ArtAccess3 Summary

ArtAccess3 is a new conception of ArtAccess that is designed to better integrate the visitors' experience of the Getty Museum on the Web, here at the Center, and at the Villa by carefully rethinking how and where visitor services information, audio tour content, ArtAccess content, and Web content is delivered to visitors both on the Web and on-site. In this new conception, a lightweight, Palm-pilot like device with a small screen, headphones, and a neck strap will replace the current AntennaAudio player, and flat-panel, touch screen clients will replace the current ArtAccess clients. These new ArtAccess clients would be located in more public, transitional spaces outside the galleries and in a dedicated Art Information room. ArtAccess 3's defining features are its integration of the visitor's on-site experience with getty.edu; its responsiveness to the visitor's entire site-wide experience here; its awareness of the visitor's location; its degree of interactivity, and the handheld device's ability to "dock" at ArtAccess clients, where it then offers visitors all of the content and functionality of ArtAccess.

ArtAccess3 acts as both a wayfinding device and a resource to explore the collections. When visitors pick up the handheld device, they immediately have access to information about daily events: exhibitions, lectures, talks, artist demonstrations, etc. They can also access information about resources near their current location, such as exhibitions, specific works of art, amenities, etc. For visitors who prefer to use AA3 exclusively as an audio tour player, AA3 provides a range of audio tours of the site's architecture, garden, and also can include tours visitors make themselves on getty.edu before their visit. Once in the galleries visitors can choose to hear audio overviews of galleries and exhibitions and listen to audio stops about individual works of art. To ensure that the device does not distract visitors visually from the work of art in front of them, visitors will be able to access only a highly restricted range of visual information about the work of art in front of them. This information would include views of the object's interior or backside, x-ray images revealing *pentimenti* or a previous compositions, and animations displaying reconstructions of how a fragmented object, such as Carpaccio's *Hunting on the Lagoon*, may once have looked. To find out more about works of art of interest to them, visitors will simply "bookmark" the object for later retrieval when they dock the device or when they access getty.edu from home.

To accommodate visitors who want to explore the collections in more depth, AA3 will be dockable at the flat-panel ArtAccess clients located throughout the site. Locations should offer a range of options to suit different visitor needs: quiet, subdued spaces for exploring resources, such as grouped benches outside the galleries; and more sociable, noisy settings, such as the café or an Art Information room where learning can be a more social event. In these locations the full range of networked content, including information about the Villa, will be available to them, and any object a visitor may have bookmarked will immediately appear on device's screen for further exploration. Conversely, visitors can devise a tour of additional objects of interest at the stationary ArtAccess clients, and then save that tour to their handheld, undock the device, and use their tour to explore the collections as they desire.

ArtAccess3 defining features, outlined above, respond to the desires and complaints that visitors have voiced in evaluations since the Center opened. These findings are summarized as follows:

Architecture, Garden an important part of visit
In the annual visitor profile for 2000, 50% of visitors said that their primary reason for visiting the Getty was to see the architecture, gardens, and views. Since visitors come to the Getty as much to enjoy the view, garden, and architecture as to see the art, it makes sense for us to enhance and help integrate the entire experience they have, rather than simply the time they spend in the galleries.

Wayfinding difficulties interfere w/ pleasure in their visit
When asked what interferes with their ability to enjoy their visit, visitors have most consistently cited wayfinding and signage as their chief obstacle. Because the device will have the ability to know where the visitor is located, ArtAccess3 would provide highly customized help with getting around the site.

Current ArtAccess clients in AIRs too far from works of art
Evaluation of ArtAccess and the Art Information rooms also made clear that visitors felt the ArtAccess workstations were too far from the galleries and that there was no straightforward means in ArtAccess to get more information about a specific work of art that intrigued them in the galleries (visitors have to remember the artist 's name to find the work of art in ArtAccess easily).

Art Information rooms don't support brief, more casual exploration
Visitors also expressed confusion about ArtAccess' role in the AIRs, and often observed that there were too many other competing attractions here for them to spend time in the indoor AIRs. Dispersing ArtAccess to handheld devices and stationary clients located in transitional spaces that allow for full exploration of its resources at a range of locations would both help integrate ArtAccess with the visitor's experience in front of the work of art and help integrate it into their own itinerary, rather than one we impose on them.

ArtAccess3 would also streamline a number of production and editorial processes that are currently labor and time-intensive. Since the audio stops would reside in an in-house database rather than a pressed CD, making additions or changes to stops would be much easier and faster. Editorial processes for audio stops and for ArtAccess could also be combined which would reduce conflicting information across the two media and allow for more thoughtful guidelines for content creation. ArtAccess3 would also provide a much easier and more flexible method of updating timely information about daily events than maps and brochures, easily allowing for last-minute editorial or programming changes.

Timeline

July-August 2001
Project Specifications complete for content, design, application development, and technology infrastructure

July-September 2001
Select vendors for programming/hardware; interaction design; user interface; technical evaluation

FY02 Evaluation 1- September /01
Small focus group evaluation aimed at understanding better what might attract visitors to, or deter visitors from, use of a handheld device as proposed in AA3.

FY02 Evaluation 2 – April 02 Stationary clients
New version of existing ArtAccess application on existing client hardware
Pilot in one Art Information Room
Evaluation to include: stationary interface; any modified functionality
Follow-on: Wide release to all existing ArtAccess clients

FY02 Evaluation 3 – June/02 Handheld devices
New handheld application with limited functionality (bookmarking) in ArtAccess
Pilot in one Pavilion on one floor with new version of ArtAccess application on existing client hardware in AIR
Evaluation to include: handheld device (hardware); handheld interface for bookmarking; technology infrastructure; handshake: handheld to art object; distribution planning with staffing

FY03 Evaluation 4 – 9/02 Stationary clients
Wide release new application with all enhancements and new content (and Villa ready)
New thin clients in one pavilion in a new transitional location
Existing clients remaining in Art Information Rooms in other three pavilions
Evaluation to include: different menu in each pavilion; signage for new clients in new location; new functionality; traffic flow in transition spaces; new stationary content

FY03 Evaluation 5 – 11/02 Handheld devices
New handheld application with all functionality
Limited release pilot
Evaluation to include: distribution; interface; handshake: handheld to client; technology infrastructure; handheld content

FY03 Evaluation 6 – 1/03 Stationary clients and handheld devices
Second thin client location in a second pavilion in transitional location
Possibly another dedicated location ready in what was an Art Information Room

Wide release of handheld
Evaluation to include: comparison of use between existing clients in Art Information Rooms and new clients in transitional locations; popularity and traffic flow of different transitional locations

How it compares to other interactive programs

ArtAccess3 is distinct from other systems in Museums in a number of ways. Below is a brief summary of museums currently offering interactive programs for visitors, the drawbacks of the programs offered, and how we propose to avoid these problems:

Institution	Interactive program	drawbacks	How addressed in AA3
Experience Music Project (EMP)	Custom handheld device (MEG) w/ earphones, touchscreen, infrared receiver, & hard drive that delivers audio, some on-screen textual information. Stand-alone (not networked) kiosks outside exhibitions w/ flat-panel touch screens, 5-10 mins. of content related to exhibition. Digital lab downstairs w/ 24 networked kiosks offering fuller version of what's on MEG. This content also available on Web.	• MEG is heavy and cumbersome to carry for hours. • MEG needs 5 mins of instructions on how to use. • Too much technology throughout museum (MEG, kiosks, digital lab) some of it not integrated together. • touchscreen is so small that it's difficult to enter info correctly; visitors make lots of mistakes.	• Devices are much lighter now & AA3 would not require visitors carry a hard drive, as they must at EMP. • A requirement of AA3 would be ease of use. • AA3 would not introduce any additional technology in the Museum and handheld and stationary clients would be integrated. Touchscreens have improved & AA3 would display very minimal text on handheld, requiring much less precise touching.
The Whitney Museum of American Art	Portable "tablet" PC device w/ a screen and earphones for visitors at the 2000 exhibition *The American Century*. There is also an accompanying website (go to http://whitney.artmuseum.net/) which allows you to create a personal tour. The website includes most of the content on the tablet, plus additional materials.	• The portable PC was very heavy and clumsy and had no neck strap. The device's weight was the primary complaint in visitor evaluation • In evaluation	• See above. Getty visitors would carry a palm pilot device lighter than the current audioguide, not a tablet. • The current

		visitors complained that the program did not having enough in-depth content and that its tone was patronizing and monotonous.	ArtAccess has an enormous depth of content, all of which would still be available when the device was docked. We have also avoided a single, authoritative Museum voice in AA and would continue to do so w/ AA3.
San Francisco Museum of Modern Art	For current reinstallation of a part of the collection, *Points of Departure*, SFMoMA provides handheld palm pilot on which visitors can watch archival video clips of artists at work. It also has kiosks called Smart Tables, located in a corner of each gallery, which provide in-depth video interviews with curators and artists. Additionally, in rooms off the galleries there are kiosks with a more complete interactive program *Making Sense of Modern Art*, which is also available on the Web (go to http://www.sfmoma.org/MSoMA/).	• The videos on the handheld were wonderful, and their preliminary evaluation has borne out how much people enjoy the content, but it's not fun trying to watch videos while walking around the exhibition. It distracts from your experience with the work of art and necessitated quiet places to sit, which were in short supply. • The handheld palm pilot had no neck strap and required a pen device to touch the screen, thus occupying both of your hands. • Standing kiosks in the galleries faced the corner, which was unattractive. In addition few people seemed to want to stand facing the corner to use them.	• We will not deliver video on the handheld device, only very limited visual content that directly pertains to the work of art, such as detail or technical views of related underdrawings, etc. • A neck strap is part of our design requirements for the handheld device and we would try to avoid the use of a pen or stylus. • Stationary AA clients would not face walls or corners, and we would conduct evaluation of all stationary locations. • And, AA3 would not introduce kiosks in the galleries, as at SFMoMA.

		• None of SFMoMA's content in handheld, kiosks, or Making Sense of Modern Art program is networked, so it cannot be updated, extended, or easily repurposed for future exhibitions, other programs, etc. • Exhibition appeared crowded with technology: handheld devices, kiosks, and terminals outside the exit doors.	• Discussed above. All the content delivered in AA3 would be networked. • AA3 would introduce no new technology into the galleries: the handheld device would be lighter and smaller than the current audioguide player and only approximately 3-4 stationary AA clients would be introduced in public, transitional spaces per pavilion.
Victoria & Albert Museum	For the opening of the British Galleries in November 2001, the V&A is planning: • 13 flat-panel audioless screens in the galleries themselves focusing on adjacent works of art; 6 kiosks in "discovery" areas adjacent to the galleries w/ individual programs featuring customized content related to nearby collections; and 8 kiosks where visitors can access the full database of content	It's difficult to determine fully the success or drawbacks of this plan because nothing is in place yet. The following summarizes potential strengths & weaknesses: • Their plans include a lot of kiosks offering many different kinds of interactive programs in the galleries and adjacent spaces. The advantage of this approach is that it offers visitors directly relevant interpretive content	• AA3 will also offer highly customized content about the work of art while the visitor is in the galleries, delivered via the handheld device. But it won't compete visually with the work of art since the device is portable, not

	about the British Galleries in study rooms off of the galleries; Plans also include the ability to bookmark content using a visitor id to later retrieve from the V&A website or at kiosks on site.	adjacent to the work of art. The disadvantages are the visual overload and competition of multiple screens in the galleries. I also wonder whether visitors will easily distinguish between these multiple programs in different locations, or whether they will find it confusing & overwhelming. • V&A's plans do not presently include integrating the audio guide with the kiosks, which will force visitors who want to explore both to juggle them. • They have delayed their plans to put the database of the British Galleries on the Web because the content has been created for high-speed, networked access (large image files, videos, etc.). It's therefore unclear how in-gallery and Web visitor experiences will relate to one another.	stationary, and because the content delivered will be limited to audio and highly selected visual information. • Noted above: AA3 integrates the audio guide with ArtAccess content. • AA3 content would be fully available online, and online content would be available on-site, freeing visitors to explore at depth in the setting (home of Museum) of their preference.
National Gallery, London	"Microgallery consists of non-networked kiosks located in a dedicated space in the Museum. Plans for the future include a networked version of the Microgallery, dispersing the program from its dedicated space to spaces adjacent to the galleries and to the café.	• It's not possible to assess these future developments, but their plans will not integrate the audio guide with the Microgallery, nor allow for bookmarking or some other easy means of visitors getting interpretive	• These problems with the National Gallery's plans are addressed above. In summary, AA3 integrates ArtAccess with the audioguide; allows visitors to bookmark tours so in-gallery experience is easily pursued when the

		content about a work of art from the program. And their plan has no role for the website.	device is docked; integrates the on-site experience with the Web experience; and removes ArtAccess from dedicated AIR spaces which, like the Microgallery's dedicated room, are not on visitors' itinerary and separates the interpretive content from in-gallery experience.
National Gallery, Washington	"Microgallery:" Non-networked kiosks located in a dedicated space in the Museum and not online.	• Microgallery is not-networked, which means its content can be updated or modified only by the outside vendor (Cognitive Applications) and at great expense and labor; dedicated space for the Microgallery is study-like and does allow for any spatial or easy interface relationship between the visitor's experience in front of the work of art and exploring the interactive program.	All of these issues addressed above.
British Museum	Compass system, a networked database-driven application representing 5000 objects in the collection which will be available September 2001 at flat-panel touchscreens in the Reading Room in the center of the Great Court, in a new center for education in the basement of the Museum, and online. A preliminary Web version of the program is available at http://www.thebritishmuseum.ac.uk/compass/ixbin/hixclient.exe?_IXDB_=compass&search-form=graphical/main.html&submit-button=search	• Disadvantages are similar to programs described above: no audio guide integration w/ the system, no meaningful relationship between the experience in the galleries and with the interactive program, no means of personalizing the experience, and no real integration of in-museum experience and Web experience.	• AA3 addresses all of these drawbacks, as described above.

RijksMuseum, Amsterdam	ARIA Interactive: a networked, database driven program available at kiosks in the Museum in a single dedicated space. Kiosks have touchscreens and allow visitors to print information by purchasing a print card. Plans for the future (2003) include moving ARIA kiosks to a street front space in the Museum so people could access the program without going to the Museum; new hardware to replace the large, blocky current hardware; and possibly an integration of the audioguide w/ the program. Some of the ARIA content is available on the Museum's website. Go to http://www.rijksmuseum.nl/	• Principal drawbacks are the dedicated space, which evaluation has shown visitors don't find easily and don't like once they've found it. Plans to create a space accessible from the street are problematic, since that will divorce the program even more from the visitors' physical experience of the work of art. Future and current version allow for neither personalization by visitors, nor a means of customizing the program for different visitor needs or different tours of the collection.	• AA3 addresses all of these drawbacks, as described above.