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Creativity in the JoHari window: An alternative model for creating tourism programmes

Márta Juszti

Abstract

Alongside the recent cultural tourism trends of edutainment, active participation, learning, and the interest in the 'unique'; the desire of tourists to get involved in the creative process has been steadily gaining popularity. The final aim of this desire for involvement is not necessarily the creation of an artwork, but rather the process of experiencing. This is where creativity and creative activities play an important role, even in tourism. This paper examines the forms and perspectives of participation and creativity in tourism supply by developing an alternative JoHari model; exploring creative tourism from the perspective of co-creation between tourists and hosts. The model developed is based on the so-called JoHari window, a socio-psychological tool used to describe human interactions. The model shows the degrees and possibilities of creativity provided for tourists, which might help to make an element of tourism supply more refined and attractive. The model provides opportunities for exposing tourists to a varied range of positive impulses within a single programme. A literature is supported by primary research conducted with a focus group to examine recent demand trends in festivals and museums. The model is intended to serve suppliers, showing how they can better adapt to recent consumer trends and needs, and how creativity can be utilised across different cultural forms.

Keywords: cultural tourism, creative tourism, creativity, edutainment, experience, participation, interaction

Introduction

It was back in 1905 when the noted nonsense poet, Christian Morgenstern dedicated his poem, *The Gallows Songs* 'to the child in man' (Knight, 1964). This reminds us of the well-known German philosopher, Friedrich Nietzsche's famous quote: 'in every real man a child is hidden that wants to play.' This poetic-philosophic idea became a widespread tendency at the turn of the 20th century in fields such as creativity, self-expression and the society's 'experience-hungry' attitude. Richards & Wilson (2006) have pointed out that 'there are also signs that creativity is becoming an increasingly important part of consumption as a whole.' Richard Florida (2002) has widened the dimensions of creativity to a social sphere and looked at the notion as a panacea to solve urban problems. The cultural sociologist Gerhard Schulze (1992) also approached creativity from a societal perspective but in a more pragmatic way, by arguing for the idea of the 'experience society', explaining that 'experience' is what adds meaning to free time and makes it possible for people to meet, communicate and unfold their ability to self-actualize. Gerken & Konitzer (as cited in Nahrstedt, 2000) simply state that 'Fun must be!'. This is the post-modern idea, one of our era's most characteristic attitudes.

Experience, self-actualization, fun, 'edutainment' and people's need for creativity have brought new directions and opportunities to tourism, and all have given a remarkable boost to a new dimension of cultural tourism, which is creative tourism. This recent form of tourism 'offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken' (Richards & Wilson, 2008). However, the development of creative tourism poses new challenges for tourism professionals, tour operators, programme designers and organizers. That is why it is important for them to be aware of the various degrees of creativity involved. Thus the objective of this paper is to examine the forms and perspectives of participation and creativity in tourism supply by developing an alternative JoHari model; exploring creative tourism from the perspective of co-creation between tourists and hosts.

The development of tourism programmes has always involved interaction of suppliers and tourists. The question is what the different levels, areas, human and physical conditions of this interaction are, what the relationship between the two sides looks like, how and in what context the criteria of 'being involved' might come about, or in other words: how *creativity* can come into being. The aim is to show how this interaction can be depicted in a matrix, developed to give suppliers a dynamic scheme for programme creation with the aim of providing tourists with the fulfilment of their desires. The model developed here is based on an original idea and is presented through the model of Joe Luft and Harri Ingham, the so-called JoHari window (Tubbs & Moss, 2002), a socio-psychological tool originally used to describe human interactions and relationships. Primary research has been conducted with a group of second-year university students studying BSc Tourism, in order to examine the strength of recent demand trends. The questions asked were directed at two areas: visiting museums and festivals. We also examined whether the respondents' expectations and perceptions fitted the indicated trends and the JoHari model.

The JoHari window and Creative Tourism

It is important to clarify definitional issues both regarding the JoHari window and creativity before examining the relationship of socio-psychology and creative tourism, two areas that are seemingly unrelated. However, defining creativity is not easy, because numerous experts from several disciplines (Psychology, Linguistics, Sociology, Economics, etc.) have dealt with the notion and created different definitions in recent decades. It is not important to present any of these, but rather to clarify what is meant by creativity in the context of this paper.

The word creativity comes from the Latin verb *creo, creare* meaning 'to make, to create'. The process of creating used to refer only to activities anticipating the birth of artefacts and scientific results and creativity used to be a word reserved for the artist and scientist, who could exclusively be described as creative. At the crossroads of definitions lies the notion of creation, creating new value, and creating new combinations of information (Klein, 2005; Holm-Hadulla, 2007). However, creativity has been also viewed from another perspective in recent decades. As referred to by Klein (2005), creativity has been democratized and the current study follows this definition. Democratization makes it possible to distinguish between two very important dimensions. One is widening the horizons of creativity, so creative productions can come into being in many fields other than arts and science, such as in politics and economics, but also in individuals' attempts for self-realization as well, suggesting that creativity can be found in anyone. Anyone who originally brings something alive *creates*, and thus can be called *creative*. The other dimension is the level of creation which means that the accent is not on the quality of the final creation but the *process* itself. Anyone can create for his or her own joy, without responsibility or pressure to meet inner or outer expectations. The emphasis is on self-realization, self-development, and especially on the development of creativity through the activity undertaken, hence tourists can create and be creative as well. The connection of Klein's definition of creativity (Klein, 2005) and creative tourism needs no particular explanation, since anyone who undertakes a creative tourism programme has opportunity for active participation and creation for its own sake and, as a mutual additional benefit, can also be acquainted with local culture. The question rather lies in how the conditions of creativity can be provided in the relationship of suppliers and tourists, and this is where the JoHari model might help.

The JoHari window

The composite word JoHari comes from the names of its originators, Joseph Luft and Harrington Ingham (Tubbs & Moss, 2002), two American psychologists who aimed to analyse the levels of self-presentation and self-discovery in interaction. The two dimensions of figure 1 are the other person and I, and its areas are identified by the categories of 'I know-I do not know' and the 'other knows-does not know'. It is important to state that the borders of the areas are flexible for intra- and interpersonal reasons, but might also move because of age specificity. This two-sided approach can be adapted to the relationship of suppliers and tourists in touristic programmes. This adapted version shows that in the interaction of suppliers and tourists different categories exist, and which and how many of these situations fit the definition of creative tourism, i.e. creativity, creation, active participation, experience, learning about and getting close to local culture.

Figure 1: The JoHari window

	Known to self	Not known to self
Known to Others	open	blind
Not known to others	hidden	unknown

Source: Tubbs & Moss (2002).

The JoHari window in tourism

The adapted model's two categories are the supplier and the tourist. The other two factors are the relationship between them during the programme, which can be either active or passive. Their matrix is represented by Figure 2.

Figure 2: The JoHari window in tourism

		TOURIST	
		Passive	Active
S U P P L I E R	Passive	A	C
	Active	B	D

Before explaining how the figure works, the different spheres and categories of interpretation must be detailed. Activity and passivity indicates the nature, and existence or lack of interaction between suppliers and tourists and how each party participates over a course of programme. It is very important to emphasize that there are no clear categories – just as in the original JoHari window – but tendencies with flexible borders: *rather* active activities or *rather* passive activities.

It also needs to be pointed out that it is questionable to define the activity of looking at a painting or listening to a piece of music as 'passive'. It is known that during immersion in

these activities, the act of artistic creation is re-created by the recipient internally, and this translation really is an active, if not a creative work. However, if creativity is as a process based on Klein's definition (Klein, 2002), as a result of which a new value is created with a tangible form and message, this explains why inner re-creation is not viewed as creativity. In the interaction of supplier and tourist, the notion of *activity* is going to be approached from the perspective of 'making'. The absence of this is considered to be *passivity*. The following paragraphs are intended to look at the specific areas with illustrative examples.

Window A delineates passive-passive behaviour, which can be better described by the examples of traditional museums. Suppliers – Museologists in this case – have created the exhibition, steadily waiting for visitors behind glass windows for months, or probably years without changing. Visitors in this kind of museum are only calm contemplators of displays. The type of experience depends on the quality and popularity of the exhibit and on the visitor's interest. Naturally, museums with spectacular exhibition might offer a high-quality visit with a great experience, even if is communicated in a rather traditional way.

Window B makes a move forward in denoting the relationship of the active supplier and passive tourist. The supplier in this window is a dynamic presenter. Staying with the example of museums, guided tours can make an exhibition livelier; the expertise and good communication skills of the supplier (tour guide, art historian) can add dynamism to objects behind glass and provide a long-lasting experience. The popularity of gastronomy festivals describes *Window B*'s success very well, as visitors have opportunity to witness food preparation. The horizons of this activity can be widened with their active involvement to cooking, and of course eating in the end. However, this active-active relationship already belongs in *Window D*, where real creative participation takes place.

Window C's supplier is rather passive; but in contrast to *Window A*, they are catering to a calm but active participant. Applications of information technology could be seen as an example (interactive computer facilities, touch screens), because they provide experience and knowledge through a one-sided activity, with the sole involvement of visitors. Visitors can also be involved with the help of questionnaires enabling them to give feedback or ask questions relating to the exhibition which attract visitors' attention in a playful way. In these cases, suppliers have done their active part in advance and they play a passive role in the programme with no actual presence.

Window D is the active-active area, when full interaction exists between suppliers and tourists. Suppliers not only prepare the programme and its necessary conditions but actively

participate in the development process together with the recipient. The emphasis is on interaction and mutual participation not only during the creation of the programme itself but in the actual experience as well. More and more museums have discovered the embedded motivating factor in this interaction and design extra programmes within their core- and non-core activities, often without calling them creative tourism programmes. For example, the Aquincum Museum in Budapest, Hungary offers bouquet and pottery making at the Floralia Celebrations in spring; or the Szentendre Open Air Museum, Hungary teaches its visitors how to make traditional donut and carnival masks during the end-of-winter celebrations.

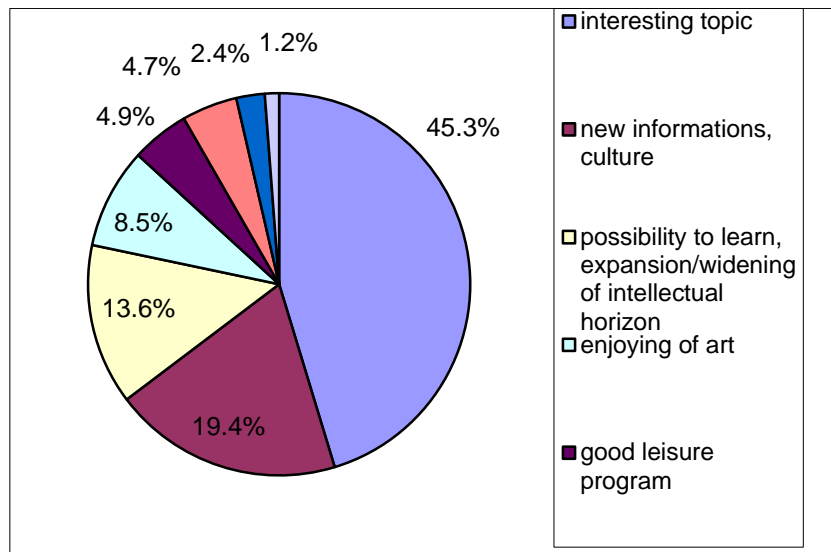
The definition of creative tourism is reflected in three of the JoHari windows, in *Window B*, *C* and especially *D*. Examples have been given in relation to museums, but many other areas could be mentioned as well. For instance, rural or village tourism is the emblematic area where products can be formed in the spirit of creative tourism in order to develop recipients' creativity based on mutual active interaction, while getting authentically in touch with local traditions.

Assessing attitudes

The primary research was conducted in 2010, among second-year students studying BSc Tourism at the Budapest Business School. Of the 180 questionnaires distributed, 102 were received fully and properly answered. This group was chosen for two reasons. First, they represent a strong demand for youth tourism and secondly, they will be the future tourism experts and professionals. It is therefore interesting to examine what they expect from cultural tourism supply. The questionnaire aimed at examining the attitude and consumer habits relating to museums and festivals. Students were also asked to illustrate their answers based on their own experience. The following paragraphs present the analysis of the results (see Table 1 below).

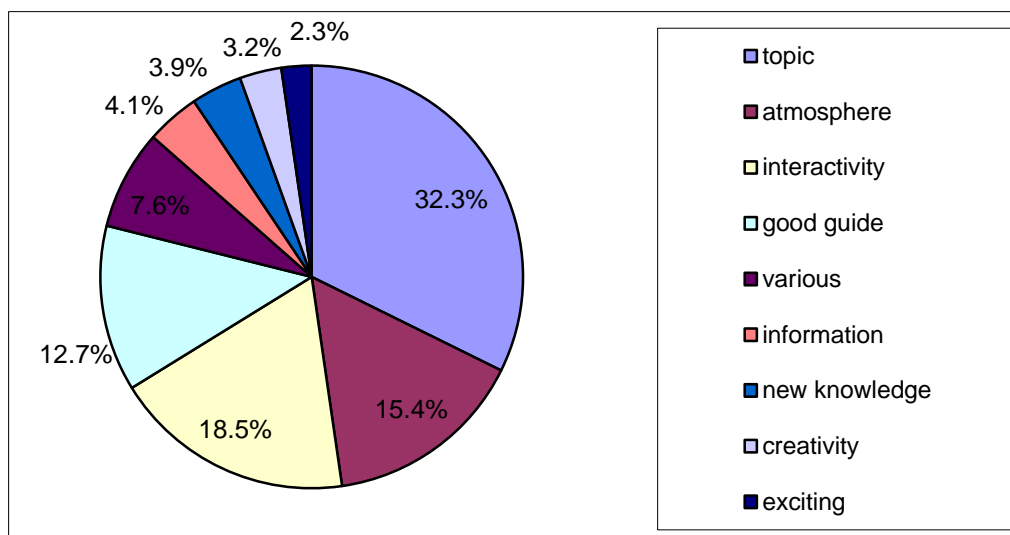
The students indicated that the topic of an exhibition was the most important motivating factor (45.3% - see Figure 3). This is followed by the possibility to learn and widen one's intellectual horizons (20%). Interestingly, respondents separated learning from the opportunity for acquiring information, and considered this to be a motivating factor in 13.6% of cases. Enjoying art, spending pastime pleasantly and fame of the artist, were not particularly significant factors for the respondents.

Table 1: The purpose of visit to exhibitions



One question aimed at examining what factors are needed to consider a museum or exhibition to be good in the eyes of the public, in general (see Figure 4 below). The interesting and informative nature of the exhibition was the most frequently mentioned factor with 32.2%, which is significantly lower than the importance of the exhibition topic in the previous question .

Table 2 What makes an exhibition good? (In general)

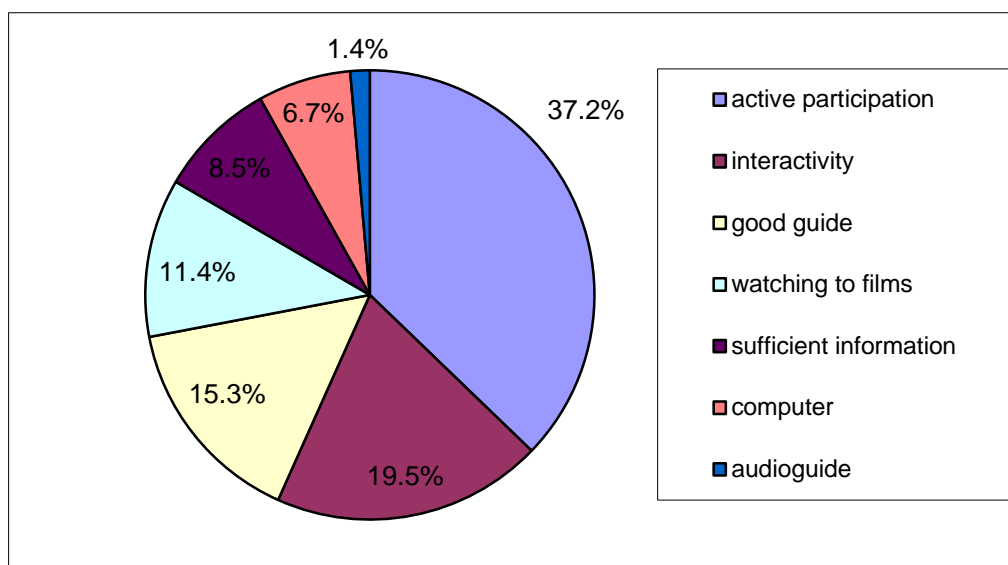


As we can see from Table 2 atmosphere, which is hard to define, was ranked second with 15.4%, while interactivity received the third place with 13.8%. Surprisingly, 12.7% of the respondents stated that a good guide can make an exhibition interesting. Only one single student felt that an audio guide contributed to the quality of experience, which emphasises

the importance of human contact instead of receiving experiences individually. Creativity was marked by only 3.2% of respondents, which is lower than expected.

The third question went deeper: five concrete factors relevant that make an exhibition good had to be named (see Table 3 below). Interestingly, active participation rather than the topic received the first place with 37.2% of responses. When we ask what makes an exhibition or museum good in general, the theme is named at a cognitive level.

Table 3: What makes an exhibition good? (With examples)

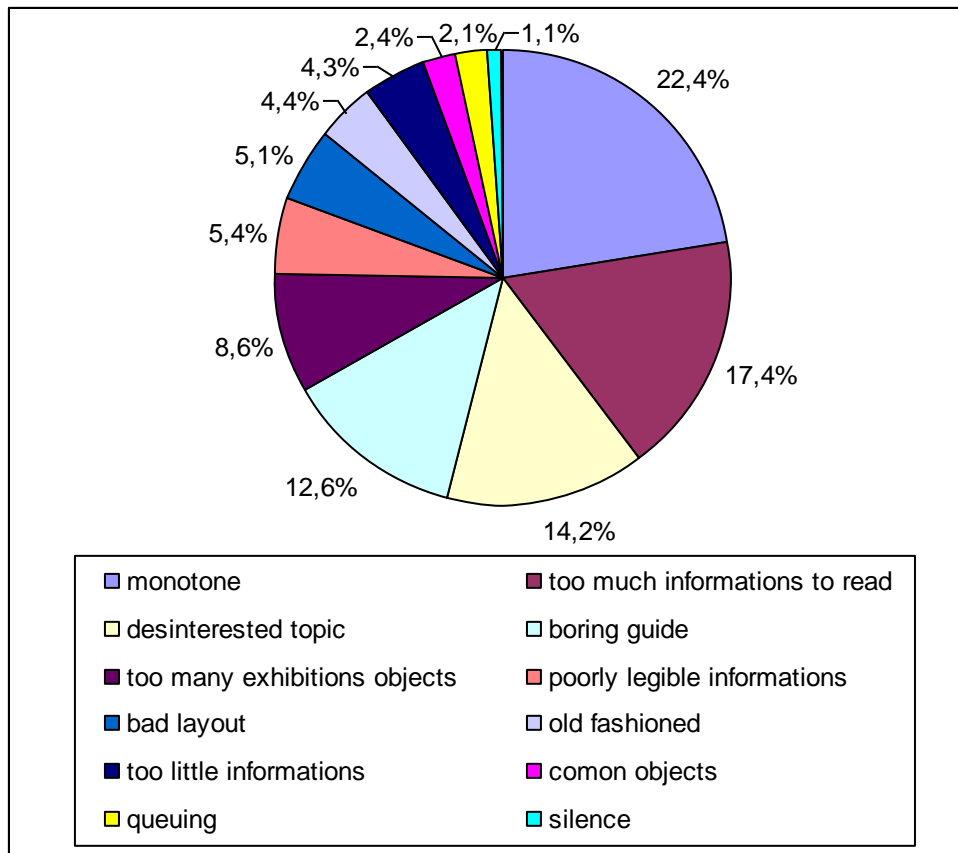


However, when personal memories are involved, the importance of active participation emerges, such as personal involvement and the experiences this caused. Interactivity was listed by 19.5% of respondents, so active involvement counted again, either through human (e.g. good guide) or technical interaction (e.g. touch screen). When asked separately, 1.4% of the respondents mentioned that an audio guide might improve quality, but this result lags behind the 15.3% who selected a good guide, showing again that human interactions seem to be more important than merely technique-involved ones. This also indicates that traditional and old-fashioned ways of presentation in museums are losing popularity.

The fourth question directed at mapping what makes an exhibition boring (see Table 4). Monotony (22.4%), too much information to read (17.4%) – which might also lead to monotony – and an uninteresting topic (14.2%) were considered to be the main causes. Hence, it seems again that traditional museums are not really attractive to many of the respondents. One respondent stated that the main reason for boredom is that the objects are placed behind glass windows, so this form of presentation rooted in the 19th century is

considered to be monotonous and old-fashioned in the present, adding negative memories to a visit.

Table 4: What makes an exhibition boring?



Festivals

The following group of questions referred to festivals., and the first question related to the themes of the festivals they visited in the previous year. Attendance at pop festivals was highest (26.3%) and gastronomy festivals were also surprisingly popular (20.7%). The popularity of folk dance festivals strongly lags behind with less than 10%, a similar level to folk art festivals (8.5%). When these two folk art categories are combined, the total result is 17.6%, which shows how serious the interest in folk art is. The first four categories account for a remarkable 64.6% all together, and the remaining 35.4% is divided among the other named festivals (historical, classical musical, theatrical, artistic and other festivals). This information helps to understand the results of the next two questions.

As in the case of museums, two questions were posed: one aiming at researching what respondents liked in festivals (Figure 7) and the other what they disliked (Figure 8). Interestingly, in contrast with the results for exhibitions, the content or programme of festivals were listed by only 25.1% of respondents as making good festival (see Table 5).

Atmosphere, which is hard to define and depends on many components, is a close second. The strong representation of gastronomy festivals explains tasting's high score (15.5%). The aesthetic experience is scored by 13% of respondents and creative activity is named by 10%. This value does not seem to be high, however, if compared against the types of festivals visited, it seems that opportunities for real creative activity are limited to gastronomy and folk art festivals, and in this case creativity as a factor of experience does not seem that low.

Table 5: What makes a festival good?

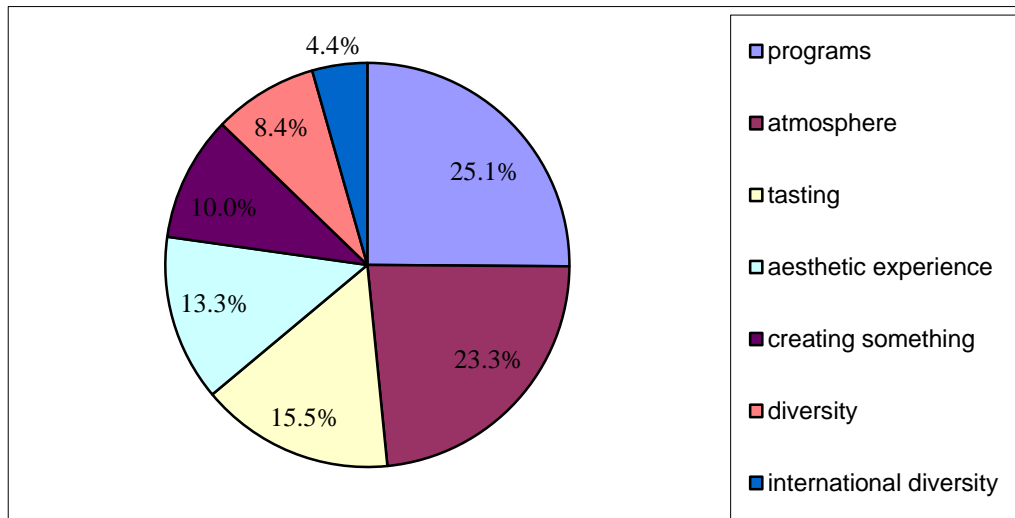
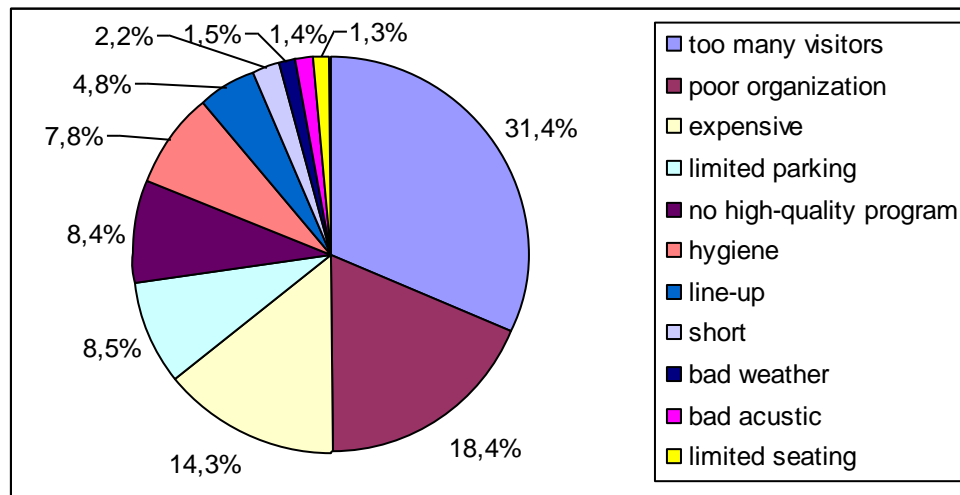


Table 6 Causes of negative satisfaction levels



Among factors that cause dissatisfaction, overcrowding comes in first place (see Table 6, above). This might be a matter of interest since stereotypes feed that those common

events where everyone is partying together have a strong attractive force (see the high score for 'atmosphere' in the previous question). The explanation for this may lie in the fact that while crowds are probably seen as a positive factor in some events (such as pop festivals) for others (such as folk art events) too many people may detract from the experience. It is notable that much of the dissatisfaction relates to organizational and operational deficiencies. High scores are given to bad organization, hygiene and parking difficulties. Weak programming also remarkably contributes to a negative experience which is well reflected in the wide range of adjectives used for description, such as 'poor, rubbish, low-grade, out-of-date' etc.

Conclusion

Now that the adapted JoHari window has been presented and the research results have been analysed, an attempt can be made to link the two. Can the results can be interpreted through the model and if so, what conclusions can be drawn? This summary intends to emphasize only the most important data and examine the appearance of key words which form the basis of creative tourism.

In relation to festivals, good experience was caused by the programme itself (25.1%) and aesthetics (13.3%). These responses evoke *Windows A* and *B*: nice folk and crafts objects and nice dancing. In total, personal involvement represented a strong factor, such as tasting or creating something (25.5%). Negative experiences can be linked with organizational issues and quality. From the perspective of the JoHari window, overcrowding and queuing must be outlined (36.2%) since these stand in the way of experiencing creativity through personal involvement. In the cases of museums and exhibitions, the topic is a strong visit motivator with 45.3%. This is a satisfactory result for museums that host a high quality, unique and rich collection – but what about smaller institutions, e.g. the ones in outer urban or rural areas, and museums with more specialised themes? These institutions also need visitors. It might give some hope that the importance of exhibition themes scored only 32% in terms of 'What makes an exhibition good?' Answers also included atmosphere (15.4%), interactivity (18.5%), help of a good guide (12.7%) and creativity (3.2%). The last three factors together account for a higher proportion of responses than the topic of an exhibition alone. Hence, museums seem to be judged rather by the way they present and communicate information rather than their themes. Based on the model, *Windows B*, *C* and *D* are emphasized in this situation.

When asking about their own experiences and memories, the topic was not mentioned at all and categories such as active participation (37.2%), interactivity (19.5%) and a good guide

(15.3%) were represented with high percentages. These responses again reflect *Windows B, C* and *D*. *Window C* is strengthened by further examples: watching film (11.4%), computer facilities (6.7%) and audio guide (1.4%). These are typical possibilities of *Window C*, when there is activity only on the side of the tourist, since the supplier has previously prepared the necessary tools and is passively represented in the programme. Answers given to describe 'bad experience factors' evoke traditional museums: too many objects behind glass windows, monotony, time-consuming queuing, too much or too little information to read (sometimes with poor visibility), out-of-date attitude, boring guide etc. All these examples describe *Window A* very well, however, topic was not mentioned, only the mode of presentation.

Museums that can boast outstanding collections have no problem in attracting visitors; emblematic works of art are viewed even in a crowded atmosphere, even after long hours of queuing. However, world-famous flagship museums also offer non-core activities in order to attract visitors. These often combine free programmes with paying exhibitions, serving the dual purpose of generating income and nurturing the next generation of museum goers and probable future patrons, in parallel. These activities all happen beyond *Window A*. It might be stated that in practice, *Window A* is a threat for smaller museums, while *Windows B, C*, and especially *D* are their opportunities. However, the JoHari model should not be generalized everywhere. There exist museums, places and themes where any kind of creative activity should be or has to be moderated because it might offend visitors' feelings. Dark tourism might be an example of this. However, in most cases, opening up boundaries creatively can positively contribute to visitor experiences. Hence, the JoHari window has to be viewed as a tool that can help tourism suppliers identify the direction in which their activities should be shifted in order to create the conditions for creativity and the active involvement of tourists, where desired.

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