



**THE GETTY CENTER
ORIENTATION FILM FOCUS GROUPS**

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INTRODUCTION

The Getty Center Orientation Film is a ten minute introduction to the Getty Center presenting brief overviews of the collections narrated by curators, and information about the site, gardens, and dining options. Two focus groups with a total of nineteen participants were conducted in January 2007 to evaluate the effectiveness of the film and to gauge visitors' (and potential visitors') reactions to the content and its presentation as a new orientation film was being developed.

STUDY METHODOLOGY

Focus groups were selected as a means of evaluating the orientation film since they are the best way to collect subjective responses from our audience. Focus groups have been called "laboratories for social interaction;" their main purpose is to draw out respondents' attitudes, feelings, beliefs, experiences and reactions. They can be used at the early stages of a project or study to evaluate a particular direction of activities, or after a project has been completed to assess its impact or to generate further avenues of research.

Focus groups are limited in their ability to generalize findings since the responses of small numbers of people can't be projected onto the entire population.

Respondents were recruited by an outside agency, FocusLA, according to a screener developed by Getty staff. Groups were composed of recent visitors to the Getty (Group A) and individuals who visit other museums but have not visited the Getty recently (Group B). An effort was made to recruit a mix of gender, ethnicity, and household income. The screener is shown below in the Appendix.

The sessions were divided into two stages, a general discussion of museum orientation films before the Getty Orientation film was shown, and discussion of the specifics of the Getty Orientation film after respondents had viewed it.

REPORTING

Research questions were developed through consultation with Getty Museum Interactive Programs and Visitor Services staff. Below under Principal Findings is a list of research questions, each followed by a discussion of the focus group results.

SUMMARY

Features of this film that scored well with respondents and generated much positive discussion in the group sessions were: use of curators as narrators, length of the film, and breadth of information. The respondents preferred curators to professional actors for the narration because they were “closer to the art” and had “a passion for the subject.” There were only a few negative comments about individual curators because their voices were “dull and boring” and the comments they made about the collection “weren’t what I was interested in.” Worth special note was the change in audience opinions before and after viewing the film; before the film many argued for a famous actor (James Earl Jones, Peter Coyote, etc.) to narrate, but after viewing the film they preferred curators. A large majority of respondents thought the film was the right length, and suggested cutting the introduction to make room for more material if necessary. Before viewing the film they were asked to tell us the duration they preferred and they overwhelmingly suggested ten minutes.

Features of this film that scored poorly and resulted in the most subjective disapproval were: the film’s introduction, the production quality, and usefulness of the maps and directions. The introduction was disliked because it was like a “P.R. message” and it “wasn’t the right information for this film.” There were complaints about the production quality of the film, with respondents commenting negatively on the reuse of garden footage, the lack of interesting music, and the low definition of the picture. The maps or floor plans and the directions for moving through the Getty were very confusing for both groups. In the group discussions following the film few respondents were able to identify the North Building or to correctly say where a particular collection was located. Few could say where the gardens or the Getty Research Institute were located. It should be noted that respondents thought they could find the gardens and the GRI if left to their own devices, they just didn’t think the film did a good job of helping them with the directions.

PRINCIPAL FINDINGS

DISCUSSION BEFORE VIEWING THE FILM

Do you or don’t you watch orientation films? What works in a museum orientation film? What do you think the Getty orientation film should tell you and show you?

Twelve out of nineteen respondents reported viewing orientation films at other museums but when questioned closely few were sure that the film was intended to give them an orientation to the museum or if it was on a specific topic, event, or exhibition.

Respondents had strong opinions about the content and presentation of orientation films at museums in general, and at the Getty in particular. Their responses fell into 3 major categories: way finding, the collections, and museum history.

Way finding comments had mostly to do with organization of the collection and navigating the Getty Center. Respondents wanted help finding the types of objects they were motivated to see, and important site features like the gardens and restaurant. They also wanted to know the floor plan of the museum, and expected the orientation film to give them a sense of their location as they were watching it.

Comments about collections information focused on an overview of the collection, its highlights, and insight into the Getty's collecting priorities. Respondents wanted to know what they could see at the Getty, and if they didn't have time to see it all which objects they should be certain not to miss; collections "highlights" were an important expectation for these groups (a finding reinforced by interviews in our Villa Visitor Brochure study). There was a feeling that the film should be current and tell visitors what was on view in the galleries for this visit. They also wanted to know more about the Getty's collecting priorities.

Respondents expected the orientation film to tell them about the history of the institution, the building of the Getty Center (especially the architecture), and details about the site. One respondent said, "This place is a work of art, and I want to know more about it." Although there were just a few requests for information specific to families with small children, the requests were made with strong feeling.

The majority of respondents thought the film should be about ten minutes in length, with many saying ten to fifteen minutes. One respondent thought five to seven minutes was enough, and another thought the film could be as long as thirty minutes if she could enter an exit at any time.

DISCUSSION AFTER VIEWING THE FILM

I'd like you to score the film on a scale of 1-5, 1 being horrible and 5 being fantastic, and give me 3 reasons why you gave it that score.

Average score for both sessions combined: 4.0

Respondents' scoring can be grouped into four major categories: Did the film show you everything you wanted to see? What did you like about the film? What could be improved? Was the film the right length?

Did the film show you everything you wanted to see?

Negative comments were requests for more information about the building of the Center, and the gardens. Respondents thought of the orientation film as something that should tell them about the endowment, the Center, the gardens, and the art, not just the Museum. It wasn't clear, however, that respondents knew there were buildings here at the Center that were not part of the Museum.

There was a complaint that new exhibitions were missing, and they wanted the film to tell them something about what's happening right now, for this visit.

Many positive comments were vague, with respondents saying things like "it gave me a good overview" and "I liked the breadth of the film" and "it was brief and informative."

What did you like about the film?

Several respondents mentioned that being told the paintings were on the second floor was a very useful piece of information. When they were quizzed about where to find the Photography Collection, the Garden, and the Paintings, the Paintings were the only thing they had any certainty about. There was something about the simple, direct message that "paintings are on the second floor" that stuck with the respondents after viewing the film. This is in contrast to the information they heard about the Photography Collection, which required them to remember the name of the building, the location of the building, and how to get there.

There was general agreement that the film was the right length, with a few saying it could have been just a minute or two longer.

Respondents appreciated the information about natural light in the paintings galleries; they told us repeatedly that information about why the Getty was unique was important to them, and they felt that details like natural light were part of this message.

Use of curators as narrators received overwhelming favorable remarks, and this is in contrast to comments they made about who should narrate before they saw the film. Before viewing the film respondents overwhelmingly preferred professional actors as narrators, and suggested a few big names. But after viewing the film they said things like, "I liked the passion the curators had for the subject" and "It's good to hear from the person closest to the art" and "hearing from the curators is more 'natural.'"

What could be improved?

No one seemed to like the thirty second or so introduction to the film. They called it "the P.R. part" and "the advertisement." One respondent said, "I'm already here, you don't have to convince me to come to the Getty or tell me how great it is."

They thought the production quality was below Getty standards. They wanted "High Definition" or possibly a better screen. A few respondents noticed that the garden shots were being recycled in the film and said, "There's so much to photograph in the garden, why would you reuse a shot?"

There were mostly negative feelings about directions and way-finding, with some respondents saying "As far as finding what was where, I still feel like you wouldn't know where it was" and "Hand out maps after the film" and "The architectural graphics were unconnected to the buildings." To sum up these negative comments about maps and way-finding: respondents didn't know where they were while they were watching the film, so they couldn't orient themselves on a map; the names of the buildings (N, E, S, W) were horribly confusing and counterintuitive; colors on the maps seemed not to help at all since they had no connection to the physical buildings.

After the film we tested respondents' ability to tell us the name of the first building on their left as they exited the Entrance Hall, find the Photographs Collection, and find the Garden. As a group they failed

at all of these tasks; the only “location” they remembered easily was “Paintings are on the second floor.”

Positive comments were

They liked the information that addressed the uniqueness of the Getty. The way the paintings are lit with natural light, the visual tour of the gardens, and the presence of family rooms.

With a few exceptions they liked the curators’ narration. This is in contrast to their comments before the film where they said they thought it should be professionally narrated. They thought the curators’ passion and closeness to the art came through in the film and said this was preferable to having a professional actor. There were a few complaints about individual narrators/curators with respondents saying certain voices were “dull” and the information they were giving “didn’t interest me,” but these comments were in the minority.

Was it too long, not long enough, just right?

Nearly all respondents thought the length of the film was just right. They were asked how all of their suggestions for new content could be accommodated if the length was just right, and the group agreed that the introductory segment should be cut to make room for new content.

Background on J. Paul Getty

At the end of the sessions we tested a few subjects for inclusion in the film that hadn’t been mentioned by respondents in our discussion. It should be noted that responses to the inclusion of more information on J. Paul Getty and his background, and all of the buildings at the Center that aren’t the Museum were solicited responses.

Most respondents thought it would be a good idea to have more background on the man who created the trust. They wanted to know about the beginnings of J. Paul Getty’s collection, and a bit about who he was.

There was some disagreement, with a few respondents saying the film was about the Museum not the man. But generally speaking they wanted to know a little more about his history, and especially about his money.

All the buildings that aren't the Museum

There was near unanimous agreement on the need for more information about all the buildings that weren't the Museum. As noted above, this was a solicited response. They wanted more information about the Research and Conservation Institutes, and especially about their buildings on campus.

One respondent said he was very interested in the Trust and everything the Getty was doing besides the Museum. Another just wanted to know if the buildings were open to the public.

There were a few comments about the restaurant as an attraction, and its relatively short treatment in the film.

It wasn't clear from these sessions that the respondents knew there were buildings other than the Museum before this question was asked. It's entirely possible that they didn't raise the subject before the moderator questioned them because they simply didn't know that some buildings at the Center weren't covered in the film.

APPENDIX

1. Test Participant Screener
2. Evaluation Plan
3. Focus Group Session Notes

GETTY ORIENTATION FILM FOCUS GROUP
TEST PARTICIPANT SCREENER

We're looking for a total of 20 respondents for 7 to 10 to show on two different nights:

One group will be potential visitors to the Getty Center (Group A), and the other group will be recent visitors (Group B).

All will be regular museum visitors as defined below.

Name: _____

Home number: _____

Work number: _____

Home or work fax: _____

Address: _____

SCREENING - ALL USERS

1. Are you less than 18 years old?

Yes **(IF LESS THAN 18 TERMINATE).**

No

2. How likely are you to visit a Los Angeles area art museum in the next 12 months?

Not at all likely **(TERMINATE)**

Somewhat likely **(TERMINATE)**

LIKELY

VERY LIKELY

3. Which art museum(s) would you like to visit?

4. How likely are you to watch a museum's orientation film on your first visit? An orientation film is a short film that gives you background information about the Museum.

Not at all likely **(TERMINATE)**

Somewhat likely **(TERMINATE)**

Likely

VERY LIKELY

5. Which Los Angeles area art museums have you visited in the last 2 years?

NAME 2 OR TERMINATE.

6. When did you last visit the Getty Center in Brentwood?

Within the last year (GROUP B)

Within the last two years (GROUP B)

Longer than two years (GROUP A)

**I HAVEN'T VISITED THE GETTY
CENTER IN BRENTWOOD (GROUP A)**

RECRUIT A MIX OF CRITERIA BELOW

(Up to 60/40 Female to Male is fine but not required)

Male Female

Children: Yes No

If yes, what ages? _____

Occupation: _____

Company: _____

Ethnicity: _____

Age: _____

INVITATION TO PARTICIPATE

I would like to invite you to participate in a focus group for the purpose of developing the Getty Museum's visitor information systems. We are not selling anything. We are only interested in hearing your opinions about Museum visitor information.

The discussion will be on xxx at the Getty Museum in Brentwood. These tests will be recorded for later internal analysis. The recordings will not be made public but will be reviewed by the web page developers. The discussion will last approximately 2 hours and we will give you a cash gift of \$100.

Will you be able to participate?

YES

No

(TERMINATE)

THANK YOU FOR YOUR HELP TODAY. WE LOOK FORWARD TO SEEING YOU ON:

Available times:

Monday	6:00 – 8:00 PM
Thursday	6:00 – 8:00 PM

Address

1200 Getty Center Drive

Going either North or South on the 405, exit at Getty Center Drive. From the freeway exit there are signs prominently displayed directing you to the Main Getty Entrance.

At the Main Getty Entrance the security kiosk will have a reservation in your name. You will not have to take the tram or pay for parking. You will have a business reservation that allows you to park at the top of the hill, under the main Getty Plaza. Please be sure to drive to the top of the hill as this will save at least 10 minutes.

Please meet Tim Hart in the Museum Entrance Hall at the Information Desk at the time indicated above for the date you have been assigned.

The Getty Museum Orientation Film Evaluation Plan

This evaluation will measure the effectiveness of the Museum orientation film by interviewing the audience and conducting surveys. It will reveal the audience's content preferences, assisting the Museum in its efforts to better serve the visitor's information needs. The three data-gathering techniques to be used in this study are described below.

1. Interviews

DATES: LATE NOVEMBER

Discussion

Visitor interviews are structured and use directed questioning. Using open-ended responses to reveal visitors' levels of emotion, thoughts, experiences, and basic perceptions, these interviews will aim to provide a framework for points of view about the Museum orientation film. Responses will be coded for standardized reporting.

Qualitative interviews can be used as an exploratory step before questionnaires or after the results of a standardized questionnaire are analyzed to gain insight into interesting or unexpected findings. The interviews will help us understand the value of the film to our visitors.

Objectives:

Interview 15 to 20 visitors before and after watching the orientation film

Ask questions about:

Before

What they expect to see

Why they want to watch the film

How they heard about the film

What the film should present vs. other information sources

What they plan to do after watching the film

After

Their level of satisfaction with the film

What was missing

What they liked/disliked

How the film can be improved

What they plan to do after watching the film

2. Focus Groups

DATES: EARLY JANUARY

Discussion

Focus groups are proposed as a means of testing concepts for the new orientation film. Focus groups will help us learn the feelings, attitudes and perceptions of the audience. In these discussion sessions the study will build on the information learned in the interviews and give respondents an opportunity to help develop the high concepts for the new film. Possible ideas, story lines, and content will be tested with this group or groups.

Objectives:

- To give the audience an opportunity to tell the Museum what an orientation film should be
- To test concepts for the new orientation film
- To inform decision-making about the new film as it is being developed

3. Survey

DATES: MID JANUARY - FEBRUARY

Discussion

The Museum conducts a biannual intercept survey of all visitors as they pass through the museum rotunda. The orientation film study will request edits of the Museum survey to inform our understanding of audience opinions about various information sources in the Museum.

Objectives:

- To understand the orientation film in the context of other information sources
- To sample a representative cross-section of our audience for their opinions about the film
- To test the following: usefulness, awareness, and visitor-perceived value of the film as compared to other information sources.
- Detailed questions to be developed in consultation with Museum staff

ORIENTATION FILM – FOCUS GROUP NOTES

1/10 – 1/11/2007

NAMES OF FOCUS GROUP PARTICIPANTS:

Susan	Kris
Andre	Susan
Diane	Kimberly
Paul	Stephen
Ronna	Dan
Al	Regina
Pat	Debbie
Stan	Rachel
Isabel	Stephen Fry
	DANE

I. ORIENTATION INTRODUCTIONS

A. Names and one thing about their most recent museum experience.

Susan – Edinborough Castle in the UK was her last experience a Museum.

Andre - Was at the Getty Villa 2 months ago and before it renovated. He loved it to see the antiquities. 1st Century BC was amazing.

Diane – She went to LACMA to see Hockney. Also visits historical homes in New Hampshire. There she saw an orientation film on a historic house.

Paul – Was in Europe in Rome visited the Sistine Chapel in Rome. He is an avid photographer and took many pictures. He has been to the Getty 2 or 3 times. Went to see gardens last time.

Ronna – Was at a film which she believes can equate a museum experience – because you could sit down the experience was comfortable.

Al – Considers driving cross-country a museum experience. Has been to the Getty before.

Pat – Went to the Villa 2 months ago because her husband helped build it she wanted to see results. She also visited the La Brea tar pits.

Stan – Huntington Library was his last experience. He loves the library. He took a bunch of cameras.

Isabel – Most recent experience was Hockney and Klimpt at LACMA – went to tar pits. She watched a film.

KRIS - CALIFORNIA SCIENCE MUSEUM TO SEE BODYWORKS. HAS ALSO VISITED THE MOCA AND BERGAMOT STATION.

Susan – Went to the Tut exhibit at LACMA. She also visits the Huntington Gardens frequently. Visits museums in the east coast.

Kimberly – A professional chef who specializes in Sri Lankan cuisine. Last time was at a museum was the Musique Carnival Ole in Paris in July. Has visited LACMA. Has not seen an orientation film.

Stephen – Visited LACMA for the Hockney Exhibition 3 months ago. Never been to the Getty.

Dan – Last museum was Griffith Observatory. MOCA and LACMA but he goes with his 5 year old so he goes through quickly. Has also been to the Getty Center.

Regina – Visited LACMA about 4 months ago. Not a particular exhibition. Visited Bergamot station last year.

Debbie – Has visited LACMA.

RACHEL – TEACHES KIDS ABOUT SPACE. VISITED GRIFFITH OBSERVATORY RECENTLY.

Steven Fry – Hammer Museum. Has not visited the Getty.

Dane – LACMA and MOCA for the Disney Exhibit.

II. QUESTIONS BEFORE VIEWING THE FILM

A. Do you or don't you watch orientation films?

Susan- Yes

Andre-Yes

Diane- Yes and liked the descriptive experience. Likes a descriptive experience.

Ronna –Yes.

Al - Yes

Pat – Yes. King Tut experience had a film at LACMA. When he was there he didn't get to see all the pieces in the film.

Stan- Yes

KRIS - NO.

Susan – Yes. Has visited audio/visual stuff before at Museums.

Kimberly – No.

Stephen – No.

Dan – No.

Regina – Yes. At a museum in New Orleans 8 years ago.

Debbie – Yes.

Rachel – Yes.

Steven Fry – Maybe but doesn't remember.

Dane – Yes.

B. What works in an orientation film? (If you do watch them, tell me what you like and don't like and why? What should they show you?)

Susan - When I went to Virginia there was a memorial museum and I didn't know much about it and I wanted to know as much as I could but I think there might have been something but I just wanted to know more information.

Kimberly – I would love to come and see more about the collections (she refers to the Getty Guide collection)

Dan – I don't tend to have the day to see a museum. I go for exhibits. So something that points out what is where in the permanent collection would be useful. Specific information that is very useful.

Regina - I did see one because it kept the museum going. When you don't have enough time they're good to watch.

Rachel – We have an orientation film where I work. We know that it shows who we are and what we do. Since exhibits change we have a second one for each. You want one core film that shows that main exhibit and a smaller and shorter piece on the special exhibition. That way you can see on overview and others later.

Dane – Something about the film has to grab Dane first. An advertisement or banner that states what it is. Something to bring in Dane like an advertisement which includes something that he can't miss while he's at a museum.

B. Specifically about the Getty: What do you think the Getty orientation film should tell you and show you? Don't answer just yet, first write it down.

Written exercise: write down the three things you most want to see in the Getty orientation film. Then we'll go around the room and see what everyone came up with.

(For Handwritten Respondents Notes Refer to Appendix C)

Susan – How to move through a museum, what route to take and interesting and distinguishing characteristics would be good. Why did they build the Getty? That's an interesting concept.

Andre – Something that reveals what is unique. The unique features that I can't find at other museums I would want to know up front.

Diane – Well, I like a description of what kind of art is housed in each building. I do like the idea of the history of the museum, how it was created and funded. Examples of how things were built are useful. In an orientation film things that are on a tour should be noticeable. A flash of the different images of the art would be good.

Paul – How they build the place would be useful. Where the building materials come from. Break up location of objects by building. Exhibitions of the time are good to know as well. More maps and orientation would be useful.

Ronna – She admits to not being fluent in art – she doesn't know but wants to know more about why people are collecting items. Pieces that shouldn't be missed would be nice. A sense of how things are placed and what not to miss would be nice. Ronna was here before and looked at pieces – she didn't really know how to take it all in.

Al – Al's answer was interesting. He was blown away by the place and didn't really need to see a film. His band was playing. He looked at something but didn't get a chance to pick it up. "Something to explain what was inside would be nice."

Pat – I'm family oriented so I'm interested in art but want to know exactly where things are because I don't want to walk around with kids for very long. Also worth knowing are snack areas or rest areas. She doesn't feel like these things are really showed or explained but are in maps. Pat has been to the Getty before and didn't feel like she found her way with the kids easily.

Stan – (Already saw the orientation film and didn't feel like he knew anything more any certain topic after he saw it – he saw it but didn't think that he got a feel for any topic in particular.)

Isabel – It needs to be visual. The history of the museum, how it was built, how it was funded, the basic layout of the museum, where you can find information as you

go through the museum. This idea does apply to the Getty.

Susan –The one person in the world who is the most enthusiastic about this place would be nice. The building of the Center is something I want to see. It's an amazing achievement. My mom and I were here and I wished we could see this film. For me the space that's here is memorable.

Kimberly – Said John Forsythe should be doing the voices.

Stephen – Spent time waiting to see the Getty, "It's fabulous. But there's a lot here. I would like to know more about how this place is organized." How the Getty projects itself is useful. It's inviting and popular but it has a distinctiveness and classiness so a film should have this. I want to see the best part of the collection. There's a complexity about the Getty, there are 2 layers for me.

Dan –An opportunity to get more information to learn more about building the Getty would be nice. It could be a curator or an actor. I don't expect everyone to know everything because the script is handed to them. The architecture is important.

Regina – I would want to see something about how this place built because it happened while I was gone. The voices should be mixed up a little bit. Regina wants to see the Art, the Architecture in the film.

Debbie – Not all curators are great public speakers so it's just a matter of what they bring out and what they say. I wouldn't want to listen to all curators. We're in a city where the industry is major so when we automatically think of an actor that's why. An Art Historian would also be useful.

Rachel – For me the Getty is about the grounds so what's outside as well as what is inside is important.

Steven Fry – I would want to know more about what it was like. The highlights of the exhibitions in general (would be useful).

Dane – If you have a curator who can speak then that would be great.

* 9 out of 10 said that would seek out the orientation film at the Getty.

C. How long should they be?

Andre -5 minutes but depends on the audience. Do you lock the doors? Is it a captive audience?

Diane - 30 minutes – If the film has been repeating then.

Ronna - 8 minutes.

Al - Short

KRIS - NO MORE THAN 10 MINUTES. IF I ATTENDED THE GETTY WITH FAMILY – WITH MY KID

WOULD NOT SEE THE FILM. IF I WENT WITH JUST MY WIFE I WOULD WANT TO GO TO THE FILM.

Susan - 10-15 minutes.

Kimberly - 20 minutes.

Stephen - 10-12 minutes.

Dan - 10 minutes.

Regina - 10 minutes.

Debbie - 10-15 minutes.

Rachel - 10 minutes.
Steven Fry - 10- 15 minutes.
Dane - 5 to 7 minutes.

1. WHO HAS USED WWW.GETTY.EDU?

4 had used the website and 5 had not.

I. QUESTIONS AFTER VIEWING THE FILM

A. Overall Score - 1 being horrible and 5 being fantastic, and give me 3 reasons why you gave it that score.

Susan- 4
Andre- 3
Diane - 5
Paul - 4
Ronna - 4
Al- 4
Pat - 4
Stan – 4.5
Isabel – 4
KRIS – 3.5
Susan – 3 – it wasn't bad but not great.
Kimberly - 5
Stephen – 4.5
Dan - 4
Regina - 4
Debbie – 3
Rachel - 4
Steven Fry - 4
Dane – 3.5 to 4
Total Average – 4.00

**B. Did the film show you everything you wanted to see?
IF NOT, WHAT WAS MISSING?**

Andre – Not bad a little too long in the first 30 seconds. Superfluous information throughout the program. Rational was great. I didn't mind the visuals. I like the images. It should be more visual.

Paul – It did give me an overview of everything I wanted to see.

Ronna – Yes.

Pat – More about the structure of this facility.

Isabel – Music was missing. The speakers and script was ok.

Kris – More information on the garden and building. New exhibitions were missing to.

C. What did you like about the film?

Susan – The paintings segment which talks about how they are on the second floor was interesting.

Andre – One useful thing – is that paintings are on the second floor.

Diane – I thought it covered everything. It talked about the stone, everything I wanted to know about. The voices. It was brief and informative. I liked the segment on the play area because I have grandkids. I thought it was brief enough. I don't want to spend a lot of time in a film if I'm in a museum. Everything I wanted to know about was covered. I didn't know they had events here but now I do. The way they covered the grounds was nice. I wanted to visit after that.

Paul – Where to get information about the making of the Getty would be useful. On a computer screen would be useful.

Ronna – I liked the colors. It was a good overview. It did inform me. I liked the information on natural light. I loved the part about the photography. I appreciate that background. Now I know I can see photographs here.

Al – The length was good. Parts were confusing. I was really excited to see the place after the film but I wouldn't know where to start. The lighting aspect is good.

Pat – It did tell me main information on the building.

Stan – Liked color coding. If you're using it in the film it could connect to the building. The best thing is the reference to maps. They showed you where you can get them. I think it's hard to find one's way around. The aerial view.

Isabel – The person who spoke about photographs was interesting.

Kris – I thought it was easy to follow. It directed me clearly. I would love to visit the gardens after seeing this.

Susan – The Curators speaking was interesting. I liked that they talked about their favorite paintings. The way information was organized in the film and where to find information after the film.

Kimberly – I would love to check out the Gardens. I loved the family room for the kids. I would check out the photographs too. I liked the maps and that they tell you where to get more information.

Stephen – I liked it because it oriented me to the place. The schematics were the best part.

Dan – It felt clear and complete. I was more interested in getting started with the exhibits after seeing it. The segment on the natural light. The art over shadowed the place I like that this was captured in the film. I like the use of curators in the film. The curator scene was nice and succinct.

Regina – I thought it was good. I did like the map in general. It was clear.

Debbie - Large amount of information each curator gave an understanding. I liked the curator's understanding. The curator that did the drawing segment was great. It was more natural. The first woman who talked about the statues was a little too well trained. It was like an old training video. I like the drawings of each hall. The quality was not up to Getty standards.

Rachel – Gave a lot of information. Made me want to see the whole museum. It gave me enough of a taste to see each section. It was nice to get a taste of what to see. I didn't realize there were so many family opportunities. I see things

differently than I would a couple of years ago. An orientation film should be vital enough so that you leave. Knowing that you didn't miss anything else here.

Steven Fry – The little diagram were things were. Where I could get more information was nice. The pamphlets and tours were helpful.

Dane – I liked the paintings detail. The natural light segment.

D. What could be improved?

Susan – As far as finding what was where – I still feel like you wouldn't know where it was. The maps and colors didn't do it. Labeling building 1, 2 and 3 would be useful. The North South and East Building maps worked. Colors. The first few parts were too fast – the information was presented too quickly at first. Trying to integrate the information was a visual.

Andre – More visuals. Voices were annoying. More information about what is distinctive here. You don't need to sell me on coming here. Take away the commercial aspect. There is an implicit assumption that people will know where North is when you label buildings that way and they don't. The drawing segment was not significant. The first part was like a commercial. The shot looking up to the architecture. It was like a commercial. My reaction was that it was more like a commercial rather than a Getty museum. The graphics of the museum were a little complicated a little too busy. The architectural graphics were unconnected to the buildings. The plan view was in 3d – make a graphics of the movie that is simpler to follow.

Diane – I feel so bad because I gave it a 5. Voices were weird.

Paul - It could have been a little longer and more focus on what places were what. Like showing A, B, C and D buildings and what is inside those buildings. More on what was in each building would be nice. I'm not getting enough information on whether it was "kid-friendly". More information on the children-friendly area or kid rooms. Maybe an overview of children's area. I didn't get a sense of the dimension of the place.

Ronna – There was a sales-like/commercial aspect to the film. A mock scene that they were painting was kind of commercial like.

Al – Some of it just didn't make sense. It was too much information at once. Placement of the objects was unusual. More information on the garden and grounds. Some segment or something that recommends what to see first. Something that recommends something to see. Didn't need the commercial aspect.

Pat – No comment.

Stan – Hand out maps after the film or make them easier to get to.

Isabel – The voices were a little bit annoying. A suggested tour would be great. Someone should say in the film "don't feel like you have to do all of this in the same day." It should be more for the general population not technical.

KRIS – THE CURATORS LACKED THE ENERGY THAT I WAS LOOKING FOR. THE PEOPLE WHO RAVE ABOUT COMING HERE MENTION THE RESTAURANT. THEY REALLY SKIMMED THE FOOD TOPIC. SHOW THE DÉCOR OF THE RESTAURANT. I EXPECT THE GETTY FILM TO BE ‘STATE OF THE ART’.

Susan – The production value wasn’t great. The lighting....., the music....., it felt generic. It didn’t seem very focused to me. The music was distracting. The music didn’t fit. It was odd to start with those quotes. That seemed unfocused to me. At the end it was not quite tight enough to me. The production value seemed uneven.

Kimberly – A little more information on the food.

Stephen – Maybe it could have been in Hi-Def but I’m not too concerned with this. I felt that it wondered a bit. I think the way that it wound down was sleepy. It lost me in terms of what I thought was the impact of the film. Then at the technical stuff (referring to the use of computer kiosks) that didn’t need to be integrated. The first comments weren’t useful. It reminded me of the LA Times ad.

Dan – Voices and script. The Curators' voices were a bit staged. The Joe Average quotes at the beginning of the script were a bit clunky. It sounded like someone was saying something that someone else said. The shots of the garden at the beginning were the same shots as the end. There’s no need to recycle photography.

Regina –. Recycled film was a waste of time. After each curator spoke it seemed each curator was cut off.

Debbie – The first curator – the antiquities curator was bothering. It’s not necessary to show information on a piece that’s in the Villa if it’s not here. The film should say something about how people relate to famous works of art. When you show information show us how to find it here.

Rachel – These days a film should be in HD.

Steven Fry – Not answered.

Dane – It was too long? The first person that was in the video was annoying for Dane. The first part was tortuous. The first curator reminded Dane of something scary.

1. Orientation of Buildings and Collections-

A popular discussion for improvement of the orientation film was the ability to locate any building after viewing the film. During the discussion Tim opened a question for feedback on how they could improve the way that buildings labeled. Some people commented that buildings that are labeled North and East and South, etc. are not as effective as numbers or names for the buildings because the campus is a bit disorientating. Tim asked what names would work – 1,2,3,4, works.

Diane – When you first walk in a building you can see a map of the buildings.

a. Written exercise - to locate the North Building. He asked them to write down the location of the photographs collection.

Susan – North.

Andre – North.

Diane – Doesn’t know.

Paul – Doesn't know.
Ronna - Doesn't know.
Al – Doesn't know.
Pat – Doesn't know.
Stan – Doesn't know.
Isabel – Doesn't know.

b. Tim asked them how to find the Photograph collection after viewing the film:

Susan – To the right.
Andre – West Building. You go down through the court yard and to the right.
Diane -To the right.
Paul – The building to the right. 1,2,3,...4 Ok.
Ronna – No.
Al – The fourth building.
Pat – I remember objects are on the second floor but no photographs.
Stan – The West Building.
Isabel – No response.

C. TIM ASKED THEM HOW TO FIND THE PAINTINGS COLLECTION AFTER VIEWING THE FILM:

KRIS – NOT SURE.
Susan – Not sure.
Kimberly – Not sure
Stephen – Second floor.
Dan – Second floor.
Regina – Second floor.
Debbie – top floor
Rachel – top floor
Steven Fry – Second floor.
Dane - North pavillion.

d. How many of you are interested in seeing the garden?

9 hands.

How many would be able to locate the garden?

1 hand.

e. Could you locate the Gardens on the Getty Center?

KRIS – IN THE CENTER.

Susan – Thinks gardens are in the center.

Kimberly – I'm not going to remember where the North pavilion is I just need a map.

Stephen – Not to the garden.

Dan – I don't remember but I do know where the maps are. It's hard to say what I would do without the experience but I would assume after seeing the movie that everything is marked well. I would have left knowing that I would get there.

Regina – Thinks the gardens are to the right. They don't need to show me how to get there if I have a map. The brochures are helpful.

Debbie – The Gardens are towards the pavilions.

Rachel – Not to the garden.

Steven Fry – Towards the South end of the Museum. It did say that from the Central courtyard you could get anywhere. I don't need to know East, West, South. Etc.

Dane – No response.

f. If you were to leave the Entrance Hall what is the first building on the Left?

KRIS – EAST BUILDING.

Susan- Doesn't know

Kimberly- doesn't know

Stephen – East Pavilion.

Dan - East

Regina – Doesn't know

Debbie North

Rachel – No.

Dane – Doesn't know

g. Suggestions on Labeling Buildings:

Susan – Label the building by what's in it.

Stephen – The color. Something like a door or directions.

Dan – Every building has paintings so might not work.

Debbie – Because you're with so many tourists, color-coding may work.

2. Voices

A. HOW WERE THE VOICES?

Diane - thought any voice as long as it's a personal voice should be effective.

Ronna - thinks the voices are good because they're personal. I like there were curators it's not as effective as a celebrity voice. I think the speakers in the film did very well. (Might have mentioned Susan Sarendon.)

Andre – like the fact that it was more original.

Isabel – like having an actor delivering the script. Someone who is comfortable in front of the camera.

Stan – There's so much information to absorb – you can't remember it all – A nice idea would be if James Earl Jones did it but he wouldn't sell the Getty as well as someone who works here and speaks well.

Paul – the curators should be talking. I don't care about an actor but want someone more original to the job.

Al – If you used actors it would be like any other commercial.

Diane – An actor voice would be more original.

Kris – Ricardo Montalban.

Stephen – James Earl Jones.

Debbie – As long as curators are enthusiastic and make the information personal.

Susan – Jodie Foster.

3. Line Wait and Advertising the Orientation Film:

a. Outside the film is there anything else we could improve?

Stan – No one is telling you about the film.

Ronna – How long is it? We need to know before going in. Andre – Have some art outside the line. You came to a museum to see art so have some nearby.

Al – Agrees.

Isabel – No response.

b. Advertising the Orientation film.

KRIS – A VISUAL OF THE VIEW WOULD ATTRACT PEOPLE.

Susan – Refers to lobby cards in a museum. A big sign is necessary.

Stephen – The film should be highlighted when they get off the Tram or are on the Tram.

Dan - Bigger signs.

Debbie – Some kind of projection of the images in the film that people would see while they wait. If the focus is the video, then a wall showing the information inside would be great. Take those pieces from the movie and show them something to look at.

Steven Fry – A big sign that says “Next Orientation film”

Dane – You almost have to be in the line to see the film.

4. Length of Film

a. Was it too long, not long enough, just right?

Most in the first day nodded their heads that 10 minutes was right.

Paul – Another minute maybe. The first minute was good. Time is of the essence – have a room where you can push a button to watch a film. That way you can chose to view a topic.

KRIS - JUST RIGHT

Susan – Just right.

Kimberly – a little longer.

Stephen – Just right.

Dan – Just right.

Regina – Just right.

Debbie – Too long

Rachel – Just right.

Steven Fry – Just right.

Dane – Just right.

D. If these weren't mentioned, ask, “Should the film tell you more about:”

1. Background on J. Paul Getty

Andre – It started with his private collection.

Diane – Yes. I think so. It mentioned it was the foundation. There were more sources to do that.

Al – I'm not from California. I didn't know much about Getty until I got here. For more information about the man – there could be another film.

Stan – I don't think I need to know more about him. That's not the intention of the film.

Regina - How did the museum come to be would so useful? A little more history on J. Paul Getty and on this place would be useful.

Susan – I would put in more about who he is.

Kimberly – One photograph of J. Paul would be nice.

Debbie – More focus on J. Paul Getty. A mini-biography would be nice. Maybe with some photos.

Rachel – Not enough on J. Paul. History of the collection. One paragraph on who he is and how he started.

2. The architecture and the construction of the Center

Andre - The architecture almost sweeps one away from the collection. It's so hard to distinguish the presence how can you ignore that?

Ronna - I would love to see what went into building it. The planning of the Building. The whole idea of bringing this here was bigger than most things.

Steven Fry - More background information on the building, and the Getty family. It told us a little about the family but not enough detail. I want to know about how the Getty Center was built.

3. All the buildings that aren't the Museum

Susan – More information. A television screen on the tram would be nice that explains the orientation film. A little flat screen on the tram would be informative.

Andre -When people take the tram up here and they see all the buildings – you don't know what they are. It would be useful as to what they are doing in there. More information on the GRI, Conservation.

Diane – Put it on the tram.

Paul – Wants more information.

Ronna – More information but not on the tram. I don't want someone telling me what to see while I'm here. Don't overload the sensory factors for me. No music either.

Al – More information.

Stan - More information. I agree with Ronna. A short video would be nice but people won't be paying attention. Take a helicopter or aerial view of the campus.

Isabel – Wants more information.

Susan – I wondered what the GRI was but didn't know enough after the film.

Stephen - Only the Research Institute. I'm in favor of knowing more about the other buildings. As for the Villa, they need to explain whether it's on the property.

Dan – I'm very interested in knowing what is going on and the undertakings of the Trust. More about everything the Getty is up to.

Regina – The GRI.

Debbie – The GRI. The Conservation building would be important because it's integral to this place.

Rachel – It's useful to include them in the orientation but more useful to know is whether they are Public or not.

Steven Fry – I didn't feel motivated to see the GRI because I didn't know whether to see the Art inside. It looked off limits.

4. Restaurant -

Kimberly – Thought there could be more information on the restaurant. A few people nodded their heads.

**5. Additional question after film - What would you want to see if you arrived here?
Why would you come here?**

Diane – The landscape.

Ronna – the landscape.

Pat – The children's activities. But after the film I still couldn't find it.