occurrences between the *taste* stimulus' cues and the *happiness* experienced by tourists in the Algarve, namely, *seafood flavour* (mentioned by four interviewees), *sweet flavour* (mentioned by three interviewees), and *local beverages* (mentioned by three interviewees). Concerning the *smelling* sense, significant co-occurrences were identified between sensorial stimulus and the emotion of *happiness*: *salty air* (mentioned by five interviewees) and *seafood aroma* (mentioned by three interviewees). Of the six interviewees eliciting the emotion of *happiness* during low season, all mentioned *sand* in regard to the *touch and texture* stimulus, suggesting an association between this stimulus and the emotion of *happiness*. In addition, it was also identified significant co-occurrences between the stimuli of *hearing* and the emotion of *happiness*, in which 3 out of the six interviewees eliciting *happiness* referred to the sound of *seagulls*, and also three referred to the *sound of people*.

## *Joyful*

Five interviewees elicited the emotional state of *joyful*, four during high season and one during low season.

Significant co-occurrences during high season that suggest an association were identified between the *joyful* emotional state experienced by tourists and the sensorial stimuli dimensions of *taste* (6 co-occurrences), *smell* (6 co-occurrences), *vision* (5 co-occurrences), and *hearing* (4 co-occurrences). Of the four interviewees eliciting *joyful* emotional states, two referred to *sweet flavour*, and also two referred to *salty flavours*, which suggests an association between these taste stimulus cues and the *joyful* emotional state elicited by tourists, as evidenced in one of the interviewees' speeches: "I really enjoyed it, the meat, and the Portuguese do it best, salty and delicious" (*Int 09*). In regard to the *smell* stimulus, it was identified significant co-occurrences between *local food aroma* (mentioned by two interviewees), *salty air* (mentioned by two interviewees), and *nature smells* (mentioned by two interviewees) and the emotional state of being *joyful*. Concerning the *vision* sense, significant co-occurrences were identified between the colours *blue* (mentioned by three interviewees) and *yellow and golden* (mentioned by two interviewees), and the emotional state of *joyful*. Finally, significant co-occurrences were identified within the stimuli of *hearing* and the emotional state of *joyful*, in which two of the four interviewees eliciting this emotional state referred to the *sound of people*, and two referred to the *sound of the sea and the ocean*.

During low season, significant co-occurrences that suggest an association were identified between the *joyful* emotional state elicited by tourists in their experiences at the Algarve and the sensorial stimuli of *taste* (3 co-occurrences), *smell* (2 co-occurrences), *hearing* (2 co-occurrences), *vision* (2 co-occurrences), and *touch and texture* (1 co-occurrence). From the sole interviewee eliciting a *joyful* emotional state, in regard to the *taste* sense, this one mentioned *sweet flavour*, *fruity flavour*, and *fresh and cold taste*. In terms of *smells*, the interviewee referred to the *seafood aroma*, *salty air* (1 co-occurrence each, respectively), and the *sound of seagulls* and *waves* (1 co-occurrence each, respectively) - *hearing* sense. In addition to these stimuli, the sole interviewee from the low season also referred to the colours *yellow*, *golden*, and *blue* (1 co-occurrence each) concerning the visual stimulation and referred to the *rocky landscape* regarding the *touch and texture* stimulus.

### *Feeling Good*

*Feeling good* was an emotional state elicited by three interviewees only during high season. Significant co-occurrences that suggest an association were identified between the emotional state of *feeling good* and the senses of *vision* (6 co-occurrences), *smell* (4 co-occurrences), *taste*, and *touch and textures* (with two co-occurrences each, respectively).

During high season, from the three individuals eliciting the emotional state of *feeling good* at the level of the vision sense, interviewees referred to the colours *yellow and golden* (mentioned by two interviewees), *blue* (mentioned by two interviewees), and *orange* (mentioned by two interviewees), which suggests an association between these visual cues and the elicitation of the emotional state of *feeling good*. In addition, interviewees also referred to other aspects concerning other sensory stimuli, such as *salty air* and *seafood aroma* (mentioned by two interviewees, respectively), in regard to the *smell* sense, which suggests an association between these *smelling* stimuli and *feeling good*, as it is evidenced in one of the interviewees' speeches: "I feel good by the sea" (**Int 05**). In addition, the interviewees elicited the emotional state of *feeling good*. They have also referred to *seafood flavours* (mentioned by two interviewees) regarding the *taste* sense. And, concerning the *touch and textures* stimulus, from the three interviewees eliciting the emotion of *feeling good*, two referred to a *rocky landscape*, suggesting an association between this stimulus and the tourists' experience of *feeling good* at the destination of Algarve. This is evidenced in one of the interviewees' speeches: "I like being on top of a dune and looking at what's going on around me, it's those differences from the landscape, the sea colours, it makes me feel very good" (**Int 03**).

*Relaxation*

Table 4.4. summarises co-occurrences between *relaxation* and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.4.:** Co-occurrences between relaxation and sensory stimuli, per season

EMOTIONAL STATE VALENCE	EMOTIONAL STATE	ANTECEDENTS		
		Sensory Stimuli	Season	
			High Season	Low Season
POSITIVE EMOTIONS	Relaxation (15, and 4 interviewees)	Vision	Blue (11)	Blue (2)
			Yellow and golden (8)	Yellow and golden (2)
		Touch and Textures	Green (4)	Orange (2)
			Orange (2)	Turquoise (1)
		Taste	Sand (6)	Red (1)
			Rocky landscape (2)	Purple (1)
		Smell	Sunshine (1)	Sand (4)
			Seafood flavour (8)	Smoothness (2)
		Hearing	Fruity flavour (6)	Rocky landscape
			Sweet flavour (5)	Sweet flavour (3)
Others	Salty flavour (4)	Seafood flavour (2)		
	Other foods flavour (2)	Local beverages (2)		
		Local food flavour (1)	Bread flavour (1)	
		Local food aroma (8)	Fruity flavour (1)	
		Salty air (6)	Seafood aroma (2)	
		Nature smells (4)	Local food aroma (1)	
		Algarve's typical smell (4)	Fruity aroma (1)	
		Seafood aroma (3)		
		People (4)	People (3)	
		Waves' sound (4)	Music (1)	
		Nature silence (3)	Waves' sound (1)	
		Birdsong music (3)	Sea and Ocean sounds (1)	
		Music (3)	Seagulls (1)	
		Sea and Ocean sounds (2)		
		Seagulls (1)		
		Forgetting problems; (1)	Stress-free people; (1)	
		Having no responsibilities; (1)	Perceived quality of life in the Algarve (1)	
		Perceived quality of life in the Algarve (1)		

Source: Author

The emotional state of *relaxation* was elicited by 19 interviewees, 15 during the high season and four during the low season (Table 4.3.2). Significant co-occurrences that suggest an association were identified between the emotion of *relaxation* and the sensorial stimuli of *vision* (19 co-occurrences), *taste* (8 co-occurrences), and *smell* (8 co-occurrences) during high season. Especially in regard to the visual dimension, interviewees referred to the colours *blue* (11 co-occurrences) and *yellow and golden* (8 co-occurrences). In addition, it is possible to highlight from responses within the *taste* sensorial dimension the responses of 8 interviewees referring to *seafood flavour*, suggesting an association between the *flavours* linked with the destination and the relaxation experienced by tourists at the specific destination site of the Algarve region.

Of the 15 interviewees experiencing *relaxation* during high season, eight referred to the *local food aroma*, suggesting an association between this *smell* stimulus' cues and the *relaxation* experienced, as it is evidenced in one of the interviewees' speeches: "(...) as I said, also food smells. It's like everything related with holidays, the beach, the ocean, they make me feel so relaxed" (*Int 25*).

During low season, significant co-occurrences that suggest an association between the emotion of *relaxation* and the sensory stimuli were identified in the senses of *taste* (7 co-occurrences), *vision* (6 co-occurrences), *touch and textures* (6 co-occurrences), *hearing* (3 co-occurrences), and *smell* (two co-occurrences). In fact, the four interviewees sharing they had experienced *relaxation* during their tourism experiences at the Algarve, when questioned about the *flavours* they would most associate with the destination, it is highlighted the responses three interviewees referred to *sweet flavour*, followed by the responses of two interviewees who referred to the *seafood flavour* and two interviewees who referred *local beverages*, suggesting the existence of an association between the *taste* stimulus and the *relaxation* experienced by these interviewees at the Algarve destination. In regard to the *visual* stimuli identified by interviewees eliciting the emotion *relaxation*, two referred to the colour *blue*, as well as the colours *yellow and golden* and *orange* (mentioned by two interviewees each), suggesting an association between these *visual* stimuli and the *relaxation* experienced by these interviewees at the Algarve. In addition, regarding the *touch and texture* stimuli, the four interviewees experiencing *relaxation* at the Algarve all referred to the aspect of *sand*, followed by two interviewees who referred to *smoothness*, again suggesting an association between these two variables. And finally, two out of four interviewees eliciting *relaxation* referred to the sound of *people* (mentioned by three interviewees) - *hearing* stimulus. And two interviewees referred to the *seafood aroma*, - *smelling* stimuli -, suggesting an association between these stimuli and the *relaxation* experienced by these tourists at the Algarve, as it is evidenced in one of the interviewees' speeches: "Just felt quite relaxed about the stress-free people, they were not rushing around which was nice. There I felt like people were very relaxed and the way they led their lives, spoke to each other made feel relaxed, like holiday relaxed, the giggles" (*Int 28*).

*Peacefulness (Peaceful and Calmness)*

Table 4.5. summarises co-occurrences between *peacefulness (peaceful and calmness)* and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.5.:** Co-occurrences between Peacefulness and sensory stimuli, per season

EMOTIONAL STATE VALENCE	EMOTION GROUP	EMOTIONAL STATES	ANTECEDENTS			
			Sensory Stimuli	Season		
				High Season	Low Season	
POSITIVE EMOTIONS	PEACEFULNESS	Peaceful (8, and 2 interviewees)	Vision	Blue (8) Yellow and golden (5) Green (2) Sand (5)	Blue (2) Yellow and golden (1) Green (1) Sand (1)	
			Touch and Textures	Fruity texture (1)	Rocky landscape (1) Earth soil (1)	
			Taste	Seafood flavour (5) Sweet flavour (3) Other foods flavour (2) Fruity flavour (1)	Sweet flavour (1) Fruity flavour (1) Fresh and cold taste (1) Seafood flavour (1) Local food flavour (1) Homemade food flavour (1)	
			Smell	Salty air (7) Local food aroma (4) Nature smell (3) Algarve's typical smell (2) Fruity aroma (1) Sweet aroma (1) People (3)	Seafood aroma (2) Salty air (2) Fruity aroma (1)	
			Hearing	Waves' sound (3) Nature silence (1) Seagulls (1) Crickets (1) Sea and Ocean sound (1)	Seagulls (2) Waves' sound (1) Nature sound (1) Birdsong music (1)	
			Others	Being stress free (1)		
			Calmness* (2 interviewee)	Vision		Orange (2) Yellow and golden (1) White (1) Green (1) Blue (1) Red (1) Tiles (1) Sand (1)
		Touch and Textures			Sweet flavour (2) Seafood flavour (1) Local food flavour (1)	
		Taste			Rosemary (1) Salty air (1) Seafood aroma (1) Sea and Ocean sounds (1)	
		Smell			Seagulls (1) Waves' sound (1)	
		Hearing			Not too touristy (1)	
		Others				

\* Only is elicited in one of the seasons

Source: Author

*Peaceful*

The emotional state of *peaceful* was elicited by ten interviewees, eight during high season and two during low season. Significant co-occurrences that suggest an association were identified between the emotional state of *peacefulness* and the senses of *vision* (13 co-occurrences), *touch and textures* (5 co-occurrences), and *taste* (5 co-occurrences) during

the high season. The analysis of the results presented in the table above (see Table 4.5.) suggest an association between some stimuli and the *peacefulness* experienced by interviewees in the Algarve region. Namely, at a visual level, in which all interviewees eliciting to have experienced the emotion of *peaceful* have referred to the colour *blue*, and five referred to the colours *yellow and golden* when questioned about what colours they would associate with the Algarve as a vacation destination, suggesting an association between these visual stimuli cues and the *peaceful* emotional state experienced at the destination. In addition, of the eight interviewees, five referred to *textures*, such as the *sand* one. And, regarding the *taste* sense, it is possible to highlight from responses within the *flavours* interviewees would associate with the Algarve as a vacation destination, the responses of five interviewees referring to the *seafood flavour* and suggesting, therefore, an association between these stimuli and the *peaceful* emotional state experienced by the interviewees at this specific destination site.

During low season, significant co-occurrences suggesting an association were identified between the emotion of *peaceful* and the senses of *taste* (6 co-occurrences), smell (5 co-occurrences), hearing (5 co-occurrences), vision (4 co-occurrences), and touch and textures (3 co-occurrences). In regard to taste, interviewees especially referred to *sweet flavour, fruity flavour, fresh and cold taste, seafood flavour, local food flavour, and homemade food flavour* (mentioned by one interviewee each, respectively). In addition, regarding the *smelling* cues, when questioned about the *smells* they would associate with the Algarve as a vacation destination, all interviewees experiencing the emotion of *peaceful* referred to the *salty air* aroma and the *seafood* aroma. Concerning the *hearing* sense, all interviewees referred to the *sound of seagulls* (mentioned by two interviewees), followed by the *sounds of waves, nature, and birdsong music* (mentioned by one interviewee each, respectively), as it is evidenced in one of the interviewees' speeches: "It also gives me peace, I think that's largely because of the sea and the waves clashing in the sand" (*Int 36*). In regard to the *vision* sense, all interviewees eliciting the emotion of *peaceful* referred to the colour *blue* (mentioned by two interviewees), followed by the colours *yellow and golden* (mentioned by one interviewee), and *green* (mentioned by one interviewee), suggesting an association between these visual stimuli and the *peaceful* emotional state experienced at the Algarve destination. Finally, the two interviewees sharing they had experienced this emotional state when questioned about the *touch and textures* they would associate with the destination. One referred to *sand*, and one referred

to the *rocky landscape*, suggesting an association between these sensorial cues and the *peaceful* emotional state experienced by tourists in the Algarve region.

### *Calmness*

The emotional state of *calmness*, from a sample of 40 interviewees for both seasons, was elicited only by two interviewees who shared having experienced this emotional state during low season when questioned about the emotions they have felt and experienced in their touristic experiences at the destination of the Algarve. Significant co-occurrences that suggest an association were identified between the *calmness* experienced and the senses of *vision* (7 co-occurrences), *taste* (4 co-occurrences), *smell* (3 co-occurrences), *hearing* (3 co-occurrences), and *touch and texture* (2 co-occurrences).

From the two interviewees sharing they have experienced *calmness* in their touristic experiences at the Algarve at a sensory stimuli level; all referred to the colours of *orange* (mentioned by two interviewees), followed by *yellow and golden, white, green, blue* and *red* (mentioned by one interviewee each, respectively), which suggests an association between these six visual stimuli and the *calmness* experienced by tourists in their touristic experiences at the Algarve, as it is evidenced in one of the interviewees' speeches: "...in the back of my property, I have plenty of green trees and scrubland. It is so calming..." **(Int 15)**.

In terms of the *taste* sense, from the two interviewees eliciting the emotion of *calmness*, all interviewees referred to the *sweet flavour*, whereas one referred to *seafood flavour* and *local food flavour*, suggesting an association between these sensory stimuli of taste and *calmness* experienced by tourists at their touristic experiences at the Algarve. In regard to the *smelling* sense, interviewees referred to *rosemary, salty air, and seafood aroma* (each mentioned by one interviewee, respectively). Regarding the *sounds* associated with the destination, tourists referred to the sound of the *sea and ocean*, the sound of *seagulls* and the sound of *waves* (mentioned by one interviewee each, respectively). In terms of *touch and textures*, only one interviewee referred to textures of *tiles* and the texture of the *sand*, which in both cases, suggests an association between these stimuli and the *calmness* experienced by these interviewees at the Algarve.

*Tranquility, Freedom, Comfort, Excitement, Contentment, and Love*

Table 4.6. summarises co-occurrences between *tranquility, freedom, comfort, excitement, contentment, and love*, and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.6.:** *Co-occurrences between tranquility, freedom, comfort, excitement, contentment, and love, and sensory stimuli, per season*

EMOTIONAL STATE VALENCE	EMOTIONAL STATES	Sensory Stimuli	ANTECEDENTS	
			Season	
			High Season	Low Season
POSITIVE EMOTIONS	Tranquility (5, and 3 interviewees)	Vision	Yellow and golden (4) Blue (3)	Blue (3) Yellow and golden (2) Orange (1) Green (1)
		Touch and Textures	Sand (2) Rocky landscape (1)	Earth soil (2) Rocky landscape (1) Sand (1) Wood (1)
		Taste	Sweet flavour (2) Salty flavour (2) Fruity flavour (2) Seafood flavour (1)	Homemade food flavour (2) Fruity flavour (2) Seafood Flavour (2) Sweet flavour (1) Fresh and cold taste (1) Local food flavour (1)
		Smell	Local food aroma (3) Salty air (2) Algarve's typical smell (1) Sweet aroma (1) Fruity aroma (1) Nature smell (1)	Salty air (3) Wet soil (1)
		Hearing	Sea and Ocean sound (3) People (3) Waves' sound (1) Music (1) Nature silence (1) Birdsong music (1)	Seagulls (1) Waves' sound (1) Nature silence (1) Birdsong music (1)
		Others		
	Freedom (2, and 2 interviewees)	Vision	Yellow and golden (2) Blue (2) Orange (1)	Blue (2) Orange (1) Green (1)
		Touch and Textures	Sand (1) Portuguese Cobblestone (1)	
		Taste	Sweet flavour (2) Seafood flavour (1)	Seafood flavour (2) Local food flavour (2) Fresh and cold taste (1)
		Smell	Salty air (2) Fruity smell (1) Algarve's typical smell (1)	Salty air (2) Almonds (1)
		Hearing	Birdsong music (2) Sea and Ocean sounds (2)	Waves' sound (2)
		Others	Perceived quality of life in the Algarve (1) Friendly People (1)	Activities (1) Friendly People (1)
	Comfort (4 and 2 interviewees)	Vision	Yellow and golden (2) Blue (2) White (1)	Orange (2) Blue (2) White (1) Green (1)
		Touch and Textures	Sand (1) Warmth (1)	Tiles (1) Sand (1) Warmth (1) Sunshine (1) Seafood flavour (2) Local food flavour (2) Sweet flavour (1)
		Taste	Salty flavour (2) Sweet flavour (2) Seafood flavour (1) Fruity flavour (1)	
		Smell	Local food aroma (2) Algarve's typical smell (1) Seafood aroma (1) Nature smells (1) Sweet aroma (1)	Salty air (2) Seafood aroma (1)
		Hearing	Waves' sound (2) Music (1) Birdsong music (1) People (1)	Wave's sound (1)
		Others	beauty (aesthetics) (1) Fantasied about the trip (1)	

*(continues on the next page)*

	Excitement* (2 interviewee)	Vision		Yellow and golden (1) Orange (1) Green (1) Blue (1) Sand (1)
		Touch and Textures		
		Taste		Seafood flavour (2)  Sweet flavour (1) Local food flavour (1) Local beverages flavour (1) Spicy flavour (1) Fresh and cold taste (1)
		Smell		Salty air (2) Almonds (1) Local food aroma (1) Waves' sounds (2)
		Hearing		Music (1) People (1)
		Others		Foreign Language (1)
	Contentment* (1 interviewee)	Vision		Yellow and golden (1) Blue (1) Sand (1)
		Touch and Textures		Seafood flavour (1)
		Taste		Fruity flavour (1) Bread flavour (1) Local beverages flavour (1)
Smell			Salty air (1)	
Hearing			Sea and ocean sounds (1) People (1)	
Love* (1 interviewee)	Others		Going on a holiday (1)	
	Vision		Orange (1) Tiles (1) Sand (1)	
	Touch and Textures			
	Taste		Spicy flavour (1) Seafood flavour (1) Local beverages flavour (1)	
	Smell		Salty air (1) Algarve's typical smell (1) Local food aroma (1)	
	Hearing		People (1) Engines (1) Waves' sounds (1)	
		Others	Uniqueness (1) Activities (1)	
* Only is elicited in one of the seasons				

Source: Author

### Tranquility

The emotional state of *tranquility* was elicited by eight interviewees, five during high season and three during low season. During high season, significant co-occurrences that suggest an association were identified between the emotion of *tranquility* and the senses of *vision* (7 co-occurrences), *hearing* (6 co-occurrences), *taste* (3 co-occurrences), and *smelling* (3 co-occurrences). In fact, of the five interviewees eliciting *tranquility*, four referred to *yellow and golden*, whereas three referred to the colour *blue*, suggesting an association between these *visual stimuli* and the *tranquility* experienced at the Algarve. When questioned about the *hearing* cues they would associate with the Algarve as a vacation destination, it is possible to highlight the responses of 3 interviewees who referred to *sea and ocean* sounds and the sound of *people*, respectively, which suggests an association between these stimuli and the *tranquility* experienced by interviewees in their touristic experiences at the Algarve, as it is evidenced in one of the interviewees' speech: "The beach conveys me tranquility, the ocean's sounds" (*Int 08*). In regard to the

*taste* sense, three interviewees referred to *sweet flavour*, whereas for the *smelling* sense, when questioned about the *smells* they would associate with the Algarve as a vacation destination, three interviewees referred to the *local food aroma*. Thus, suggesting an association between these stimuli and this emotional state.

During low season, were identified significant co-occurrences suggesting an association between the *tranquility* experienced and the senses of *taste* (6 co-occurrences), *vision* (5 co-occurrences), *smell* (2 co-occurrences), and *touch and textures* (2 co-occurrences). From the three interviewees eliciting having experienced *tranquility* in their touristic experiences at the Algarve, when questioned about the tastes they would associate with the Algarve, interviewees referred to *homemade food flavour*, *fruity flavour*, and *seafood flavour* (mentioned by two interviewees each, respectively), suggesting an association between these stimuli and the *tranquility* experienced by tourists within their touristic experiences at the region. Significant co-occurrences were also identified, suggesting an association between *tranquility* and the colours *blue* (mentioned by three interviewees) and *yellow and golden* (mentioned by two interviewees) at a *vision* level. *Salty air* (mentioned by two interviewees) at a *smelling* level, and *earth soil*, in terms of *touch and textures*, suggesting an association between these sensory cues and the *tranquility* experienced at the Algarve.

### *Freedom*

Four interviewees elicited the emotional experience of *freedom*, two during high season and two during low season. During high season, significant co-occurrences that suggest an association were identified between the emotional experience of *freedom* and the sensorial stimuli of *vision* (5 co-occurrences), *smell* (4 co-occurrences), *hearing* (4 co-occurrences), *taste* (3 co-occurrences), and *touch and textures* (2 co-occurrences). The two interviewees eliciting the emotion of *freedom* within their touristic experiences at the Algarve all referred to the colours *yellow*, *golden*, and *blue*. In contrast, one referred to the colour *orange*, suggesting, in both cases, an association between these three colours and the *freedom* experienced by these interviewees in their touristic experiences at the Algarve. In terms of the *smelling* sense, all interviewees elicited *freedom*, when questioned about the smells they would associate with the Algarve, which referred to

*salty air aroma*. In contrast, one interviewee referred to the *fruity smell* and the *Algarve's typical smell*, suggesting an association between these stimuli and the *freedom* experienced by tourists during their tourist experiences in the region, as it is evidenced in one of the interviewees' speeches: "The smell of the ocean is something really nice and in which you feel free" (*Int 08*). Finally, it was also identified significant co-occurrences suggesting an association between *freedom* and *sweet flavour* (mentioned by two interviewees) and *seafood flavour* (mentioned by one interviewee) in terms of *flavours* associated with the Algarve. Between the experience of *freedom* and *birdsong music*, and *sea and ocean sounds*, regarding the *sounds* related to the destination, all interviewees referred to these stimuli. And, between the emotion of *freedom* and the *touch and textures* sense, one interviewee referred to the texture of *sand*, as well as to the texture of the *Portuguese cobblestone*.

During low season, significant co-occurrences suggesting an association were identified between the emotional state of *freedom* and the senses of *taste* (5 co-occurrences), *vision* (4 co-occurrences), *smell* (3 co-occurrences), and *hearing* (2 co-occurrences).

In fact, of the two interviewees eliciting *freedom* during low season, they all referred to the flavours of *seafood* and *local food*. In contrast, one referred to the *fresh* and *cold* taste, suggesting an association between these *taste* sensory stimuli and the *freedom* experienced by these interviewees. Regarding the *vision* stimuli, all interviewees eliciting *freedom* when questioned about the colours they would associate with the Algarve, referred to the colour *blue*, whereas the colour *orange* and the colour *green* were only mentioned once, respectively, suggesting, once again, an association between these colours and the *freedom* experienced by tourists at their touristic experiences at the Algarve. It was also identified co-occurrences suggesting an association between *freedom* and the smells of *salty air* (mentioned by all interviewees), as well as with the smell of *almonds* (mentioned by one interviewee), in terms of the *smell* sensory stimulus. And between *freedom* and the sound of *waves* (mentioned by all interviewees eliciting *freedom*) in terms of the *hearing* sensory stimulus.

## *Comfort*

The emotional state of *comfort* was elicited by six interviewees, four during high season and two during low season. During high season, significant co-occurrences suggesting an association were identified between the emotion of *comfort* and sensorial stimuli of *vision* (4 co-occurrences), *taste* (4 co-occurrences), *smell* (2 co-occurrences), and *hearing* (2 co-occurrences). Of the four interviewees eliciting the emotion of *comfort*, two referred to the colours *yellow and golden*, and *blue* (mentioned by two interviewees), suggesting an association between these two *visual* stimuli and the *comfort* experienced by tourists in their tourism experiences at the Algarve. It was also identified significant co-occurrences suggesting an association between experiencing *comfort* and *salty* and *sweet flavours* (mentioned by two interviewees each, respectively) in terms of the *taste* sense, and between experiencing *comfort* and *local food aroma* (mentioned by two interviewees), in terms of the *sense of smell*, as evidenced in the speech of one of the interviewees': "The food smelling it is also kind of, almost warmth, to warm the senses and for that reason, really comfortable" (*Int 20*). Finally, it is also possible to highlight significant co-occurrences suggesting an association between the *comfort* experienced by interviewees in their touristic experiences at the Algarve region and the *hearing* sensory dimension, as two interviewees mention the *sound of waves*.

During low season, significant co-occurrences suggesting an association were identified between the emotion of *comfort* and the senses of *vision* (6 co-occurrences), *taste* (5 co-occurrences), *touch and textures* (4 co-occurrences), *smell* (3 co-occurrences), and *hearing* (1 co-occurrence). Especially, in regard to the *vision* sensory dimension, the two interviewees eliciting *comfort* within their touristic experiences at the Algarve all referred to the colours of *orange* and *blue*, followed by *white* and *green* (mentioned by one interviewee each, respectively), suggesting an association between these four *visual* stimuli cues and the *comfort* experienced at the Algarve destination. This follows the *taste* sensorial dimension, in which all respondents referred to *seafood flavour* and *local food flavour*, and one interviewee referred to *sweet flavour*, suggesting an association between these *flavours* and the *comfort* experienced by these interviewees at the destination. From the two interviewees eliciting the emotion of *comfort* during low season, at a sensory level, respondents referred to *touch and texture* cues, such as *tiles*, *sand*, *warmth*, and *sunshine* (1 each, respectively). In addition, all referred to *salty air*. *In contrast*, only one referred to the *seafood aroma* in terms of *smells* associated with the Algarve and to the

*sound of waves* (mentioned by one interviewee) in terms of the *hearing* sensorial dimension. For these cases, suggesting an association between these *textures, smells, and sounds* associated with the Algarve and the *comfort* experienced by these interviewees at the region.

### *Excitement*

The emotional state of *excitement* was elicited by two interviewees only during low season. Significant co-occurrences suggesting an association were identified between the *excitement* experienced by tourists in their touristic experiences at the Algarve and the senses of *taste* (7 co-occurrences), *vision* (4 co-occurrences), *smell* (4 co-occurrences), *hearing* (4 co-occurrences), and *touch and texture* (1 co-occurrence).

Of the two interviewees eliciting *excitement*, when questioned about what *smells* they have experienced or would associate with the Algarve as a vacation destination, all referred to *seafood flavour*, whereas one referred to *sweet flavour, local food flavour, local beverages flavour, spicy flavour, and fresh and cold*, respectively, in terms of flavours, suggesting an association between these *taste stimuli* the *excitement* experienced by tourists in their touristic experiences at the Algarve.

In regard to the *vision* sensory dimension, interviewees referred to the colours *yellow and golden, orange, green and blue* (mentioned by one interviewee each, respectively), suggesting an association between these *visual stimuli* and the *excitement* experienced by these tourists within their touristic experiences at the Algarve. It was also identified significant co-occurrences suggesting an association between the *excitement* elicited by interviewees and *salty air* (mentioned by all interviewees), the smell of *almonds* and *local food* aromas (mentioned by one interviewee each, respectively), in terms of the *smelling* stimuli associated with the destination, as it is evidenced in one of the interviewees' speeches: "it is so exciting to see and smell the ocean air during winter, I've never done that before" (*Int 33*). Significant co-occurrences suggesting an association were also identified between the *hearing* stimuli of the *sound of waves* (mentioned by all interviewees), the *sound of music*, and the *sound of people* (mentioned by one interviewee each, respectively), and the *touch and textures* stimulus, as one interviewee referred to the *sandy texture*, and the *excitement* experienced by these interviewees at the Algarve.

### *Contentment*

*Contentment* was an emotional state elicited by one interviewee during low season. Significant co-occurrences suggesting an association were identified between the emotional state of *contentment* and the sensory stimuli of *taste* (4 co-occurrences), *vision* (2 co-occurrences), *hearing* (2 co-occurrences), *smell* (1 co-occurrence), and *touch and texture* (1 co-occurrence). At a sensory level, the interviewee eliciting *contentment* within his touristic experience at the Algarve referred to the *seafood flavour*, *fruity flavour*, *bread*, and *local beverages flavour*, respectively, suggesting an association between these *taste* cues and the *contentment* experienced by tourists at the Algarve. This suggested association is also identified between the *contentment* experienced by this tourist and the colours of *yellow and golden*, and *blue*, in terms of the *vision sense*, and between the *sound of the sea and ocean* and the *sound of people* (mentioned by one interviewee, respectively), in terms of *hearing* cues, respectively, associated with the region, as it is evidence in this interviewee's speech:

*Before you travel, you're always on the edge trying to get work done, and then you go on holidays and you hear everyone chat and have a nice time, playing around with the kids, and is that feeling of content, of being where you need to be... (Int 40).*

Finally, from the interviewee's responses, it is also possible to highlight significant co-occurrences suggesting an association between the *contentment* experienced within the tourism experience at the Algarve and *salty air*, in terms of the *smell sensory* dimension, and between the emotional state of *contentment* and the texture of *sand*, in terms of the *touch and texture* sensory dimension.

### *Love*

Just like the emotional state of *contentment*, *love* was only elicited by one interviewee during low season. Significant co-occurrences suggesting an association were identified between the emotion of *love* and the sensorial stimuli of *taste* (3 co-occurrences), *smell* (3 co-occurrences), *hearing* (3 co-occurrences), *touch and texture* (2 co-occurrences), and *vision* (1 co-occurrence).

In fact, concerning the *taste* stimulus, the interviewee referred to the flavours of *spicy flavour*, *seafood flavour* and *local beverages' flavour*, which suggests an association between the *love* experienced by tourists at a destination level and these *taste* stimuli cues. This suggestion of an association is also identified between the *love* experienced at the Algarve and the *smelling* sense when the interviewee referred to *salty air*, *Algarve's typical smell* and *local food aroma*. Between this emotion and the *hearing cues* associated with Algarve as interviewees referred to the sound of *engines*, the *sound waves* and the *sound of people*, as it is evidenced in this tourist's speech: "Uh, I think like laughing, there's always like a good sense of buzz and people enjoying themselves. I love that" (*Int 40*).

In terms of *touch and textures*, this interviewee referred to *tiles* and *sand* and the colour *orange* in terms of *visual cues*. Suggesting an association between these *senses* and the *love* experienced at the Algarve.

### 4.3.2. Negative emotions

Table 4.7. summarises co-occurrences between negative emotions (*sadness* and *discomfort*), and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.7.:** *Co-occurrences between negative emotions and sensory stimuli, per season*

EMOTIONAL STATE VALENCE	EMOTIONAL STATES	ANTECEDENTS			
		Sensory Stimuli	Season		
			High Season	Low Season	
NEGATIVE EMOTIONS	Sadness (5, and 2 interviewees)	Vision	yellow and golden (4) Blue (3) Orange (1)	Yellow and golden (2) Turquoise (1) purple (1) Orange (1) Blue (1)	
		Touch and Textures	sand (3) Rocky Landscape (1) Rain (1)	Rocky Landscapes (2) Smoothness (1) Sand (1) Rain (1)	
		Taste	Seafood flavour (2) Fruity flavour (2) Sweet flavour (2) Salty flavour (1)	Sweet flavour (2) Seafood flavour (1) Local food flavour (1) Fruity flavour (1) Fresh and cold taste (1)	
		Smell	salty air (2) Sweet aroma (1) Algarve's typical smell (1) Seafood aroma (1) Nature smell (1) Local food aroma (1)	Seafood aroma (2) Fresh smell (1) Local food aroma (1) Fruity aroma (1) Salty air (1)	
		Hearing	People (3) Waves sound (2)	Waves' sounds (2) Music (1) People (1) Seagulls (1)	
		Others	To finish a holiday (1)		
		Discomfort (3, and 1 interviewee)	Touch and Textures	Dryness and Gums (1)	
			Smell	Unpleasant smells (3)	Unpleasant smells (1) Carob smell (1)
			Hearing	Busyness (3) Engines (1)	Engines (1) Silence (1) Traffic (1) Busyness (1) Party music (1) Seagulls' sound (1)
	Others		Language barrier (1)		

Source: Author

#### *Sadness*

*Sadness* was an emotional state elicited by seven interviewees, five during high season and two during low season. During high season, significant co-occurrences suggesting an association were identified between *sadness* and the sensorial stimuli of *vision* (7 co-occurrences), *touch and textures* (3 co-occurrences), and *hearing* cues (3 co-occurrences). From the five interviewees eliciting *sadness* during their experiences at the Algarve, four interviewees referred to the colours *yellow and golden*, whereas only three referred to the

colour *blue*, which suggests an association between these two *visual stimulus* cues and the *sadness* experienced by the tourists at their touristic experiences at the Algarve. In regard to the *touch and textures*' sensory stimulus, interviewees also referred to the *sand texture* (mentioned by three interviewees), and in terms of *hearing* cues, referred to the *sound of people* (mentioned by three interviewees), suggesting an association between these *texture* and *sound* stimuli, respectively, and the *sadness* experienced at the destination.

During low season, significant co-occurrences suggesting an association were identified between *sadness* and sensorial stimuli of *smell* (6 co-occurrences), *vision* (6 co-occurrences), *taste* (6 co-occurrences), *hearing* (5 co-occurrences), and *touch and textures* (5 co-occurrences). Of the two interviewees who elicited *sadness* in their tourism experiences at the Algarve, all of them referred to the *aroma of seafood*. In contrast, one referred to *fresh smell, local food aroma, fruity smell, and salty air*, suggesting an association between these *smelling* cues and the *sadness* experienced by tourists in their tourism experiences at the Algarve. Also, concerning the *vision* sensory dimension, from the two interviewees eliciting the emotion of *sadness*, all of them referred to the colour *yellow and golden*, followed by the colour *turquoise, purple, orange, and blue* (mentioned by one interviewee each, respectively). In regard to the *taste* sense, all interviewees referred to *sweet flavour*, whereas one referred to *seafood flavour, local food flavour, fruity flavour, and fresh and cold taste*. Finally, in terms of *hearing* cues, all interviewees referred to the *sound of waves*, whereas one referred to the *sound of music, people, and seagulls*. And finally, in terms of *touch and textures* associated with the Algarve, all interviewees eliciting *sadness* within their touristic experiences referred to *rocky landscapes*, whereas one referred to *smoothness, sand, and rain*, suggesting an association between these *textures* and the *sadness* experienced, as it is evidenced in one of the interviewees' speeches: "it was always raining, so I felt sad because we couldn't do almost anything touristic" (*Int 38*).

## *Discomfort*

*Discomfort* was an emotional state elicited by four interviewees, three during high season and one during low season. During high season, significant co-occurrences suggesting an association were identified between the emotion of *discomfort* and the sensorial stimuli of *smell* (3 co-occurrences) and *hearing* (3 co-occurrences). In fact, of the three interviewees eliciting *discomfort* during high season, all interviewees referred to *unpleasant smells*, which suggests an association between this *smelling* cue and the *discomfort* experienced by tourists in their tourism experiences at the Algarve, as it is evidenced in one of the interviewees' speeches: "I don't like the smell in the city centres in the Algarve, it just smells like garbage, vomit and alcohol" (*Int 16*). A significant co-occurrence suggesting an association is also identified between the *discomfort* experienced at the Algarve and the *busyness sound* (mentioned by all interviewees) in terms of the *hearing* sense associated with the region.

During low season, significant co-occurrences that suggest an association were identified between the emotion of *discomfort* and the sensorial stimuli of *hearing* (6 co-occurrences), and *smell* (2 co-occurrences). In fact, the interviewee eliciting *discomfort*, referred to the *sound of engines, silence, traffic, busyness, party music, and seagulls*, in terms of *sounds* he associated with the Algarve. And, in terms of *smelling* cues, the interviewee referred to *unpleasant smells* and *carob smell*, as it is evidenced in one this interviewee's speech: "carob beans too, the smell of carob is a very strong smell and it never fades away, so it was a little uncomfortable" (*Int 10*).

### 4.3.3. Mixed emotions

Table 4.8. summarises co-occurrences mixed emotions (*nostalgia* and *saudade*) and sensory stimuli considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.8.:** *Co-occurrences between mixed emotions (nostalgia, saudade) and sensory stimuli, per season*

EMOTIONAL STATE VALENCE	EMOTIONAL STATES	ANTECEDENTS		
		Sensory Stimuli	Season	
			High Season	Low Season
MIXED EMOTIONS	Nostalgia* (7 interviewees)	Vision	Yellow and golden (6) Blue (5) Green (1) Orange (2) White (1)	
		Touch and Textures	Sand (5) Portuguese cobblestone (1) Fruity texture (1)	
		Taste	Seafood flavour (5) Sweet flavour (5) Fruity flavour (2)	
		Smell	Salty air (4) Nature smell (2) Local food aroma (2) Fruity smell (1) Algarve's typical smell (1)	
		Hearing	Seagulls (2) Birdsong music (2) Sea and ocean sounds (2) People (1)	
		Others	Past memories (1) Activites (1)	
		Saudade* (1 interviewee)	Vision	
	Touch and Textures		Spicy flavour (1) Seafood flavour (1) Local beverages (1)	
	Taste			
	Smell		Salty air (1) Local food aroma (1) People (1)	
	Hearing		Waves' sounds (1)	

\* Only is elicited in one of the seasons

Source: Author

#### Nostalgia

*Nostalgia* was an emotional state elicited by seven interviewees only during high season. Significant co-occurrences suggesting an association were identified between a *nostalgic* emotional state and the sensorial stimuli of *vision* (11 co-occurrences), *taste* (10 co-occurrences), *touch and textures* (5 co-occurrences), and *smelling* sense (4 co-

occurrences). In fact, of the seven interviewees eliciting the emotion of *nostalgia*, six referred to the colours *yellow and golden*, whereas five referred to the colour *blue* at a *vision* level. Five interviewees referred to *seafood flavour* and *sweet flavour*, in terms of *flavours* associated with the Algarve, and *sand*, in terms of *touch and textures*, as it is evidenced in one of the interviewees' speeches: "Nostalgia because it reminds me of kids playing at the beach, and it also reminds me when I was a kid, playing at the beach" (*Int 17*). And, finally, it is also possible to identify significant co-occurrences suggesting an association between the *nostalgia* experienced at the Algarve and the *smelling* sensory dimension, as four interviewees referred to *salty air*.

### *Saudade*

Finally, *Saudade* was an emotional state elicited only by one interviewee during low season. Significant co-occurrences suggesting an association were identified between the emotion of *saudade* and the sensorial stimuli of *taste* (3 co-occurrences), *touch and texture* (2 co-occurrences), *smell* (2 co-occurrences), *hearing* (2 co-occurrences), and *vision* (1 co-occurrence). Namely, when the tourist refers to *spicy flavours*, *seafood flavours* and *local beverages* in terms of the *flavours* associated with the Algarve region, he/she refers to *tiles* and *sand* in terms of *touch and texture*. *Salty air*, *local food aroma*, in terms of *smelling* cues. The *sound of people* and the *sound of waves*, in terms of *hearing* sensory cues, as is evidenced in the interviewee's speech: "An, the salty sea, obviously, the salty sea, the clashing waves. These are always missed. That distinctive noise is always in my ears" (*Int 16*). And finally, a significant co-occurrence suggests an association is identified between this emotion and the *orange* colour at a *vision* level.

#### 4.4.S-O-R paradigm: willingness to recommend (response)

##### 4.4.1. Positive emotions

Table 4.9. summarises co-occurrences between positive emotions (*happiness, joyful, feeling good, peaceful, calmness, relaxation, tranquility, freedom, comfort, excitement, contentment, and love*), and tourists' willingness to recommend the Algarve, considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.9.:** *Co-occurrences between positive emotions and interviewees' willingness to recommend, per season*

EMOTIONAL STATE VALENCE	EMOTION GROUP	EMOTIONAL STATES	Behavioural Outcome - Willigness to recommend the destination	
			Season	
			High season	Low season
POSITIVE EMOTIONS	Joy	Happiness (17, and 6 interviewees)	Recommend visiting the destination (10)	Recommend visiting the destination (4)
			Will discuss about positive things about the destination (4)	
			Encouraging others to visit the destination (3)	Encouraging others to visit the destination (2)
	Joyful (4, and 1 interviewee)	Recommend visiting the destination (3)	Recommend visit the destination (1)	
		Encouraging others to visit the destination (1)		
		Recommend visit the destination (3)		
	Peacefulness	Peaceful (8, and 2 interviewees)	Will discuss about positive things about the destination (3)	Recommend visit the destination (2)
			Recommend visiting the destination (3)	
			Encouraging others to visit the destination (2)	
	Calmness* (2 interviewee)		Recommend visit the destination (2)	
	Relaxation (15, and 4 interviewees)	Recommend visiting the destination (5)	Recommend visiting the destination (2); Encouraging others to visit the destination (2)	
		Will discuss about positive things about the destination (5)		
	Encouraging others to visit the destination (3)			
	Tranquility (5, and 3 interviewees)	Recommend visiting the destination (4)	Recommend visiting the destination (3)	
Encouraging others to visit the destination (1)				

(continues on the next page)

<b>Other discrete positive emotions</b>	<b>Freedom (2, and 2 interviewees)</b>	Recommend visiting the destination (1) Encouraging others to visit the destination (1)	Will discuss about positive things about the destination (2) Recommend the destination (1)
	<b>Comfort (4 and 2 interviewees)</b>	Encouraging others to visit the destination (2) Recommend visiting the destination (1) Will discuss about positive things about the destination (1)	Will discuss about positive things about the destination (1) Recommend visiting the destination (1)
	<b>Excitement* (2 interviewee)</b>		Recommend visiting the destination (2) Will discuss about positive things about the destination (1)
	<b>Contentment* (1 interviewee)</b>		Encouraging others to visit the destination (1)
	<b>Love* (1 interviewee)</b>		Recommend visiting the destination (1)
<b>*Only is elicited in one of the seasons</b>			

Source: Author

In an overall view, as presented in the table above (see Table 4.9.), significant co-occurrences suggesting an association were identified between positive emotions of *happiness, joyful, feeling good, tranquility, freedom, calmness, love, and excitement* and the intention to recommend the destination to others, suggesting an association between these variables, during high season. This same situation is identified as a *peaceful* emotion during the low season. In both seasons, the significant co-occurrences identified that suggest an association between these variables are comprehended in the tourists' intentions to *recommend others to visit the destination of Algarve* (mentioned by two and one interviewee, respectively), as is evidenced in one of the interviewees' speeches:

*I'll definitely recommend people to visit the Algarve because of the beaches that are beautiful, unique beaches in the Algarve, the good weather, the water temperatures, and then the food, the Cataplanas, the seafood, and because it is really calm (Int 05).*

Regarding the emotional experience of *freedom*, during high season, significant co-occurrences suggesting an association were identified between this emotion and the interviewees' answers in which one inclines his loyalty tendencies by *recommending others to visit the destination*, and one by *encouraging others to visit the Algarve*. During the low season, of the two interviewees experiencing *freedom*, one is only *willing to speak about positive things about the Algarve to other individuals*. In contrast, the other

interviewee points out being *willing to speak positive things* about the region to friends and family and *recommend* them to visit.

When one's experiencing *excitement*, significant co-occurrences suggesting an association were identified in all interviewees' loyalty tendencies *to recommend others to visit the Algarve*, even though one of them is also willing to *discuss about positive things about the destination*.

For one's experiencing *contentment* during low season, the significant co-occurrence suggesting an association was identified between the *contentment* experienced and the tourist's willingness to *encourage others to visit the Algarve*. The same situation happens for the *comfort* experienced by these interviewees at the Algarve since significant co-occurrences that suggest an association were identified between this emotional state and interviewees' loyalty tendencies to *encourage others to visit the destination*. Whereas during low season, these significant co-occurrences suggesting an association were identified between the *comfort* experienced and the loyalty tendencies of one tourist who was only willing to *speak about positive things about the Algarve to others* and one other interviewee who was willing to take further action and *recommend* the region to family and/or friends.

Finally, concerning the *contentment* emotion during low season, a significant co-occurrence suggesting an association was identified between this emotional state and the interviewee's loyalty tendency to *encourage others to visit the Algarve*.

#### 4.4.2. Negative emotions

Table 4.10. summarises co-occurrences between negative emotions (*sadness* and *discomfort*), and tourists' willingness to recommend the Algarve, considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.10.:** *Co-occurrences between negative emotions and interviewees' willingness to recommend, per season*

EMOTIONAL STATE VALENCE	EMOTIONAL STATES	Behavioural Outcome - Willigness to recommend the destination	
		Season	
		High season	Low season
NEGATIVE EMOTIONS	Sadness (5, and 2 interviewees)	Recommend visiting the destination (5)	Recommend visiting the destination (1) Encouraging others to visit the destination (1)
	Discomfort (3, and 1 interviewee)	Will discuss about positive things about the destination (3) Encouraging others to visit the destination (1)	Recommend visiting the destination (1)

*Source: Author*

With regard to negative emotions, significant co-occurrences suggesting an association were identified between the *sadness* experienced and the intention these interviewees manifested by being willing to *recommend others to visit the Algarve* (mentioned by five interviewees) during the high season. Whereas, during low season, significant co-occurrences suggesting an association were identified in both the interviewees' *willingness to recommend* (mentioned by one interviewee) and *encourage others to visit the Algarve* (mentioned by one interviewee), as it is evidenced in one of the interviewees' speeches: "I'll say definitely visit...although you need a car to move around, there's a lot of different places to visit and experience different things" (*Int 28*).

Regarding *discomfort*, significant co-occurrences suggesting an association were identified between this emotion and the intention to *discuss about positive things about the Algarve* (mentioned by three interviewees) during high season. Whereas during low season, the significant co-occurrence, which suggests an association, was identified between the *discomfort* and the tourist's *willingness to recommend others to visit the Algarve*.

#### 4.4.3. Mixed emotions

Table 4.11. summarises co-occurrences between positive emotions (*happiness, joyful, feeling good, peaceful, calmness, relaxation, tranquility, freedom, comfort, excitement, contentment, and love*), and tourists' willingness to recommend the Algarve, considering differences between touristic seasons. Significant co-occurrences are highlighted with a greyer colour.

**Table 4.11.:** *Co-occurrences between mixed emotions and interviewees' willingness to recommend the Algarve, per season*

EMOTIONAL STATE VALENCE	EMOTIONAL STATES	Behavioural Outcome - Willigness to recommend the destination	
		Season	
		High season	Low season
MIXED EMOTIONS	Nostalgia* (7 interviewees)	Recommend visiting the destination (3) Encouraging others to visit the destination (3) Will discuss about positive things about the destination (1)	
	Saudade* (1 interviewee)		Recommend visiting the destination (1)
*Only is elicited in one of the seasons			

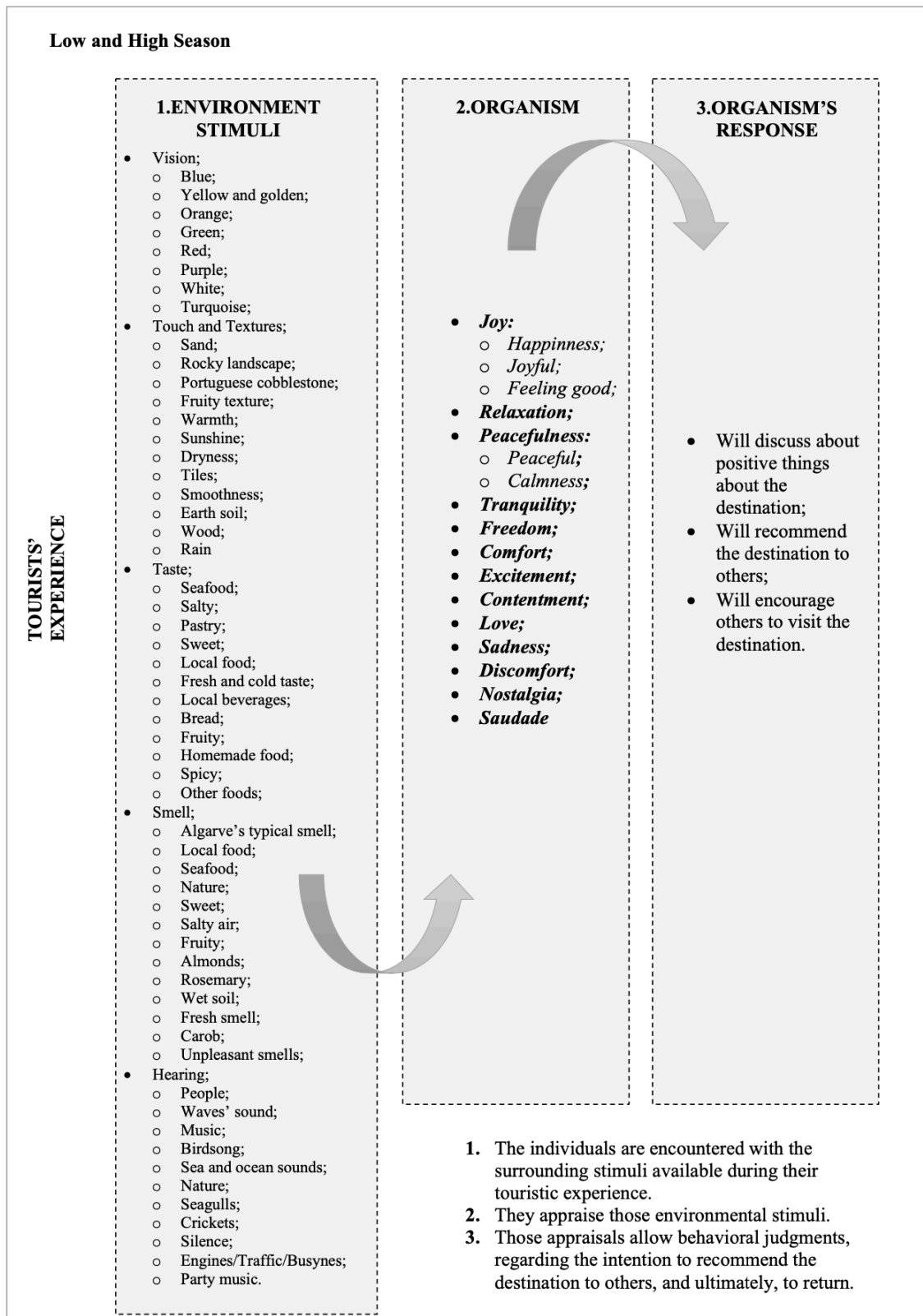
Source: Author

Regarding the elicitation of *nostalgia*, it was not identified any significant co-occurrences providing suggestions for an association between these variables among the different responses provided by the interviewees during high season.

With regard to *saudade*, a significant co-occurrence suggesting an association was identified between this emotion and the tourist's intention *to recommend others to visit the Algarve* (mentioned by one interviewee), as evidenced in the speech of one of the interviewees: "I would definitely recommend (...) it's amazing" (*Int 34*).

Below is a summary table of the sensory stimuli, emotions and recommendation intentions identified throughout this research project, organised accordingly to the *S-O-R paradigm* (see figure 4.1.).

**Figure 4.1.:** Emotional elicitation's antecedents and behavioural outcomes, under the S-O-R paradigm



Source: Author

## 5. Discussion

In order to address the limited knowledge of the emotional range and the individuals' responsiveness to stimuli (e.g., Lin et al., 2014), as well as the limited work on intersecting emotional capture by tourists on destination variables (e.g., Correia et al., 2017), specifically loyalty behaviours (e.g., Correia et al., 2017; Volo, 2017), the following discussion aims to analyse, frame, and therefore, validate the current findings regarding these study's purposes to (1) identify the emotions spontaneously elicited by tourists about their experiences in the Algarve destination; (2) explore possible linkages between sensory stimuli and emotions; and to (3) explore possible linkages between emotions and behaviour regarding destination recommendations.

In our study, the elicitation of specific emotions from tourists visiting the Algarve region follows a categorisation of *positive, negative, and mixed emotions*, already in use by several other authors (e.g., Hosany and Gilbert, 2010; Jordan and Prayag, 2021; Nawijn and Biran, 2019). Emotions of *nostalgia* (Akgün et al., 2020; Shin and Jeong, 2022), *happiness, joy, calm, and excitement* were already addressed in tourism destinations contexts (Haji et al., 2021; Lv et al., 2020, 2021; Yüksel, 2007). Furthermore, previous studies focusing on the Algarve region address the impact of emotions on place attachment or memories (Correia et al., 2017; Dias et al., 2017). Most studies focus on the comprehension of positive emotions from the standpoint of tourists (e.g., Mitas et al., 2012; Prayag et al., 2013) and residents (Rivera et al., 2016).

In line with Zins (2002), the main results find support for the majority of positive emotional responses accounted for in this study (80% during high season and 88% during low season), acknowledging tourists are more inclined to describe their experiences highly in terms of positive emotions rather than negative ones. Positive emotions are associated with desirable, pleasant, and goal-congruent events, whereas negative emotions result from failure to achieve the desired goal (e.g., Bagozzi et al., 1991). Experiences are full of different service and product encounters and interactions that can trigger cognitive evaluations leading to either positive, negative, or both or neither of these evaluations, provide support to the choice of employing a cognitive appraisal theory to understand why an emotional response occurs (e.g., Correia et al., 2017; Li et al., 2022)

and the employment of self-reports as the primary way to capture and measure tourists' emotional responses to experiences (Li et al., 2014).

The employment of the *S-O-R paradigm* in the analysis of tourism journeys is consistent with other tourism-related studies (Kucukergin et al., 2020; Şahin and Kılıçlar, 2023; Shin and Jeong, 2022; Yousaf, 2022). It gives the theoretical grounds to comprehend the stimuli and their associated impacts on the tourists' emotional states and behavioural outcomes.

The authors find support in the literature regarding the methodological strategy pursued in this study. To capture and explore emotions in a specific tourism destination context by accessing them through the individuals' spontaneous emotional responses follow strategies employed in the academia by previous researchers in the tourism fields (Choi and Choi, 2019; Hosany, 2012; Hosany et al., 2021; Tuerlan et al., 2021) while taking into consideration Mauss and Robinsons' note that "there is no gold standard measure of emotional responding" (2009: 228). In doing so, this study considers the presence of negative and mixed emotional encounters, even though they are less representative. The analyses of negative emotions (e.g., *sadness*) are considered relevant (Kim and Fesenmaier, 2015; Nawij and Biran, 2019), even though in different tourism settings, such as darks tourism sites (e.g., Zheng et al., 2022). Our findings are aligned with others in acknowledging how impactful negative and mixed emotions can be in readjusting communications and actions towards consumers (Li et al., 2022). They are also highly relevant to comprehend, design, and implement better tourism experiences (Shin and Jeong, 2022; Zhang et al., 2021). Regarding other emotions elicited within this study – *feeling good, peaceful, tranquility, saudade* - they do not find support in other tourism-related studies, as they are approached mostly concerning psychological contexts such as the case of *feeling good, peaceful, or tranquility* (Kim and Fesenmaier, 2015; King and Pennebaker, 1998). By doing so, these findings broaden knowledge on the subject and lay the groundwork for further study.

Regarding the objective of portraying the antecedents of tourists' emotional states, findings highlight cues in all human sensory dimensions (*vision, hearing, taste, touch and texture, and smell*). These results are supported by other studies focusing on the Algarve region as a tourism destination, especially concerning cues from the senses of *taste* (e.g., *fruity, sweet, salty, local beverages*), *hearing* (e.g., *nature sounds, like the sound the*

*ocean, the sound of birds, the silent*), *smell* (e.g., *salty air*), and *touch and textures* (e.g., *heat, sand, coldness*) (Agapito et al., 2017). Most studies employ either personality traits and other emotional triggers such as memory, cultural background, or mood-related to determine individuals' dispositions to emotional encounters (e.g., Blomstervik and Olsen, 2022; Jelinčić and Sveb, 2021). In this same vein, findings regarding tourists' willingness to recommend the Algarve are consistent with several other pieces of research (e.g., Martín-Santana et al., 2017), namely for the Algarve region, at a destination level (e.g., Agapito et al., 2012, 2011; Guerreiro et al., 2016).

This study's findings can find support in other studies as stimulus cues have been linked to positive emotions (e.g., Lee and Li, 2016; Li et al., 2014; Moreira et al., 2017), especially in tourism contexts, where the elements nature-related have been positively linked with emotions of *relaxation* (Kastenholz and Lima, 2011). Another supporting and similar aspect is the fact that Agapito et al. (2017) and Dias et al. (2017) also found the *beach* to be a central aspect of the tourism experience in the Algarve region, either about *smelling* cues (e.g., *the smell of nature, smell of the salty air of the ocean*), *touch and textures* (e.g., *sand, heat*), or even the association between the colour *green* to nature-related aspects (Almeida et al. 2013; Park and Yoon, 2009). No studies analyzing the impact of sensory stimuli cues on negative or mixed emotions were found, especially in tourism contexts with similar or different settings. And so, this research study provides data regarding stimuli cues identified in both negative and mixed emotional experiences encountered at the Algarve region within tourism experiences, especially for the emotions of *sadness, discomfort, saudade, and nostalgia*. Similarly, past studies suggest that positive emotions generally lead to more positive behavioural outcomes in consumption contexts. Negative emotional appraisals lead to more negative emotional responses, causing, therefore, negative behaviour, such as attitudinal behaviours in pursuing a complaint, changing services, or talking poorly about it to others (e.g., Bigné et al., 2008; Martín-Santana et al., 2017). A hedonic understanding of people's behaviours suggests they seek to repeat what they have previously liked and enjoyed. In contrast, they tend to avoid what they have appraised as a negative encounter and, therefore, try to avoid it in the future, as findings mark interviewees demonstrate tendentially less behavioural tendencies of only being willing to speak about positive things about the Algarve to their friends and/or family when experiencing a negative emotion encounter (e.g., *discomfort*). This study's findings support this understanding, as interviewees appraising encounters

within their touristic experience tendentially more positively and are more willing to provide others with positive insights about the Algarve region (e.g., *relaxation*). However, results also support the narrative that different emotional appraisals are not secluded since interviewees evaluating some part of their touristic experience in a negative way may still demonstrate they are willing to adopt pro-loyalty behaviours by either recommending the Algarve to others or by just being willing to speak about positive things about the region (e.g., *sadness*). In other studies, emotions like *sadness*, *fear*, and *anger* facilitated pro-environmental and sustainable behaviours towards sustainable tourism (Léon and Araña, 2016).

## CHAPTER V – CONCLUSIONS

The findings from the interview data analysis provide explanations for the research questions. First, sixteen emotional states were elicited, eleven during high season and fifteen during low season. *Feeling good* and *nostalgia* were elicited only during high season. *Calmness*, *excitement*, *love*, *contentment*, and *saudade* were elicited only during the low season. All others were commonly prompted during both seasons: *happiness*, *joyful*, *peacefulness*, *calmness*, *tranquility*, *freedom*, *sadness*, and *discomfort*.

492 sensorial stimuli cues were identified in both high and low seasons, with particular emphasis on the *taste*, *vision*, and *smelling* senses with more frequencies for the high season (85, 71, 71, respectively), and again, *vision*, *taste*, and *smelling* senses (53, 40, 29, respectively) for the low season. However, stimuli cues were also identified in terms of *touch and textures* and *hearing* senses. Specifically, the cues identified per sense were: *vision* (*blue, yellow and golden, orange, green, red, purple, white, and turquoise*), *touch and textures* (*sand, rocky landscape, Portuguese cobblestone, fruity texture, warmth, sunshine, dryness, tiles, smoothness, earth soil, wood, and rain*), *taste* (*seafood, salty, pastry, sweet, local food, fresh and cold, local beverages, bread, fruity, homemade food, spicy, other foods*), *smell* (*Algarve's typical smell, local food, seafood, nature, sweet, salty air, fruity, almonds, rosemary, wet soil, fresh smell, carob, and unpleasant smells*),

and *hearing* (*people, waves' sound, music, birdsong, sea and ocean sounds, nature, seagulls, crickets, silence, engines/traffic/busyness, and party music*).

In regard to behavioural outcomes, during both seasons, interviewees manifested their intention and willingness to recommend the destination to their friends and/or family in either being *willing to discuss positive things about the destination* (10 of 40 interviewees), *recommending the destination to their friends and/or family* (22 of 40 interviewees), and even being *willing to encourage their family and/or friends to visit the Algarve* (8 of 40 interviewees). During high and low seasons, respectively, the highlighted loyalty behaviour was interviewees being *willing to recommend the destination to others* (13 and 9 interviewees), followed by their *willingness to speak about positive things about the destination* (8 and 2 interviewees), and finally only a few being *willing to encourage others to visit the Algarve* (5 and 3 interviewees). Interviewees are mostly inclined to speak about the destination positively, whereas during low season, this loyalty intention levels up.

Secondly, in response to this study's second and third goals, linkages were explored (1) between the identified sensory stimuli and the elicited emotions and (2) between the elicited emotions and behaviour regarding destination recommendation. The purpose was to identify significant co-occurrences between these two sets of variables. Findings pointed out significant co-occurrences between the elicited emotions (e.g., *comfort, joy, happiness, relaxation, sadness, discomfort, nostalgia*) and some sensory stimuli related to nature (e.g., *beach elements like the colours blue and yellow and golden, sand, ocean, birds, rain*), to cultural heritage (e.g. *tiles, Portuguese cobblestone*), to *smells* (e.g., *seafood, salty, fruity, herbs*), to the *hearing* sense (e.g., *music, people, beach sounds*), and related to the *vision* sense (e.g., *yellow and golden, blue, green, orange*). Whereas linkages with significant co-occurrences in negative emotions are mostly identified with *unpleasant smells, the sound of engines, traffic, and party music*, in terms of *discomfort*, but also some sadness for experiencing *rain* or because somehow the interviewees shared to have missed something they wanted to see (either *sunset colours*, or because they *disliked* some *taste*, or had *sand* everywhere). During high season, interviewees call out the environment for being *too busy* and *lively*; during low season, they claim the environment to be *too silent*. Concerning *intention to recommend*, positive emotions are identified with tendency loyalty behaviours as having a higher propensity on the intention recommendation response (*between recommending or encouraging*), while negative and

mixed emotions were identified with tendency loyalty behaviours towards doubt (*only speaking about positive things, recommending, or staying in the limbo of recommending or encouraging*). However, only interviewees eliciting *freedom* and *comfort* during the high season and *relaxation* and *contentment* during the low season were identified as the highest manifestations of loyalty behaviours since they were *willing to encourage others to visit the Algarve*. This indicates that, per se, it is of extreme importance since, through this action, it is possible to acknowledge some degree of intention to return (Martín-Santana et al., 2017).

### 1. Contributions to knowledge

As far as the author knows, studies regarding emotions, especially their operationalization, conceptualization, and measurements, are scarce concerning academic and empirical approaches anchored with answers that can help understand emotional encounters in tourism destination contexts. Especially concerning the influence sensory stimuli and other stimuli play in the emotion elicitation process, as to unveil and scrutinize constructs and measurement of emotions within the context of tourism (Volo, 2021) will enable scholars to access more and go deeper into what is the current knowledge on emotions (Buzova et al., 2021; Cohen and Cohen, 2019; Kim and Fesenmaier, 2015).

As it was previously mentioned, the formation of emotional bounds between people and a particular place allows to bring them closer, enabling them to assume tourists' emotional relationships with places encompassed are thus later materialized in what they share with peers, enhancing satisfaction and loyalty behaviours (e.g., *intention to recommend, intention to re-visit*) (Manzo, 2003; Martín-Santana et al., 2017).

This study contributes to knowledge by providing new insights into the existing body of literature regarding the elicitation process of emotions at a tourism destination level, specifically for the case of the Algarve region. It also provides new insights by identifying sensory stimuli cues highlighted by tourists during their tourism experience at the Algarve within the five senses (*vision, taste, hearing, smell, touch and texture*), contemplating both *in situ* and *self-report* methods to access and obtain current and up to date information, and by exploring the linkages between emotions and sensory stimuli

(perceived as an emotion antecedent), and between emotions and behaviours regarding the Algarve destination recommendation, allowing to broaden the existing body of literature with a more empirical, up to date, holistic knowledge on how and why the elicited emotions occur, and their subsequent recommendation behaviours at the Algarve destination.

## *2. Implications for management*

To access tourists' emotions, related drivers, and behavioural outcomes, how and why tourists experience certain emotional experiences allows for suggestions of specific marketing strategies that can be built more efficiently to address different profiles of tourists, resulting, for example, in facilitating the design of rich co-creative experiences, to achieve the optimal use of local resources (Saxena et al., 2007), or to contribute to destination competitiveness and sustainability (Gelter et al., 2022; Kaushik and Rahman, 2017), by building a strong, distinct brand and destination position, and by rising tourism loyalty, through for example their intention to recommend the destination (Kusumaningrum, 2022). In sum, this study presents further insights for tourism management boards, agencies, political offices, and local, national, and international businesses tourism related. It provides professionals with empirical knowledge on the Algarve as a vacation destination, which can be relevant to other mature, seasonal and sea-seaside tourism destinations, especially those in the Mediterranean area. Insights from tourists' emotions as portrayed during the visitation, their drivers and behavioural outcomes (*loyalty behaviour of intention to recommend*) are useful to better design tourism experiences for domestic and international tourists. In addition, this study presents more insights for tourism management boards, agencies, and political offices regarding the design, production, and dissemination of communication, marketing, and advertising materials. In the same vein, this study's results aid these stakeholders regarding the design of improvements to help the region combat the seasonality tourism, especially during the low season, namely within the winter timeframe, as it is provided more knowledge regarding tourism experiences within this particular timeframe, as well as to target different tourism profiles visiting the Algarve region, and coming from all different countries, in and outside of Europe.

### 3. *Limitations and future research*

This research study contains several limitations which may be suitable for further study in the future. Firstly, this study focuses on empirical, applied research about the emotional elicitation within tourism experiences in a destination context. A qualitative approach was chosen, and semi-structured interviews were carried out. Although a variety of studies immerse in this topic, is known about a scarcity of empirical research which will contribute to cognitive improvement research (Lv et al., 2020). Secondly, in future studies, the additional quantitative approach should be considered, designed, conveyed, and applied to either aid in generalizing or confront these findings. Thirdly, identifying and exploring other possible relationships with other emotional drivers (e.g., memories, satisfaction) and other behavioural outcomes (e.g., emotions, intention to revisit) are suggested as promising research avenues. Fourthly, concerning the data collection methods, future research should consider a more holistic approach to emotions, acknowledging both cognitive (verbal *self-report* and qualitative methods) and physiological measures as the sole application of *in-situ* or solely *self-regression* report methods, suffer from major shortcomings and fragilities (e.g., Hosany and Gilbert, 2010; Hosany et al., 2021; Li et al., 2015; Richins, 1997; Robinson and Clore, 2002). Therefore, further analysis to perform a triangulation with quantitative data and User Generated Content would be of great pertinency for confirmatory studies. Lastly, future studies addressing the role of emotions in tourism experiences should contemplate further investment in theoretical and empirical differences between feelings and emotions. And even considering those differences alongside the tourist experience journey at particular destinations, such as the case of the Algarve region.

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# APPENDIXES

## Appendix A – Emotions’ measurement scales

Scale	Scientific area	Objective	Items	The context where the scale was created	Other studies employing the scale	Authors
<i>PANAS Scale (Positive affect and negative affect Schedule)</i>	Dimensional theory, from psychology	PANAS is a 20-item self-report measure of positive and negative emotions characterized by high and low activation levels (Crawford and Henry, 2004). This model confirmed consumers’ emotional responses are as important as their antecedents to their final cognitive evaluation of the entire consumption experience.	Positive affect (PA) (enthusiasm, active, alert), High PA is a state of high energy, full concentration and pleasurable. Whereas low PA is characterized by sadness and lethargy. Negative affect (NA) is a general dimension of subjective distress and displeasurable including anger, contempt, disgust, guilt, fear, and nervousness. And low NA is a state of calmness and serenity.	Data was gathered from undergraduates enrolled in various psychology courses at Southern Methodist University (SMU). 101 Psychology undergraduates filled a questionnaire, 214 SMU employees, as well as 53 adults with no affiliation to SMU, with Zevon and Tellegen’ s (1982) descriptors, where individuals were asked to rate on a 5-point scale the extent to which they had experienced each mood state during a specific timeframe.		Watson et al., 1988
<i>The evolutionary psychological theory of emotions – Eight primary emotions</i>	Psychology	An evolutionary point of view, as they can be inferred. In lower animals as well as in humans, following Darwin’ s concept of natural selection.	Fear, anger, joy, sadness, acceptance, disgust, expectancy, and surprise	Views emotions as basic (or primary), universal, secondary, or mixed. The scale was developed within the Emotions profile index (Plutchik and Kellerman, 1974), containing 62 forced-choice emotion descriptor pairs, transformed into scales representing each of the eight emotions.	Holbrook and Westwood (1989) developed their own shorter measure of Plutchik’ s primary emotions.	Plutchik, 1980
<i>Differential Emotions Scale (DES)</i>	Categorical theory, from psychology, measures emotions in consumption experiences	Izard examined emotions by focusing on the role facial muscle responses associated with emotions play in enhancing survival. Based on the identification of emotions that are discernible in facial expressions.	10 subscales representing fundamental emotions: interest, joy, anger, disgust, contempt, sadness, fear, shame, guilt, and surprise.	DES was administered to 204 University of Delaware undergraduates under four imaginal mood-induction conditions (general depression, curiosity, specific depression, and anxiety). Later validated via a factor analysis.	Benkenstein et al. (2003) basic emotion approach to consumer satisfaction within leisure services. Jang and Namkung’s (2009) categorization of emotions identifies them as the mediating variable between perceived quality and behavioural intention in the restaurant setting.	Izard, 1977
<i>PAD (Pleasure-Arousal-Dominance)</i>	Consumer behaviour, and psychology	This scale focuses on the emotional response to environmental stimuli (Mehrabian and Russel, 1974), rather than capturing the entire domain of emotional experiences. It is employed to measure feelings, moods, and other related concepts (Russell, 1980).	Pleasure (happy/unhappy; melancholic/contented; annoyed/pleased; unsatisfied/satisfied), Arousal (sluggish/frenzied; calm/excited; unaroused/aroused), and Dominance (controlled/controlling; guided/autonomous; influenced/influential; submissive/dominant)	The scale was developed in 1974, to assess environmental perception, experience, and psychological responses: the physical environment and its perceived qualities, to define people’ s state of feeling.	Chebat and Michon (2003) employed the P-A-D model, alongside Lazarus’ (1991) cognitive theory of emotions finding the cognitive theory of emotions can better explain the effect of environmental stimuli on customers’ emotions and spending. Bigné et al. (2008) employed the pleasure dimension of the scale, discovering the pleasurable dimension has been proved to be positively linked to both satisfaction and loyalty behaviours.	Mehrabian and Russel, 1974; Russell, 1980

Emotionapps model	Five (5) PATTERN SCALE	Destination Emotion Scale (DESk)	Consumption Emotion Scale (CES)
<p>Tourism, marketing, and psychology</p> <p>To provide a roadmap to assist researchers to choose the right emotion measure.</p> <p>9 spaces have relevancy for developing emotion metrics: covering low, medium, and high levels for each of the three dimensions: salience, valence, and consciousness.</p> <p>Salience (is the assessment one' s does regarding their surrounding stimuli. High salience – positive emotions; low salience – negative emotions), Valence (positive or negative), and Consciousness (refers to the degree someone is conscious when reporting <i>in-situ</i>, or unconscious if reporting via <i>self-regression</i> methods in memory).</p> <p>The model derives from a literature review, in which the <i>emotionapps</i> model improves on Bargh' s (2002) notion of consciousness/unconsciousness, Lazarus' s (1957) relevancy for developing emotion metrics (low, medium, and high levels), emotional salience (Berenbaum et al., 2009), and emotional valence (Barrett, 1998) and it is applied depending on the study context.</p>	<p>Tourism</p> <p>To profile tourists by the intensity of their emotional associations with tourism destinations</p> <p>DES: joy, love, and positive surprise, a negative emotion dimension (unpleasantness). Therefore, being 5 types of tourists' emotional responses: delighted, unemotional, negative, mixed, and passionate.</p>	<p>Marketing</p> <p>To identify salient dimensions of tourists' emotional experiences, especially in concerns to the theorizing of emotions in tourism destination contexts.</p> <p><i>Joy, Love, and Positive Surprise</i></p>	<p>Consumer Behaviour</p> <p>To determine a line of emotion measurement within the consumer research, since most derive from psychology and lack of consistency in defining emotions (Plutchik, 1980).</p> <p>Calm, peaceful, optimistic, encouraged, contented, fulfilled, happy, pleased, excited, frustrated, irritated, unfulfilled, discontented, worried, tense, depressed, sad, and lonely (following 4 optics: tending to positivity, tending to negativity, tending to receptivity, and tending to annoyance)</p>
<p>Hosany et al., 2021</p>	<p>Patterns of tourists' emotional responses, satisfaction, and intention to recommend where individuals were invited to recall their overall experience towards the most recent tourism destination they visited. With 3000 questionnaires distributed through mailboxes, validating only 520 responses, rating variables in a 20-item scale, clustering the analysis into five distinct emotional response patterns among those tourists, and their post-consumption evaluations of satisfaction and intention to recommend.</p>	<p>Pilot tests were developed from adapted emotion scales in marketing (PAD, Differential emotion scale, PTE, and PANAS) for 20 university students and academics, where outcomes were consistent with Richins' (1997) outcomes. And, later explored in line with people' s display of emotions towards tourism destinations, via focus groups. Focus groups' data were analyzed (7 undergraduates from 18-21y; eight postgraduates from 22-24y; six doctoral students from 25-28y), generating a list of emotion adjectives into four primary categories, three of which were common to most emotion analysis. The scale was later validated in a second study, in the UK, where data was collected via email questionnaires, requiring context-specific experiences.</p>	<p>An exploratory study was carried out to identify emotions consumers experience during consumption via 6 different open-ended surveys depending on the consumption situation (favourite possession, important recent purchase, and recent purchase of clothing, food durable good, or service), with 48 undergraduate business students, and 48 of 180 adult consumers, resulting in 175 emotion descriptors. 3 more studies were followed to reduce and validate the emotion descriptor set.</p>
Hosany et al., 2013	Hosany and Prayag, 2013	Lee and Kyle (2013) propose a new DES scale, the ECE scale, and validated it in Festival consumption emotions.	Pearce and Coghlan (2010) adopted the CES and identified links between travel motivation, activities, emotions, and satisfaction levels among tourists.
Hosany et al., 2021	Hosany and Prayag, 2013	This scale was also employed to investigate appraisal determinants of tourists' emotional reactions (Hosany, 2012) and relationships between visitors' emotional patterns and their post-consumption evaluations (Hosany and Prayag, 2013).	Richins, 1997

Source: Author, based on Li et al., 2014

## Appendix B – Respondents’ Profile – Semi-structure individual interviews

Introduzir na metodologia que do entrevistado 1 ao 27 são época alta, e os restantes época baixa

INTERVIEWEES	CITY (ACCOMODATION)	MAIN REASON TO TRAVEL	TRIP DURATION (IN DAYS)	TRAVEL PARTNERS	COUNTRY (OF RESIDENCE)	PROFESSION
1	Olhos de Água	Relax	21	Parents	Portugal	Student
2	Olhos de Água	Relax	21	Wife and son	Portugal	Aircraft Engineer
3	Faro	Relax and Visiting family	15	Wife	Portugal	Retired and student
4	Albufeira	Relax, visiting family and friends	15	Girlfriend	Portugal	Portuguese sign language interpreter
5	Albufeira	Relax	21	Husband	Portugal	Medical information delegate
6	Albufeira	Relax	15	Boyfriend	Portugal	Waitress
7	Armação de Pêra	Relax and enjoy good weather	7	Family	Portugal	Student
8	Albufeira	Relax and enjoy good weather	10	Alone	Portugal	Shop Assistant
9	Albufeira	Relax, visiting family and friends	15	Girlfriend	Holland	Company owner
10	Albufeira	Relax and visiting friends	15	Boyfriend	Holland	Student
11	Albufeira	Relax and visiting family	15	Mother	France	Insurance mediator
12	Portimão	Holidays	15	Wife and children	Luxembourg	Bricklayer
13	Vilamoura	Relax and enjoy good weather	10	Wife	United Kingdom	Company owner
14	Albufeira	Relax and visiting family	15	Family	United Kingdom	Student
15	Silves	Holidays	60	Family and family dog	United Kingdom	Book Keeper
16	Albufeira	Relax	2	Alone	Portugal	Scientific researcher
17	Albufeira	Relax and visiting family	7	Grandfather and father	United Kingdom	Student
18	Silves	Relax and visiting family	7	Alone	United Kingdom	Stylish
19	Albufeira and Faro	Relax and visiting friends	6/7	Friends	United Kingdom	Student
20	Albufeira	Attend a wedding	7	Friends	Ireland	Editor and Writer
21	Armação de Pêra	Relax	15	Boyfriend	Germany	Student
22	Armação de Pêra	Relax and visiting friends	7	Boyfriend	Germany	Student

Porque se deu um código a cada entrevistado.

*(continue next page)*

23	Faro	Relax and visiting friends	15	Sister	Austria	Teacher
24	Albufeira	Attend na apprenticeship and enjoy the sun	60	Friends	Lithuania	Student
25	Albufeira	Change my mind about the Algarve	60	Friends and boyfriend	Lithuania	Student
26	Albufeira	Relax	7	Girlfriend	Spain	Student
27	Silves	Holiday and visiting girlfriend	7	Girlfriend	Spain	Concierge
28	Carvoeiro	Visit without parents	10	Boyfriend	United Kingdom	Partnerships manager
29	Albufeira and Faro	Visit girlfriend and relax	15	Girlfriend	Germany	Online marketing student
30	Faro	Visiting boyfriend	30	Alone	Australia	Interior designer
31	Quarteira	Leisure and visiting family	15	Wife	Portugal	Scientific Researcher
32	Carvoeiro	Discover and get away from home	10	Girlfriend	United Kingdom	Influencer and talent manager
33	São Bartolomeu de Messines	Vacation to visit parents	14	Family	Ukraine	Accountant
34	Carvoeiro	Get away from home	8	Husband	United Kingdom	Manager in a software company
35	Faro	Girlfriend got. Work there	90	Girlfriend	Portugal	Mechanical engineer
36	Portimão	Rest and relaxing	3	Family	Portugal	Journalist
37	Tavira	Work	30	Alone	Spain	Restoration and Conservation worker
38	Vilamoura	Visiting family and relax	15	Girlfriend	France	Student
39	Moncarapacho	Always goes there at winter	8	Girlfriend	Holland	Design engineer
40	Ferreiras	Spend Christmas	14	Fiancé	Ireland	Irish tourism board

*Source: Author*

## **Appendix C – Semi-structure interview guide in English**

### **Part I – Destination experience, emotions, and memories**

11. Please, tell me about the activities that you were engaged in during your stay at the Algarve.
12. How would you describe your vacation experience at the Algarve?
13. Can you describe your most impressive and unforgettable experience in Algarve?
14. Now, close your eyes, and tell me ...:
  - 14.1. When thinking about the Algarve as a vacation destination, what colours dominate your mental image?
  - 14.2. What kind of scents do you smell during this pleasure trip to the Algarve?
  - 14.3. What sounds do you hear?
  - 14.4. What textures do you feel?
  - 14.5. What taste come to your mind?
15. This tourist experience in the Algarve, what emotions did you experience? WHY?

Note for the interviewer:

This experience is one that I feel relaxed  
This experience is one that I enjoy  
This experience makes me feel good  
This experience gives me pleasure

### **Part II – Destination loyalty**

19. What would you tell your friends/family about the Algarve? (Would you recommend, yes or no, and what would you tell, accordingly?)

### **Part III – Characterization of the visit**

1. Kindly TELL me the (main) reason for your trip to the Algarve.
2. Who is travelling with you?
3. How did you book this trip?

Note to the interviewer:

Local Travel agency /tour operator; Online travel agency; In person, at the accommodation; Someone else booked for me. Who?

4. If you booked your accommodation online, kindly identify the booking site.
5. Are you sharing your travel experiences on social media?  
If you answered YES, let me know which one(s).
6. Is it your first time in the Algarve?
7. During the last five (5) years, how many times did you travel to the Algarve?  
\_\_\_\_\_ times.

7.1. Could you kindly tell us why do you return? What aspects of the Algarve influence you the most?

8. How many days are you spending on this trip (including departure & arrival)? \_\_\_\_\_ days.

9. How many of those trips to the Algarve were for vacations? \_\_\_\_\_ trips.

10. Considering this trip, where did you stay most of the time (name of the city/town/place)? \_\_\_\_\_

11. In which kind of accommodation are you staying?

Hotel		Local Lodging (Airbnb, HomeAway, ...)	<input type="radio"/>	With family and/or friends	<input type="radio"/>
Hotel or resort (4 or 5 stars)	<input type="radio"/>	Hostel	<input type="radio"/>	Apart-Hotel	<input type="radio"/>
Hotel or resort (1, 2 or 3 stars)	<input type="radio"/>	Camping site /Camper van	<input type="radio"/>	Own Holiday House	<input type="radio"/>

#### **Part IV – Profile of the respondent**

12. Gender:  Female  Male  Prefer not to say

13. Age: \_\_\_\_\_ years old.

14. Marital status:  Single  Married/ civil partnership   
 Divorced/separated  Widowed

15. Highest level of education?  Less than High School  Completed High School  
 University

16. Country of Residence: \_\_\_\_\_  
 Region / District \_\_\_\_\_

17. Profession: \_\_\_\_\_  Retired  Student

Thank you! ☺