INFORMAL LEARNING: THE DESIGN AND DEVELOPMENT OF AN EXHIBITION

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This paper describes the development and execution of an exhibition in an academic museum setting. The exhibition is presented as a self-directed learning intervention. The development process included conceptual development, the selection of exhibition materials, the creation of didactic written materials, spatial arrangement of the materials, organizing the flow and interaction of the exhibiton, and analysis of the results of the exhibition. We find that interactivity is a viable means to drive interest in the subject(s) of an exhibition and that crowds can make informed decisions about the perception of displayed objects. We propose that interactive didactic exhibitions such as this show potential for successful self-directed learning in a variety of contexts and that further study of the results of such exhibitions are necessary.

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INTRODUCTION

Learning occurs in a variety of ways; some are more formal, directly addressing the learning process such as in classrooms and online classes. Others are less formal, including self-directed learning and the educational experience of attending an exhibition. This paper will describe the development of an exhibition in an academic museum setting. The process included conceptual development, selection of exhibition materials, arrangement of the materials, making of didactic written materials, and organizing the flow and interaction of the exhibition.

DESIGN CONTEXT

The idea of exhibitions as a learning activity focuses attention on the interactive elements of the presentation. Science museums and children's museums, for example, are highly interactive and engaging. Learning in these situations is not accomplished through a commanding performance, with a teacher, grades, and attendance. The development of understanding is tied to activities and engagement with the subject matter; this connects exhibition design to instructional design.

In this case, the exhibition was hosted by the Goldstein Museum of Design (GMD), a unit of the University of Minnesota College of Design. According to the Museum's website, the GMD is "an academic teaching museum" that is "dedicated to sharing the value of design" and is named in honor of the Goldstein sisters, Harriet and Vetta Goldstein, who taught at the School of Home Economics at the University of Minnesota from 1910 to 1949. (n.d.) Their book *Art in Everyday Life* (1925) outlined their methods of teaching design and served as the inspiration for the title of the exhibition, *Creativity in Everyday Life*. The museum's collection includes more than 34,000 designed objects from a variety of design disciplines including apparel, ceramics, furniture, graphics, and industrial works. Typically, the GMD produces three exhibits per year at its Gallery 241 space in McNeal Hall on the Saint Paul campus of the University of Minnesota. The

GMD actively works with faculty and students at the College of Design as part of its educational mission.

CONCEPTUAL BASIS

The initial concepts for *Creativity in Everyday Life* came from students enrolled in a graduate seminar titled *Innovation Theory and Analysis* at the University of Minnesota. Some of the course readings for the seminar included works on creativity and innovation by Mihaly Csikszentmihalyi, Steven Johnson, Everett Rogers, and Keith Sawyer. The final project for the course challenged small groups of students to develop concepts for a gallery exhibition centered on creativity and utilizing the concepts they had discussed throughout the semester. Each group's concept was presented to the class as well as to the director of the GMD.

Exhibition concepts ranged from the traditional to the undirected, seizing on ideas from the course materials and sometimes combining those concepts with interactive experiences for visitors to the exhibit. Group interaction and its benefits with regard to creativity had been a particular focus of the course reading material, such as Keith Sawyer's (2007) assertion that "Creativity today is everywhere. We all contribute to collaborative webs, even when we don't realize it…" (p. 253) Concept ideas included encouraging visitors to produce and share creative photographs of combinations of exhibited objects, collaborative pottery-making workshops, and an exhibit based entirely on shoes and their relation to social contexts

The concept that was ultimately selected was highly interactive by design. The initial concept called for a two-stage process. The first stage would be the crowdsourcing of ideas centered around the question "What do you consider creative?" This question would be asked of a wide variety of University of Minnesota students, faculty, and staff, as well as of people in the greater Twin Cities community. To try and facilitate as broad a spectrum of answers as possible, student clubs, advocacy organizations, professional societies, and other affinity groups would be contacted to source responses to the question. These gathered ideas about creativity would be analyzed, typified, and would then lead into a second, main exhibition. At this exhibition, the most popular answers, along with objects that served as examples of the concepts in play, would be on display.

The crowdsourcing aspect of this concept was deemed too difficult to implement due to restrictions on time and resources available to GMD staff curators, so it was modified to something more workable. Instead of the two-stage exhibit described in the original concept, the crowdsourcing portion of the concept was integrated into the main exhibit in a different, but still interactive form, which we describe in a later section.

DESIGN PROCESS

In order to combine the crowdsourcing aspect of the chosen concept with the main exhibit, a change was required. The new concept was based on the system of promotion and relegation used in domestic soccer leagues around the world, where top teams are afforded the opportunity to compete at higher levels and the teams who perform the worst are removed to lower-level leagues (Biancalana, 2020).

In the exhibition, the new concept asked exhibit visitors to first view information and physical examples outlining key concepts of creativity; this became known as the "didactic" portion of the exhibit. Visitors were then asked to directly apply their understanding of those concepts to objects and materials that were included in the exhibition; this became known as the "creativity game" portion of the exhibit. The application of understanding involved voting for objects and materials in the creativity game that each visitor felt best displayed the concepts of creativity they had been shown in the didactic portion. The voting would thus determine the "most creative" object or material in the exhibition, based on the knowledge and experiences of the visitors.

The objects and materials to be used in the exhibition were selected through a process of discussion and winnowing-down by the authors in collaboration with GMD curatorial staff to present an understanding of the definitions and concepts of creativity. These discussions took place over the course of several weeks and relied heavily on the expertise of the staff since the museum's full collection of more than 30,000 objects was far too large for the authors to undertake alone.

Creativity is broadly defined in the research literature as the generation of ideas that are both original and applicable in a context. Plucker and Beghetto describe "Two key elements in the definition of creativity are novelty (i.e., original, unique, new, fresh, different) and usefulness (i.e., specified, valuable, meaningful, relevant, appropriate, worthwhile)." (2004, p. 157) For example, the 1950s View-Master toy selected for the GMD exhibition was a unique object for presenting scenes in three dimensions using 16mm film technology and was enjoyed by millions of children. In today's context, it's dated and has been replaced by VR technology.

Objects and materials in the exhibition fell into two general categories: those that were included in the didactic portion and those that were included in the creativity game. The didactic portion was comprised of fewer objects and materials, each was paired with one of five creativity concepts as an example to aid with understanding. The creativity game featured 28 objects and materials, providing a wide variety of opportunities for viewers to inspect, analyze, and apply their knowledge of creativity through their votes.
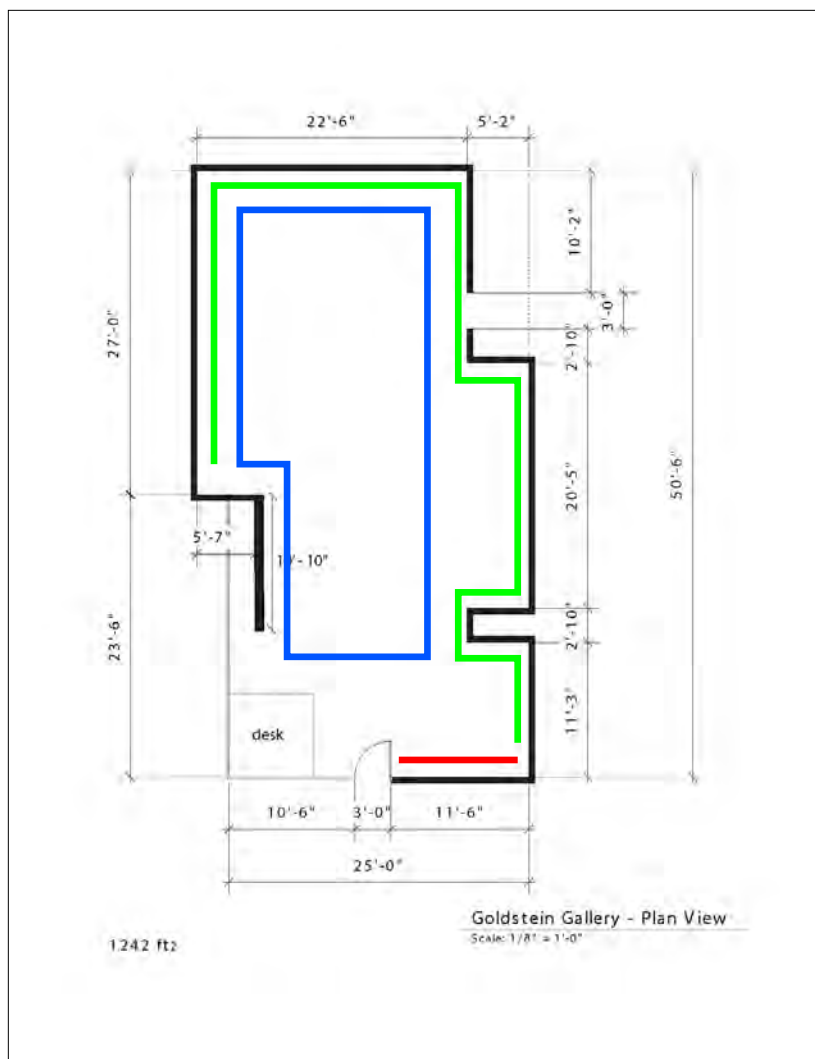
FIGURE 1. Exhibit layout; the locations of the different parts of the exhibition are situated within the floor plan of Gallery 241. The introduction and instructional portion of the exhibit is shown in red, the "didactic" portion in green, and the "creativity game" portion in blue.

As the exhibition schedule progressed, visitor votes were counted at regular intervals of three weeks, at which point the lowest-scoring display objects were removed from the voting pool while still remaining on display. Visitors were encouraged to return and keep voting for their favorite objects, or to vote for new choices after others had been eliminated. At the end of the exhibition, the display object that received the most votes was deemed "most creative".

EXPERIENCE OF THE DESIGN

Gallery 241 is an indoor space measuring 1242 square feet. Upon entering the space, visitors were presented with instructions on how to move through the exhibit—first reading the concepts and inspecting the examples in the didactic portion, then moving to view and vote on the objects in the creativity game portion. The arrangement of the space is shown in Figure 1.

Guiding concepts of creativity were displayed on panels around the outer edge of the exhibition space. These were used to provide a base understanding of the ideas driving the exhibition.

Exhibition visitors were shown descriptions of a series of concepts synthesized from the creativity literature; they would then be presented with a selection of items from the GMD collections and asked to vote on the objects they found most creative, based on their understanding and interpretations of the concepts of creativity. These concepts included:

• Defining Creativity: Ideas that are Original and Valuable
• It's Not Just Art and Design: Creativity is in All Areas
• Big C and little c Creativity
• Divergent and Convergent Thinking
• Becoming More Creative

Figures 2 through 8 (following two pages) are images of the panels describing the introduction to the exhibition, instructions for the creativity game, and the descriptions of each concept

The Defining Creativity section leaned heavily on the ideas of Plucker and Beghetto (2004) that have been previously referenced. This section attempted to impress upon visitors that creativity is a socially decided value judgment and establish a baseline for the meaning of this and other terms that would be used throughout the exhibit. It's Not Just Art and Design aimed to dispel the notion that creativity is only the property of commonly-recognized creative fields like art, music, or design, and is in fact a part of every discipline. Big C and little c Creativity simplifies the ideas put forth by Kaufman and Beghetto (2009) describing the Four C Model of Creativity. Divergent and Convergent thinking describes the concept put forth by J. P. Guilford regarding creative problem-solving. (1967, p. 138 & p. 171) The Becoming More Creative described Robert Epstein's (2002) four core competencies of creative expression; this section had an additional interactive aspect. A version of J. P. Guilford's *Alternate Uses Test* (1967, p. 145) was loaded on a computer terminal, and exhibit visitors could participate in this creativity assessment and receive a score in real time. As of this writing, the assessment is still live and can be attempted at http://z.umn.edu/EverydayCreativity.

Creativity in Everyday Life

This is a participatory exhibition about creativity, how new ideas are developed, and how we can all become more creative. What is creative is often decided by society, and so in this exhibition you select the objects that best exemplify creative work.

As a participatory experience, you are asked to do three things:

• First, explore the objects and ideas in the Defining Creativity panels along the outer walls. Defining Creativity explains current understandings of creativity, how you are creative, how other people are creative, and how you can develop your own creativity.

• Then, pick up three wooden tokens and test your understanding of creativity with the Creativity Game in the middle of the gallery. Apply what you've learned to vote on which objects are the best examples of creativity. The Creativity Game invites you to judge the level of an object's creativity by voting for three objects from GMD's collection. Some have been selected for their groundbreaking designs, others are included because of their innovative method of production, and still others have been chosen because they changed the way we think and act. Each has an interesting story to tell about how they were invented or produced and–most importantly–why they are good examples of creativity.

• Finally, invite your friends to play! On November 4th, 19th, December 2nd, and 16th, voting jars will be removed from the objects that get the least votes. Stop by again to vote for your favorites.

The final grouping of Best Examples of Creativity will be created by guests like you. Will your choices make the cut?

GUEST CURATORS

Brad Hokanson — Mertie Buckman Professor of Design
Daniel Martin — Graduate Assistant

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FIGURE 2. Introductory placard describing the exhibition.

Play the Game of Creativity!

1. **Pick up** a stack of **three tokens.**

2. **Walk around** the perimeter of the gallery and **read** the **Stations of Creativity.**

3. Consider **what creativity means** to you.

4. **Examine the objects** in the center of the gallery and read about each one.

5. **Put your tokens** in **the Mason jars** by the **three objects** that seem to be the **best examples** of creativity.

Come back and **vote again** on **November 4th**, 18th, **December 2nd**, and 16th as objects go head-to-head for the Best Example of Creativity!

ABOUT THE OBJECTS:
Strong Shoulder Mason Jar, 1950–1970
Atlas
Glass, zinc lid with milk glass liner
Gift of Finette Love Magnuson

Canning Jar, 1950–1970
Ball Corporation
Glass with glass lid secured by wire bail
Gift of Finette Love Magnuson

WHY THESE ARE CREATIVE:
Food preservation and storage was critical to many aspects of post-industrialization, affecting both urban and remote rural living, living in extreme climate zones, and successful military operations. The Mason jar is attributed to John L. Mason, with his patent dating to 1858. It was later redesigned with a lip or "strong shoulder" for the cap to rest on and prevent the glass from cracking under the pressure of sealing the jar. The milk-glass lined zinc lid created a separation between the metal and the interior contents of the jar. When metal touched perishables, it could cause the contents to go rancid, significantly affecting the flavor. The wire bail lid on the Ball jar was developed in 1882 and also prevented food/beverage from coming in contact with metal.

FIGURE 3. A placard describing the rules of the Creativity Game.

Defining Creativity: Ideas that are Original and Valuable

Although the terms creativity, innovation, and design are sometimes used interchangeably, they refer to different parts of a spectrum. Creativity is the generation of new ideas, either new ways of looking at existing problems or ways of seeing new opportunities, perhaps through emerging technologies or changes in markets.

Innovation is the successful exploitation of new ideas. It is the process that carries them through to new products, new services, new ways of running a business, or even new ways of doing business.

Design is what links creativity and innovation. It shapes ideas to become practical and attractive propositions for users or customers. Design may be described as creativity deployed to a specific end.

Every creative idea or answer must be appropriate and useful. In every discipline, every area, and every context, creativity is evaluated based on these same characteristics, whether it is original and whether it is useful.

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FIGURE 4. Station 1 didactic placard.

It's Not Just Art Or Design: It's In All Areas

Creativity exists in all fields, from mathematics to chemistry to accounting, not just fields commonly recognized as creative such as music, art, or design. Every discipline looks for new ideas that are original and which are useful in that field.

For example, chemistry has been used to develop original, new materials for everyday use–from Bakelite to plastic to polymers to new combinations.

Creative ideas can be aesthetic, functional, or process-focused. The Morphic Jacket illustrates a number of creative ideas with its technical materials and flexible uses.

ABOUT THE OBJECTS:
Cocktail Shaker, c. 1920
Farber Brothers
Brass, chrome, Bakelite
Gift of John Ollmann

Jacket, 2005
Morphic
Teflon-coated fabric, mesh jersey, zippers, Velcro
Gift of Karen L. LaBat

WHY THESE ARE CREATIVE:
The handles of the cocktail shaker are made of Bakelite, the first plastic made from synthetic materials. Patented in 1909, Bakelite was an exciting new product that was heat-resistant and nonconductive, making it perfect for electrical products, kitchenware, and military uses. It also became a popular material for jewelry.
The Morphic jacket was designed for outdoor sports and is popular with hunters and snowboarders. Constructed of water-repellent, windproof fabric, the wearer can change the garment from a vest to a light jacket to full rain gear by combining both the vest and outer shell.

FIGURE 5. Station 2 didactic placard.

STATION 3

Big-C and Little-c Creativity

Most people can name someone who is considered creative–Picasso, Beethoven, Einstein, Marie Curie, Frida Kahlo, Leonardo da Vinci. Each changed their field of art, science, or design. This description of creative individuals is called "Big-C" creativity and focuses on the famous to understand what made them creative. For example, in fashion this includes Versace, head of one of the leading fashion houses of the middle 20th century.

At the other end of the spectrum is "little-c" creativity, the creativity of all of us–of everyday life. Humans are inherently creative, so little-c has a greater immediate impact on us. Much as Harriet and Vetta Goldstein titled their book *Art in Every Day Life*, we find creativity expressed through solving problems and inventing new solutions to the challenges we face daily.

For example, during the Great Depression of the 1930s, women looked for ways to inexpensively clothe their families and created dresses out of cotton flour sacks. Flour manufacturers saw this new idea and began packing their flour in attractive printed designs, making their flour even more desirable to customers.

ABOUT THE OBJECTS:
Gianni Versace   Feed Sack Dress, 1945–1955
                                  Anonymous
Gift of Emily Willard   Cotton
                                  Gift of Virginia H. Homme

WHY THESE ARE CREATIVE:
Big C: Skill, training, and talent can result in creativity. Gianni Versace is best known for his innovative designs that attracted the attention of celebrity clients. He became known as the "Rock n' Roll designer" after dressing Elton John, Michael Jackson, and Princess Diana. After his death in 1997, his sister and brother took over the Versace brand and continued their connection to famous clients. Jennifer Lopez's 2000 Grammy Awards Versace dress was seen as one of the most iconic dresses of all time.

Little c: Austerity can generate creativity. "Feed Sack" dresses were made from the cotton sacks used to ship feed and dry goods. The cotton material had been used as packaging for decades, but it was not until the Great Depression that the cloth was widely considered as clothing material. Companies realized that women were taking apart the bags and remaking them into clothing so began producing,

FIGURE 6. Station 3 didactic placard.

STATION 4

Divergent and Convergent Thinking

As creative ideas are both original and useful, creative thinking has two separate aspects as well: divergent thinking, or the ability to generate a lot of ideas; and convergent thinking, or the capability to focus on one idea and make it more workable.

Divergent thinking encourages new ideas, risk-taking, and a "yes and" approach that is often termed "out-of-the-box" thinking or brainstorming.

Convergent thinking is the type of thinking most commonly taught in schools. It seeks a single best answer and a focus on the function or appropriateness of a solution.

ABOUT THE OBJECTS:
Scarf   Barcelona Chair, 1929– 1950
Vera Newmann   Ludwig Mies van der Rohe and Lilly Reich
                          Leather, steel
                          Gift of Pink Supply Company

WHY THESE ARE CREATIVE:
Vera Neumann built a highly recognizable brand from the ground up, starting Printex, Inc in her Brooklyn apartment. Printing on her kitchen table, Neumann transformed surplus WWII military parachutes into colorful and bold accessories and herself into "Vera," the creator of scarves beloved by women the world over. From 1947 to 1966, Printex evolved into a major business with copyrights for over 8,000 designs. However, because Neumann's designs were frequently produced in multiple colorways, there are nearly 23,000 unique Vera scarf designs in circulation.

When architects Ludwig Mies van der Rohe and Lilly Reich were asked to design a throne for the Spanish King and Queen for their visit to the German Pavilion in the1929 Barcelona International Exposition, van der Rohe stated that it had to be "an important chair, a very elegant chair and costly. It had to be monumental. You couldn't just use a kitchen chair." Although the chair soon became a status symbol of good design, it is expensive and difficult to produce the sacks in colorful and fashionable prints.
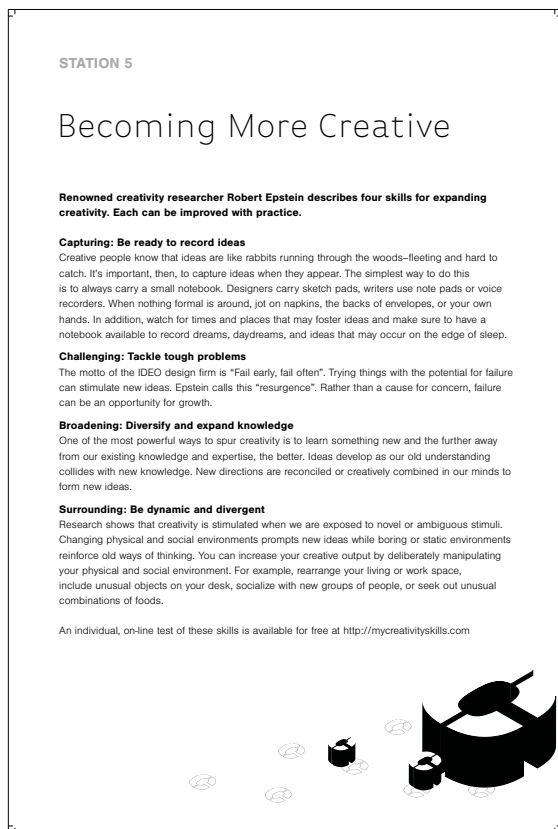
FIGURE 7. Station 4 didactic placard.

In the middle of the space was a selection of objects from the GMD collection picked to highlight the ideas included in the didactic panels. These objects were the subjects of the creativity game. The objects ranged from a "little black dress" illustrating the conceptual shift triggered by Dior in the use of the color black to the first "swimming" suit designed by Jantzen, highlighting the change from "bathing" to "swimming" as an athletic endeavor. This space is outlined in blue in Figure 1.

The items displayed in the creativity game area were, in no particular order:

- Self-Pouring Teapot, 1886, James Dixon & Sons
- Il Conico Tea Kettle, 1985–1998, Aldo Rossi, designer, Officina Alessi, manufacturer
- Walkman, 1980, Sony Corporation
- Second-generation iPod (Touch Wheel), 2002, Apple Computer Inc.
- Jacket, 1999, Issey Miyake
- Dress, 1920-1929, Coco Chanel
- Swatch with original packaging, 2000, Swatch SA
- Swatches, 1983-1994, Swatch SA
- LCW Chair, 1946, Charles and Ray Eames, designers, Herman Miller, manufacturer
- Leg Splint, 1943-1945, Charles and Ray Eames

STATION 5

Becoming More Creative

Renowned creativity researcher Robert Epstein describes four skills for expanding creativity. Each can be improved with practice.

Capturing: Be ready to record ideas
Creative people know that ideas are like rabbits running through the woods–fleeting and hard to catch. It's important, then, to capture ideas when they appear. The simplest way to do this is to always carry a small notebook. Designers carry sketch pads, writers use note pads or voice recorders. When nothing formal is around, jot on napkins, the backs of envelopes, or your own hands. In addition, watch for times and places that may foster ideas and make sure to have a notebook available to record dreams, daydreams, and ideas that may occur on the edge of sleep.

Challenging: Tackle tough problems
The motto of the IDEO design firm is "Fail early, fail often". Trying things with the potential for failure can stimulate new ideas. Epstein calls this "resurgence". Rather than a cause for concern, failure can be an opportunity for growth.

Broadening: Diversify and expand knowledge
One of the most powerful ways to spur creativity is to learn something new and the further away from our existing knowledge and expertise, the better. Ideas develop as our old understanding collides with new knowledge. New directions are reconciled or creatively combined in our minds to form new ideas.

Surrounding: Be dynamic and divergent
Research shows that creativity is stimulated when we are exposed to novel or ambiguous stimuli. Changing physical and social environments prompts new ideas while boring or static environments reinforce old ways of thinking. You can increase your creative output by deliberately manipulating your physical and social environment. For example, rearrange your living or work space, include unusual objects on your desk, socialize with new groups of people, or seek out unusual combinations of foods.

An individual, on-line test of these skills is available for free at http://mycreativityskills.com

FIGURE 8. Station 5 didactic placard.

FIGURE 9. A flattened 3D image of the exhibition in Gallery 241 of the GMD.

FIGURE 10. A flattened 3D image of the exhibition in Gallery 241 of the GMD.

- Chair, 1876-1960, Michael Thonet, designer, Boutell Brothers Great Northern Chair Company, manufacturer
- Cross Check Chair, 1991-1998, Frank Gehry, designer, Knoll International, manufacturer
- Bathing suit, 1930-1939, Jantzen
- Jeans, c.1935, Levi's
- Jacquard Woven Smoking Jacket, 1960-1979, Maker unknown
- Shoes, 2005-2006, Z-Coil
- Opera Hat, 1900-1925, Knox Hat Company
- View-Master, 1940's, Wilhelm B Gruber, inventor, Sawyer's Inc., manufacturer
- View-Master Virtual Reality Starter Pack, 2015, Mattel
- Converse All-Stars, 1950-1969, Converse
- Air Jordan 3 Retro BG "Katrina", 2017, Nike

- Garmin Nuvi 350 GPS device, 2005-2010, Garmin
- Atlas, Rand McNally
- Axe, 2010-2013, Fiskar
- Mobileg Crutches, 2010-2015, Jeff Weber, designer, Mobi LLC
- Jacket, 1988, Bob Mackie
- Humanscale, Volumes 1, 2 & 3, 1975-1981, Henry Dreyfuss Associates: Niels Diffrient, Alvin R. Tilley, David Harmon
- Power Log Exponential Slide Rule, c. 1960, Pickett
- Jacquard Woven Ribbon, 1860-1870, Maker unknown

Visitors were asked to vote on what they considered the most creative objects in the exhibition. On entry to the exhibition space, each visitor was given three wooden nickels with which to vote. A Mason jar was adjacent to each object to collect the votes. Figures 9 through 15 show a mixture of

FIGURE 11. A flattened 3D image of the exhibition in Gallery 241 of the GMD.

3D and 2D images of the installed exhibition, including the Mason jar voting system. The top five vote-getters were:

- View-Masters
- Gehry chair
- Atlas/GPS
- iPod
- Chanel black dress

FAILURE ANALYSIS

The exhibition failed in one key area: data collection. A method for collecting data on how and why visitors used their votes was not included because of technical and time-related constraints, as well as the fact that the authors did not originally intend to collect data as part of the project. In retrospect, had data been collected, its analysis could have provided insight to the design team into why visitors made their choices, how they internalized the material presented in the didactic portion of the exhibition, and how their opinions on creativity were shaped or changed by the experience. This information would be useful in planning future exhibitions at galleries where curators were interested in implementing similarly-styled voting interactions and informal learning. In the end, any data gleaned piecemeal from this exhibition was experiential, anecdotal, and perhaps qualitative, because the goal of the exhibition was not as a research-oriented data-gathering effort, but mainly as a design effort. Any future implementation of the ideas presented here would be greatly improved upon by incorporating intentional data collection from the earliest planning stages.

FIGURE 12. An image from the opening night of the exhibition, courtesy of the Goldstein Museum of Design.

CONCLUSION

Informal learning occurs by attending and engaging visitors with visual media in a gallery or museum setting (Falk & Dierking, 2013). Such venues are important for participants to develop their own understanding of visual artifacts and to engage their thinking about displayed media. Gallery visitors can develop personal observations and build their skills in visual logic and communication (Yenawine, 2013, Housen, 2002). Housen's methodology of engagement was to pose a set of questions to students about observed artwork: "Directed towards carefully chosen art images, the questions create a kind of 'critical thinking studio' in which learners observe carefully, evaluate, synthesize, justify and speculate – habits of mind which have a long history in education and which we find central to aesthetic growth and critical

FIGURE 13. An image from the opening night of the exhibition, courtesy of the Goldstein Museum of Design.

thinking" (p.101). The exhibition, Creativity in Everyday Life used a more targeted model of voting and selecting the best visual examples of the theoretical statements supporting the exhibition. Selection of favored artifacts by museum visitors involves a decision process and builds their exhibition experience.

"Recent research…found that children visiting a natural history museum learned initially through concrete engagement with objects, and only then moved into more abstract conceptualization of ideas". (Falk & Dierking, 2013, p.111) That same engagement occurred in the exhibition, with viewers deeply connected with a range of objects, and pulled by the voting process.

Visitors' ability to vote on objects proved to be one of the more successful aspects of the exhibition. Numerous comments from exhibition viewers centered on two areas; that the method encouraged viewers to read the materials more extensively than in comparable exhibitions, and second, that the voting made them think more carefully about their choices and decisions regarding the designed objects. Anecdotally, GMD management mentioned higher than usual levels of visitation to the exhibit and the official visitor count was 350 (E. Haugen, personal communication,

FIGURE 14. An image from the opening night of the exhibition, courtesy of the Goldstein Museum of Design.

FIGURE 15. An image from the opening night of the exhibition, courtesy of the Goldstein Museum of Design. Note the glass jar fixed to the pedestal at the lower left side of the image. Each object that was part of the creativity game portion of the exhibition had its own jar. Visitors were given three wooden nickels upon entering the exhibit and they placed these tokens in the jars corresponding to objects they thought showed the best examples of creativity as described by the didactic portion of the exhibition. The objects with the most votes at the end of the exhibit's run were deemed "most creative."

April 22, 2022). This higher rate of visitation was perhaps due to the engaging nature of the exhibit or that visitors were encouraged to return and vote again for their most-favored objects; a question to visitors whether they were returning to vote again would allow further data collection.

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