

DIVERSITY, EQUITY, ACCESSIBILITY, AND INCLUSION PLAN PROGRESS REPORT **Summary Update on Q1 2021 Priorities**

The following is a summary of progress to date on the priorities identified in the January 2021 DEAI Status Update for focus during the first quarter of 2021. There is additional work being accomplished across the institution that is not included in this report. We will continue to update the Board and staff regarding the ongoing work of the DEAI Council, Task Forces, and working groups as our progress continues.

GOAL #1: Develop Getty's workforce so that it reflects the diversity of Southern California and the nation

- The status of all existing Limited Term employees (LTE) was evaluated by Human Resources (HR), in consultation with programs and departments and, where appropriate, individuals with LTE positions were converted to regular FTE status
 - HR held a listening session with LTEs to hear about their experiences and better understand their concerns
 - HR held meetings with each program/department with LTEs
 - The full review, resulting changes, and communication with staff was completed by March 26
 - The analysis resulted in the following changes:
 - 57% of individuals who are currently LTE are being converted to regular FTE positions at Getty
 - The decision to retain LTE status for some employees is due to the specific responsibilities within their positions
 - HR revised/clarified position definitions and term lengths for Limited Term, Professional/Postdoctoral Fellows, Research Assistants, and temporary staff
- Retain consultant to assist with best practices review for hiring and promotion
 - HR began conducting research and gathering best practices to influence Getty's hiring practices
- Work with search firms to assist with hiring candidates from BIPOC and other diverse communities, and other-abled persons
 - HR is working with any program or department that wishes to engage a search firm to fill open positions to obtain demonstrable proof of success in hiring diverse candidates for clients
- Enhance use of applicant tracking system
 - HR met – and continues to meet – with every program and department to discuss in detail changes to Getty's practices and procedures regarding recruiting and is engaging more intentionally before and during the process
 - Changes include but are not limited to:
 - Review every job posting and add language demonstrating our commitment to DEAI and encouraging individuals from diverse and/or underrepresented groups to apply
 - Develop, grow and utilize a repository of organizations/web sites/etc. where postings could broaden our applicant pools
 - Work with departments to eliminate language in postings that could be interpreted as elitist, gender-bias, non-inclusive, etc.
 - Consistent use of Getty's applicant tracking system, which will enable self-disclosed information on race and ethnicity to increase Getty's

understanding of the breadth of its applicant pools and track diverse recruiting efforts and successes

- HR is providing pre-training/education with search individuals/panels/committees regarding eliminating biases in recruitment
- Contract with external firm to update FY18 pay equity study
 - Pay equity study concluded in early March 2021 with no material findings of pay gaps based on gender, race or ethnicity, within either the Traditional or the Step pay structure
 - Further review of compensation data, related to pay equity, will be completed once FY22 raises are finalized
- Include market leveling compensation adjustments in development of FY22 budget
 - HR concluded its research regarding staff who fall below what we consider an acceptable level within their range, based on their experience in the role
 - CFO/COO approved additional financial resources to increase salaries identified for increase
 - Programs/departments have a large role in ensuring staff pay increases to support this effort

GOAL #2: Confront and eliminate racism and discrimination in the workplace

- Review current use of Ethics Point anonymous reporting system; develop better communication with staff regarding its use in reporting discriminatory or other inappropriate conduct
 - HR held informational sessions for all staff regarding the process for complaint and conflict resolution, explaining how they can file concerns/complaints anonymously and what to expect as part of any investigation
- Work with JONES consultants to expand anti-racism and unconscious bias training to additional members of the Getty community
 - “Unconscious Bias in the Workplace” sessions continue to be offered to all staff
- Revise new staff onboarding to include unconscious bias training
 - HR is exploring the best way to incorporate required training into new staff onboarding; training may be offered each quarter to engage new hires during that period

GOAL #3: Improve communication within the Getty community to help contribute to a culture of trust

- The DEAI Council formed a working group to draft a Values Statement for Getty, to be presented to senior leadership and the Board of Trustees prior to the June Board meeting
- A bilingual translation and interpretation working group convened to conduct a needs assessment, with the objective of retaining a vendor to assist all Getty units in translating and interpreting materials, resulting in greater consistency in all communications
- A cross-Getty staff editorial group developed a DEAI style guide, including language and definitions, for consistency in all Getty communications
 - Next steps include staff training and implementation across the Trust
- Senior leaders continue to hold informal group and 1:1 meetings with staff, with multiple sessions held by Jim Cuno and Steve Olsen

- Staff have been more deeply engaged in determining and developing content for All Staff meetings
- HR has conducted four “Lunch and Learn” sessions to provide clarity of information and help staff have a more transparent view of the work of HR, including recruiting, compensation, investigation of discrimination complaints, and career development; several hundred staff have participated in these events

GOAL #4: Enhance diversity and accessibility of collections, interpretations, exhibitions, digital content, education, and public programs

- Museum and GRI are making strategic acquisitions to enhance representation of BIPOC and women artists and makers of photographs and archives
 - Museum is currently in the process of acquiring a large group of photographs by Black artists associated with the Kamoinge Workshop, as well as photographs by Japanese and Japanese American artists; once the acquisition is complete, it will be announced along with an exhibition planned for summer 2022
 - Museum recently acquired a group of photographs by African American photographer John Edmonds
 - Museum acquired several works of art by women makers, including photographs, drawings, manuscripts, and paintings
 - Museum curatorial departments updated acquisition plans to include strategies for bringing more diversity to the collections
 - GRI key acquisitions in support of the AAAHI initiative:
 - *Anthology* (2018), by Adam Pendleton
 - Allison Saar’s set of prints, *The Copacetic Suite* (2018-2019)
 - GRI key acquisitions in support of Latin American art history:
 - 307 drawings and ephemera of Mexican artist Gunther Gerzso (1915– 2000) from the Thomas Ireland Collection, 1935–1941
 - Archive of Venezuelan art historian, critic, and photographer Alfredo Boulton
 - 24 photographs taken by American-Argentine artist H.G. Olds
 - Scrapbook of surrealist Argentinian artist Delia Ingenieros (1915–1997), *Album Surrealista de Ovarina Merck*, 1938–1941
 - Pancho Fierro (Peruvian, 1809-1879) and followers, *Album of life in Lima* with 44 watercolors of people from different social strata and diverse cultures, as well as scenes of everyday life, ca. 1850-60s
 - Jean Manzon (French, 1915-1990), 45 photographs of life in the Amazon region and rural Brazil, including portraits of indigenous people
 - GRI expanded its holdings related to African art and cultural heritage through the acquisition of the library and archive of former UCLA Fowler Museum Director, Doran Ross, with its extensive materials dedicated to Ghana and West Africa, along with 39 photographs of colonial-era Algeria taken by Parisian photographer Félix Moulin
- Museum and GRI collaboratively established a bilingual working group to develop an implementation plan and pilot projects for Spanish/English translation in exhibitions and permanent collection galleries
 - Working group comprises cross-departmental representatives from Museum and GRI; currently defining a project scope (implementation of bilingual texts and interpretive materials within the galleries and exhibitions), objectives, and key performance metrics

- Industry benchmarks are being considered, in particular via Jessica Harden's presentation of key findings from a bilingual initiative at the Dallas Museum of Art
- GRI will launch its first completely bilingual exhibition with *Fluxus Means Change: Jean Brown's Avant-Garde Archive*, opening Sept. 14, 2021
- The bilingual project will be multi-year, with year 1 (FY22) focused on testing and learning, utilizing the exhibitions program as a platform for pilots projects
 - Four pilot projects have been identified to test and evaluate assumptions, including parity of presentation, comprehensive approach to translation of content, modes of delivery, through visitor feedback (Holbein; 19thC Painting/ Sculpture; Fantasy of the Middle Ages; In Focus: Sound)
- A representative from the Museum/GRI group will sit on the Trust-wide group recently convened to assess bilingual needs across the organization in order to establish a consistent approach to translation
 - Site-wide bilingual English/Spanish COVID directional signage is ready for launch upon reopening to the public
- Museum scheduled *Photo Flux: Unshuttering LA* – an exhibition of LA-based BIPOC photographers curated by jill moniz (the exhibition will be on view in West Pavilion upon reopening of Getty Museum)
 - Didactic panels installed and installation on site underway
 - Artists selected have ties to Los Angeles communities and use photography to express their own identities and narratives
 - Exhibition recognizes people who have traditionally been under- or misrepresented by the Getty
- Museum reframed content and interpretation for three upcoming exhibitions to connect more directly with the current moment and to reflect BIPOC perspectives
 - *In Focus: Protest* was intentionally reframed for equitable representation through the inclusion of additional works by Black artists and women artists (installation on site underway)
 - Wall texts were refocused to substantively address the histories of disenfranchisement and racism embedded in each of the photographs
 - *Power, Justice and Tyranny* initially sought to examine the use and abuse of power in the Middle Ages (installation on site underway)
 - Given conversations transpiring around the globe on the topic of social injustice, the exhibition was reevaluated to reflect contemporary issues
 - The team has drawn connections between the exhibition's focus on inequity in the Middle Ages to present-day events
 - *Poussin and the Dance* considers Poussin's creative output through the universal theme of dance (commissioned danceworks will be presented as videos in the exhibition and online)
 - Exhibition was adjusted to create space within the galleries to showcase contemporary dance, making the work and voices of participating artists integral to the in-gallery experience
 - A diverse group of choreographers and dance artists will create original compositions in response to the works by Poussin
- Museum worked with Amplifier, a non-profit design lab that builds art and media experiments to amplify important social movements to launch a national photo contest for teens, as part of *Unshuttered 3.0*
 - Over 1,500 submissions were received from across the country, and 34 works selected as winners of the national open call for photography

- Of the 30 winning artists who shared their ethnicity, 15 self-identified as BIPOC and Latinx youth artists
- In February, the winning submissions were projected onto public buildings in Anchorage, D.C., Los Angeles, and Seattle, and made a public appearance via a truck with an LED screen through New York City with stops at Times Square, Washington Square Park and other iconic locations
- GRI revisited the checklist and interpretations featured in its future exhibition, *Interior Visions: the Art of Anatomy* (scheduled for February 2022), to address questions of race, class, and gender
- GRI launched the online exhibition, *Return to Palmyra*, in Arabic on February 3, 2021
 - Positive Arabic-language press coverage, published in 25 different news outlets
 - An example (in English) can be found [here](#)
 - In the two weeks following its launch, *Return to Palmyra* received 123,481 page views (for scale, this is nearly equivalent to the 3-year total of 170,000 page views acquired for the original *Legacy of Ancient Palmyra*, launched in 2017)
 - More than 50% of the views refer to the Arabic-language site, and nearly 95% of all visitors have accessed it using a mobile phone
 - Showing the reach of the launch, the top 10 countries, in descending order of number of views were: Algeria, Pakistan, Libya, Somalia, Tunisia, United States, Egypt, France, Yemen, and Ethiopia
- Education department continues to engage diverse audiences through the K12 Virtual Art Explorations program and virtual teacher webinars
 - LAUSD is currently one of the most diverse school districts in the country with over 90% of students identified as BIPOC and Latinx and a significant percentage designated as Title 1 based on socioeconomic levels
 - Currently, over 65% of the student participants in our Virtual Art Explorations program hail from LAUSD, and one third of the teacher participants in our virtual teacher webinars are employed by LAUSD
- On February 25th, Jill Moniz, Photo Flux curator, hosted a lecture featuring BIPOC and Latinx Los Angeles-based photographers for *Photo as Revolutionary Aesthetic: A Los Angeles Artists Conversation*
 - Todd Gray, Cauleen Smith, and Ken Gonzales-Day, each with distinct approaches to photo-based practices, discussed how they integrate concepts of identity and explore the tensions between refusal and inclusion
 - These artists addressed themes from the forthcoming exhibition *Photo Flux: Unshuttering LA*
- Public Programs Department launched Pandora, a virtual reading of award-winning writer and director Laurel Ollstein's script, in partnership with TheatreWorks Silicon Valley
 - The cast includes BIPOC and Latinx actors, including actor Kacie Rogers in the eponymous title role
- Since December 2020, GRI organized and hosted seven DEAI-driven virtual programs, featuring new content and voices from a diversity of speakers, including:
 - *Blackness is in the Making: Materials of the 18th-century Artist* – Part of the *Beyond the Borders, Beyond the Boundaries* series, the 2020 Gaehtgens Lecture featured Anne Lafont (EHESS, Paris) in conversation with Lynise Williams (UNC-Chapel Hill) on the materials, techniques, and challenges involved in 18th-century artistic representations of Blackness in works from across the Atlantic world (Dec. 6, 2020)
 - *Imagineries of L.A.* – Independent artist Edgar Arceneaux and art historian Julian Myers-Szupinska (CCA) discussed how archives, histories, and lived experiences impact the social and political production of urban space (Dec. 10, 2020)

- *The Black Index: Artists in Conversation* – Bridget Cooks (UC-Irvine), Lava Thomas (Rena Brensten Gallery), Leigh Raiford (UC-Berkeley), Whitfield Lovell (D.C. Moore Gallery), and LeRonn Brooks (GRI) explored the significance of the artists' work featured in the exhibition along with the role of Black artistic practice within our current moment of political and social turmoil (Jan. 15, 2021)
- *The Black Index: Archiving Black Creativity and Resistance* – Bridget Cooks (UC-Irvine), Simone Fujita (Getty Research Institute), and Krystal Tribbett (UC-Irvine) participated in a conversation about the role of libraries and archives in indexing Black creative thought and resistance (Feb. 19, 2021)
- *The Paul Revere Williams Archive: Building a Legacy* – a Getty Off-Center Virtual Program, co-sponsored with the USC School of Architecture, in which colleagues from both institutions participated in a discussion on significance of the joint acquisition of the archive, and Williams's impact on the architectural, aesthetic, social, and cultural landscape of Los Angeles (Feb. 24, 2021)
- *Imagineries of LA* – Guadalupe Rosales (Independent Artist) and Rita Gonzalez (LACMA) discussed how the making of art and archives from embodied, lived experiences can transform the social and political production of urban space (Mar. 18, 2021)
- *Hostile Terrain 94: Reflections on Immigration and Public-Facing Anthropology* – Jason de Leon (UCLA) and Miguel de Baca (Getty Foundation) discussed the origins of the Undocumented Migration Project (UMP), a nonprofit research, arts, and education collective that raises awareness of the plight of Latin American migrants attempting to enter the United States (Mar. 31, 2021)
- Museum launched a new series of informal conversations with artists, curators, and writers in March with Art Break, in which colleagues and guests are invited to reflect on works in the Getty's collection through a thematic lens that connects to contemporary social issues and artistic practices
 - *Art Break: The Politics of Labor*, the inaugural episode, will focus on the role of labor in artworks selected by artist Rodrigo Valenzuela and Idurre Alonso, associate curator, Getty Research Institute, and moderated by Arpad Kovacs, assistant curator of photographs (Mar. 25, 2021)
- GRI published *Visualizing Empire: Africa, Europe, and the Politics of Representation*, edited by Rebecca Peabody, Steven Nelson, and Dominic Thomas, exploring how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in an empire that, by the end of World War I, extended from the Caribbean across Latin America, and throughout Africa to the Indian Ocean and Asia

GOAL #5: Deepen engagement between all areas of Getty and BIPOC and other diverse communities, locally and nationally.

- Strategy A: Ensure our campuses are safe and welcoming environments for all visitors, including and especially BIPOC, other diverse communities, and visitors of all physical abilities
 - A committee for Strategy A was formed
 - Nicole Urquidi, Manager, Visitor Services and Jessica Harden, the Museum's Head of Design, will co-chair the committee
 - Tim Whalen is Senior Staff liaison to the committee

- The committee's fourteen members represent colleagues whose work is public-facing or has great influence over the physical and operational nature of our two campuses
 - The committee's initial work will focus on what we are already doing across the Getty to welcome visitors, best practices at other institutions, and identifying priorities for the committee's work for the coming year
- Strategy B: Expand and develop relationships with local leaders and organizations from BIPOC and other diverse communities
 - A committee for Strategy B is now being formed
 - Co-chairs and members will be in place by the time of the March 28 Board meeting
 - Joan Weinstein is Senior Staff liaison to the committee
 - Committee members have been nominated by program and department heads or have self-nominated because of their work with community outreach or audience-building
 - The committee's initial work will be an inventory of activities across the Getty that engage with BIPOC and other diverse communities, seeking to build on existing relationships and to break down silos across the Getty
 - The committee will also look to models of best practice at other cultural institutions and identify priorities for the committee's work in the coming year
- Strategy F: Increase Getty's engagement with business enterprises owned by BIPOC and other diverse communities
 - Getty's suppliers should reflect the communities we serve. Having diverse and historically under-represented businesses in our supply chain creates new opportunities and promotes innovation, thereby advancing the mission of the organization. Getty Procurement has been working since the inception of the DEAI initiative to plan and implement a Supplier Diversity program based on widely accepted business practices throughout a range of industries. These practices rely on well-established certifications for several categories of business ownership, including:
 - Women owned
 - Minority Owned
 - Small Disadvantaged Businesses
 - Veteran Owned
 - Service Disabled Veteran Owned
 - HUB Zone Business
 - LGBTQ Owned
 - Building a network of these suppliers requires us to obtain information regarding the status of our existing supplier base and to build relationships with supplier communities that have not historically participated in Getty's procurement programs. Getty procurement issued a survey to existing suppliers requesting that they identify any certifications they have for the groups listed above. A newly designed supplier portal will aid our efforts to reach out to additional business throughout the community and to make them aware of business opportunities with Getty and Getty's commitment to supplier diversity. These efforts will take time, but the basic business practices and infrastructure are now in place.

- The Investment Office increased its focus on hiring BIPOC investment managers by expanding its BIPOC network. They built relationships with BIPOC-owned investment managers and then asked them to share their networks of other successful BIPOC-owned firms. They also asked like-minded foundations, endowments and individuals in their existing network to identify top-tier BIPOC-owned investment firms in their network. The key to a successful hiring program is to build strong networks in many BIPOC communities.
- As a result of these efforts, the Investment Office recently hired two BIPOC-owned private-equity firms (Slauson & Company and Luminare Capital Partners) and they are in the final stages of due diligence on one more (Footwork). They also recently hired one BIPOC-owned real estate manager (Arc Capital).