



Note. *Getty Museum*, By L. Chan, 2005

<https://www.flickr.com/photos/leannechan/44707913/in/photolist-4X976-eio8X6-6ngxH-aFLRBc-efC1eV-4X944-4X94M-4X8X5-xvEZG-4X91x-5RhAq-2q7UXEw-4eFJBN-KxrJna-4X8T3-6h1Jnj-xvKU3-xvEHM-xvPbt-6h1Hm5-6gWwLn-6gWv6H-4Zg1mO-heJRBi-6gWxPV-6gWyb2-xvEpX-2mYvyZj-6h1JxY-heEwk1-6h1Jm-xvFfA-4X8WA-q1J9pG-xvMaD-5m8sT6-98ipLd-6gWwzq-heHLeE-6h1G8q-heHETC-6gWx7i-heHAKF-heJMoP-heJFOV-heJBkn-pqd4f4-r21Um-2njkPHJ-2mYrNbt/>

J. Paul Getty Museum

Strategic Plan 2023 - 2028

11.20.2023



Team #4

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Jax Skorich

Executive Summary

70 years ago, an art collector, J. Paul Getty, started his trust that grew into a large and influential entity within the museum and archiving world. Getty strives to foster an environment accessible to all, where everyone can learn and understand art while also preserving everything that they can for the future. Taking this mission all around the world with grants and partnerships alike, Getty puts its best foot forward in keeping art and information accessible to all. All the smaller parts that make up the whole of Getty Trust have grown over the years into a worldwide force for art and preservation with two major locations in Los Angeles, California. In tandem with the two campuses and free entry, a wide variety of art and archival materials can be enjoyed, studied, and discovered by one and all.

Getty Trust enjoys a lot of freedom compared to other entities that occupy the same space. The entity as a whole has the Trust, donations, and grants, not a corporate CEO or School Board of Trustees. This does not mean a blank check to do anything, but they can do more than some of their peers. This permits the opportunity to have an impact with the facilities to display and preserve a vast array of art and artifacts. This money also gives Getty the ability to bolster their online offerings and their reach around the world, so those who cannot attend in person are still able to benefit. Lastly, Getty is able to give away money to people and causes that they see as beneficial to furthering their shared missions. There is a lot of great work and beneficial structures coming out of Getty, but it does not come easy and without its challenges.

The challenges we are facing are examining our collection of artifacts and returning artifacts acquired illicitly, increasing transparency, updating our disaster planning, creating



long-term projects, and expanding collections and mediums. In order to tackle the obstacles ahead, the first step in addressing the issue of unknown ownership of artifacts is to thoroughly examine each item. This process will involve the establishment of an independent committee to evaluate the collections and provide recommendations. The committee's findings will then be acted upon, with a specific focus on returning any artifacts that were obtained through illegitimate means. To ensure accountability, Getty Trust will work closely with governments and museums to determine the origin of each item and create specific plans for returning them. Additionally, strategies will be developed to ensure that all future acquisitions come from trustworthy sources.

Secondly, we prioritize transparency, disaster planning, and long-term projects. We will prioritize transparency by implementing measures to ensure that our processes and decision-making are transparent and easily accessible to the public. To safeguard the valuable artifacts, gardens, and outdoor exhibits at Getty, it is crucial to develop a comprehensive disaster plan that addresses their protection during natural disasters or emergencies. The new plan will include measures like backup systems, evacuation plans, and updating internal emergency codes. Given the vulnerability of the outdoor gardens and open-air areas to fires, floods, erosion, and other potential disasters, it is advisable for Getty to invest in additional safety measures. These may include green roofs, fire-resistant vegetation, and improved drainage systems to mitigate the risks and ensure the safety of both indoor and outdoor areas. Long-term projects will address issues such as funding, staffing, and technology, ensuring they continue to preserve and exhibit socially conscious collections for generations to come.

Finally, we aim to expand collections and mediums. We will focus on evaluating the pandemic's impact on data access, seeking partnerships with other museums worldwide, and managing funding. Ensure accessibility of archives by digitizing non-digitized pieces, categorizing artifacts, and digitizing everything with detail. Future-proof the museum by digitizing the physical collection, creating 3-D models, and maintaining detailed metadata. Market new archival items to demonstrate commitment and resilience. Establish partnerships globally and support inclusivity. Improve advertisement and reach out to patrons for financial resources. Engage individuals and organizations with significant financial resources. Collaborating with advertisement businesses, investing in online platforms, and increasing staff involvement in advertisement and outreach activities will improve efforts. Developing comprehensive, multi-year financial plans with assistance from

financial planning consultants. By implementing these objectives, we are confident that we will successfully overcome the challenges we are currently facing.

Organization Overview

Location:

[The J. Paul Getty Museum](#) is on two separate campuses on the outskirts of northern Los Angeles. The first and original campus was Getty Villa, which consists of J. Paul Getty's private home, a wing comprising the first dedicated museum on the property. On the same property is the main element of the campus, an accurately recreated Roman country villa that hosts much of the museum's Greek, Roman, and Etruscan collections, as well as a series of extensive gardens built as living replicas of those found in Roman villas throughout Europe.

The second and newer campus is Getty Center, located in the Brentwood neighborhood only a few miles from the Villa; it consists of over a dozen large buildings and other structures. Among these are museums and galleries focused on medieval to modern history, a substantial library, a research institute, and nearly all administrative offices.

Context and purpose:

Getty aims to “inspire human connections and mutual understanding through art” by “advanc[ing] and shar[ing] the world’s visual art and cultural heritage for the benefit of all.” Getty is a [“cultural and philanthropic institution dedicated to the presentation, conservations, and interpretation of the world’s artistic legacy.”](#) There are many elements to Getty, including the J. Paul Getty Trust, Getty Museum, Getty Research Institute, Getty Conservation Institute, and Getty Publications, which includes a virtual library with over 250 titles available for free online as well as over 1,000 print titles published by Getty Publications. Key to its mission is access for both local and global visitors, and, as such, Getty Center is open to the public and free with advanced timed tickets. The same is true of Getty Villa Museum, which includes four gardens with 300 varieties of plants and a conservation training laboratory and antiquities conservation facility. According to [Getty 2023 Fact Book](#), of the over 150,000 students who visit Getty annually, “seventy percent of field trip visitors attend from Title I schools, and Getty fully funds their transportation.” Beyond its public-facing role, Getty trains and supports scholars with “approximately 100 scholars from all over the world...in residence at Getty each year.” Getty staff also work globally in conservation and art history research to further the aims of these fields worldwide.

General history:

The J. Paul Getty Museum originates from its namesake, oil baron J. Paul Getty. In 1953, the businessman established the J. Paul Getty Museum Trust, swiftly building an additional branch to his ranch house as a dedicated art museum open to the public. As his collection of artifacts and sculptures grew, he decided to construct a major museum on his property, made in the likeness of the ["Roman Villa dei Papiri in Herculaneum, Italy, which had been buried in the eruption of Mt. Vesuvius in 79 A.D"](#). Despite overseeing virtually every museum operation, J. Paul Getty provided sparing funding to the newly built museum and villa. It was not revealed until after his death that he had left three-quarters of a billion dollars to the museum in his will, instantly turning it into the most endowed museum in the world. Getty's death was soon followed by the development of the Getty Center, which would focus on the preservation and conservation of art in general. At the same time, the original Getty Villa would concentrate its efforts on works of antiquity. Museum directors also broadened the museum's focus, establishing a research center and library, funding academic scholarships, and creating numerous programs for the public. Following a years-long renovation adding a classical outdoor theater and several other buildings to the Getty Villa, the museum has remained open to the public since 2006.


Organizational Structure & Staffing:

The museum is a part of the J. Paul Getty Trust, overseen by a board of trustees. Getty has an organizational structure that includes various committees and leadership roles. The trustees break up into committees to create further management teams. Some examples include an Antiquities Review Committee, Development and External Affairs Committee, and Executive Committee. Through these committees, they appoint trust officers and program directors to manage and support museum activities. They appointed Timothy Potts as director of the J. Paul Getty Museum starting in 2012. Potts works with a team of associate directors to manage such responsibilities as collections, exhibitions, and public education programs.

The Bylaws of the J. Paul Getty Trust govern the Trustees to ensure they can successfully maintain the purpose of the trust, which is ["the diffusion of artistic and general knowledge."](#) In addition to the Museum, the J. Paul Getty Trust oversees Getty Research Institute, Getty Conservation Institute, and Getty Foundation.

Parent organization:

The J. Paul Getty Museum [Trust](#), which funds Getty, was set up using the personal estate of J. Paul Getty, who had been financing Getty throughout his life, maintaining his legacy. There are eleven board members on the Board of Trustees, and there has been a total of



forty Trustees throughout the years; these board members are elected and may only serve twelve years total in three 4-year terms. These “trustees, [as a board or through board committees, set policies relating to spending, management, governance, professional standards, investment, and grant making.](#)” The Board of Trustees created board [committees](#) from its members to fulfill their responsibilities and break down goals throughout the year.

Partners:

Getty collaborates with many organizations to reach its goals; this is especially true of their special initiatives and exhibitions, which often require partnering with outside organizations. Launched during the peak of the COVID-19 pandemic, Getty launched the [LA Arts Recovery Fund](#) to financially support small and mid-sized arts and culture organizations through a series of grants. Partnerships with The Andrew W. Mellon Foundation, Ford Foundations, Getty Patron Program members, and many others made this effort possible. With the support of these partners, the LA Arts Recovery Fund has provided financial support to 90 arts and culture organizations in the L.A. area.

Beyond this single project, Getty has a corporate partnerships program with companies such as Bank of America, Elle, Chanel, and the City National Bank. Beyond financial partnerships that support both Getty and their efforts to support the arts and culture community, they also partner with organizations for specific programming offerings, such as a recent “LA in Dialogue” program with the Black Image Center, LA Commons, Venice Arts, and Inner-City Arts to offer arts education and artist-led workshops throughout the city that focused on topics such as [“identity, race, power, and important but often overlooked American histories.”](#)

Overview of clients/people the organization serves:

The Getty Museum has a long list of patrons who can benefit greatly from its resources, programs, and locations. This list of clients can be broken down into three groups: general consumer, scholastic, and professional. The general consumer has a wealth of resources that can be used, from the Museum of Art to the exhibitions, events, and the library. All of these structures, museums, and events for the general consumer are family-friendly, and the free price of admission encourages the whole family to visit.

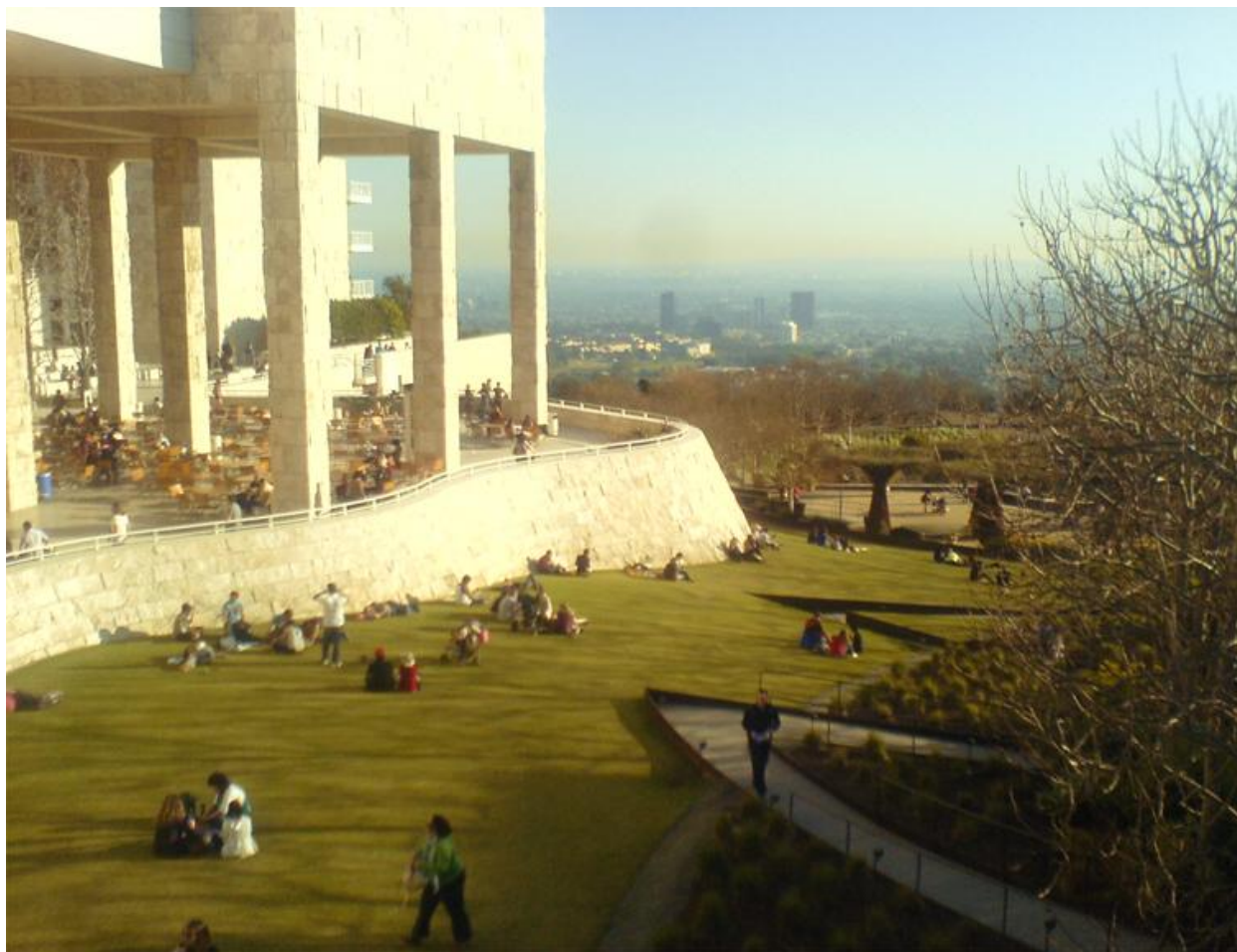
The institute's second demographic is those in school of any level and background. The art exhibits and archives have a vast number of physical and digital articles for art students. Still, the library and general archives can service anyone using their resources for research. Those in public K-12 schools are given special field trips and programs to encourage learning and understanding. These resources are not limited to the physical locations. The schools can access databases and online archives through their libraries' websites.

On the professional side of the coin, there are even more resources still. The Getty Museum issues grants for professional research through internships and fellowships on-site. Research grants are given out worldwide, disposing of the need to be in Los Angeles physically. They attract professionals who are archiving, restoring, and preserving.

Photos:

Figure 1

Getty Museum - Courtyard



Note. *Getty Museum*, by M. Juarez, 2011(<https://www.flickr.com/photos/69944891@N05/6357306061/in/photolist-4X976-eio8X6-6ngxH-aFLRBc-efC1eV-4X944-4X94M-4X8X5-xvEZG-4X91x-5RhAq-2g7UXEw-4eFJBN-KxrJna-4X8T3-6h1Jnj-xvKU3-xvEHM-xvPbt-6h1Hm5-6gWwLn-6gWv6H-4Zq1mQ-heJRBi-6gWxPV-6gWyb2-xvEpX-2mYvyZj-6h1JxY-heEwk1-6h1Jlm-xvFfA-4X8WA-q1J9pG-xvMaD-5m8sT6-98ipLd->

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Figure 2

Getty Museum - Inside Lobby



Note. *Getty Museum*, by HY1144, 2015, (<https://www.flickr.com/photos/hawbone/15992656360/in/photolist-qndxyu-Ms6Njt-2us78y-GXBPOb-r7fAcn-e4XA8k-GZTPsc-4iSD5-4yjDoJ-Gbse3q-H3XEkd-4iSQY-GbrV9u-4uxDnN-rSK71g-8NEDpY-5iKVjf-4cF1wG-9LTG7j-R2uV4T-cqdTz9-eNhE3X-H3ZtEw-ueVUtH-8bX4cE-9W5yoY-5iAgyM-7PQSkp-aC7yKd-cqdWLI-bQWkDV-clUQE-clYHe-H6Vy3t-CNOQbCt-Gbyrq8-GFMFu7-bbqPUR-cqdXxh-eVnnRm-4x6xqK-DWfEFL-DcVgXQ-cqdVMN-iFJWKF-cqe1hy-D79b43-LX9hXJ-eNubUj-2K6zfr>).

Links to social network accounts:



Mission and Vision Statements

Mission (Original)

The Getty Board of Trustees has honored J. Paul Getty by continuing his dreams of sharing information with as many people as possible and preserving history through antiques and the visual arts. [“Getty advances and shares the world’s visual art and cultural heritage for the benefit of all.”](#)

Mission (Revised)

To honor J. Paul Getty’s dream by working with partners worldwide to expand peoples’ access to history and art transparently and ethically for the benefit of all.


Rationale for changes

While Getty already had a robust plan in place for access by eliminating entrance fees, we believe that the most critical goal to propel Getty even further into the future as a leader in the museum space is to highlight access as a central tenant to its mission and vision. Additionally, having publicly accessible and transparent plans related to these efforts and efforts to further the ethical stewardship of antiquities needed to be at the core of its statement of values as an institution.

Vision (Original)

The [vision statement](#) makes promises to pursue that mission globally, stating:

Getty is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world’s artistic legacy. Through the collective and individual work of its constituent programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty



Research Institute—Getty pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities in order to promote a vital civil society through an understanding of the visual arts.

Vision (Revised)

Getty is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs — Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—Getty aims to make the world's artistic and cultural heritage accessible to everyone both in Los Angeles and throughout the world by being at the forefront of ethical stewardship of global antiquities and art. Furthermore, Getty serves the general interested public and a wide range of professional communities to promote a vital civil society through an understanding of the visual arts and global cultural heritage.

Rationale for changes

The J. Paul Getty Museum needs to acknowledge its mistakes regarding its collection, particularly holding artifacts stolen from their nations and cultures. Goal 1 for this strategic plan pushes the museum to accept this and partner with nations and institutions globally to ensure that the museum's collections are legally held, and any artifacts illegally held are repatriated. Further, opportunities to increase the public's access to the museum's collections and the access to the fact that the Getty Museum holds these collections have yet to be historically taken. As such, urging accessibility in the vision of the institution highlights the value that will be placed on this issue moving forward.

Environmental Scan Synthesis

Our combination of SWOT and PESTLE analyses revealed several areas to improve. We need to close the gaps, including returning artifacts acquired illicitly, and update our disaster planning and long-term plans. Additionally, plans must be developed to expand collections, including partnerships with global museums. For any artifacts that were illicitly acquired, plans to return items will need to be specific for accountability, working closely with governments and museums to find the source of acquisition of each item. Plans will need to be drafted to ensure all artifacts acquired in the future will be through verifiable sources. Developing a comprehensive disaster plan that outlines how we will protect our

collection in the event of a natural disaster or any other emergency is imperative to the safety of Getty's vast inventory of precious artifacts, including the gardens and other outdoor exhibits. These plans must include disaster preparedness measures, such as backup systems, evacuation plans, and potentially updating internal emergency codes. Long-term goals for Getty should address issues such as funding, staffing, and technology, ensuring they continue to preserve and exhibit socially conscious collections for generations to come. Finally, Getty will need to devise a plan to reach out and work with museums worldwide to develop exchange programs that allow collections to be viewed by wider audiences. Partnering with these museums can also have other opportunities, such as offering virtual exhibits and education worldwide. Along that same vein, Getty should explore and implement new ways for patrons to experience exhibits through virtual reality and augmented reality. By taking these steps, we can improve Getty overall and ensure that it continues to be a leading museum for future generations.

Strategic Goals

1. Examine Artifact Collection
2. Increased Transparency of Institutional Processes and Projects
3. Expand Collections/Mediums

Goal 1: Examine Artifact Collection

For nearly a century, the J. Paul Getty Trust has acquired thousands of artifacts and art pieces to grow their museum collections. However due to the lack of adequate study, several of the acquired items have an unknown history of ownership. This creates concern as to whether they may have been stolen at some point prior. Currently, the museum is entangled in numerous legal disputes over items owned by the J. Paul Getty Trust. These legal disputes have resulted in strained relationships with international partners as well as adverse effects on the organization's public reputation. Possession of stolen items damages the museum's integrity. The Getty Museum needs a thorough examination of each item within its collection and any artifact that has been identified as stolen must be returned.

Objective 1: Form a third-party committee

The J. Paul Getty Trust has been found in possession of several stolen artifacts. There are prominent antiquities trafficking units, both from the U.S. and foreign countries, who have legally confiscated items following investigations which yielded clear evidence that they were illegally excavated, stolen, and sold. By forming a third-party committee of qualified individuals to examine the history of each item owned by the trust, they can address stolen items objectively.

Related Actions

- **Hire** qualified archaeologists, anthropologists, and/or historians to form a committee to independently examine, research, and investigate the history of ownership for each item owned by the J. Paul Getty Trust. These individuals should have no connections to the organization to ensure honest unbiased work.
- **Pledge** to respect and accept all findings from the committee. Investigations led by the third-party committee are crucial to maintaining the integrity of the J. Paul Getty Trust and should not be dismissed.

Objective 2: Address Committee findings

The third-party committee should complete a thorough investigation into the history of ownership for each item owned by the J. Paul Getty Trust. Committee findings should be presented to the board of trustees along with all relevant research, evidence, and documentation collected during the investigation. The board of trustees would need to evaluate the findings and respond accordingly.

Related Actions

- **Remove** all artifacts that the committee has identified as stolen from public displays. Stolen artifacts should not be out on display as part of any Getty Museum collection until ownership disputes are resolved.
- **Analyze** all the findings from the committee and determine what, if any, actions need to be taken. These actions may include partnering with a foreign agency to share possession of the artifact or returning the artifact to its rightful owner.

- **Communicate** with the rightful owners of stolen artifacts. Share the committee's findings with organizations and/or foreign agencies to discuss the next steps for repatriation.

Objective 3: Return Stolen Artifacts

According to both domestic and international law, historical artifacts that have been illegally taken from their holder or nation must be returned to their rightful owner. Keeping exhibits that have been identified as stolen risks lawsuits, damages the museum's reputation, and harms relations with foreign nations. To prevent these threats from maturing, any museum exhibits that have been identified as stolen must be returned.

Related Actions

- **Collaborate** with foreign nations and museums about returning exhibits that have been identified as stolen. Arrange dates of return and a means of transportation for artifacts with relevant parties.
- **Share** all legal and preservation documents associated with stolen artifacts with the appropriate parties. Ensure that receiving entities are familiar with the status of artifacts and how they have been preserved by the museum.
- **Return** illegally held items to their rightful owners, along with necessary physical documentation and any required preservation materials. Certify that all items have been received by the proper parties and are no longer part of the Getty Museum's collection.

Performance Measures

For this strategic plan, the successful examination of the J. Paul Getty Trust's extensive collections of artifacts will be considered in three parts. In the first phase, success will be measured by the formation of timely plans for the examination of all items by a third-party committee. In the second phase, success will be measured in the fraction of held items whose provenance and legal ownership has been determined, in accompaniment with the formation of plans in collaboration with each artifact's legal owners for the return of the unlawfully held items. In the final, third phase, success will be measured by the successful return of all stolen artifacts to their lawful owners.

Goal 2: Increased Transparency of Institutional Processes and Projects

Something that is immediately noticeable when looking through current public facing information from Getty is that there is a significant lack of transparency around their plans and projects. While this is an issue that connects to all goals that we have for Getty, it is significant to have transparency be its own objective in order to improve public trust in the institution and its stewardship of materials, land, and other endeavors. In all future planning, Getty needs to have publicly accessible information regarding these plans. Transparency, here, is broken down into three critical elements for immediate review: overall transparency for the institution regarding publicly available information, transparency around ongoing and future projects, and an updated and accessible disaster preparedness plan. A significant component of transparency and public trust is ensuring that there are procedures in place for responsible stewardship of resources.

Objective 1: Overall Institutional Transparency

Increasing transparency in planning is a crucial goal to enhance public trust, engagement, and overall organizational effectiveness for Getty. Transparency builds trust among stakeholders, including visitors, donors, and the broader community. When institutions are open about their operations, decision-making processes, and financial practices, it enhances their credibility. Transparent institutions are more likely to engage the public effectively. By sharing information about plans collections, future endeavors, and other institutional plans that impact the public's use of the institution, museums invite the community to actively participate and feel a sense of ownership in the work of the institution. Transparency fosters accountability. When museums are open about their governance structures, financial management, and decision-making processes, they become more accountable to their stakeholders, including the public, donors, regulatory bodies, and their daily patron base.

Related Actions

- **Share** plans and current progress towards meeting goals related to equitable and responsible collection maintenance, especially pertaining to all steps of Goal 1. Increase transparency about the museum's collection, including acquisition and deaccession processes through detailed public-facing information about these processes. This planning should include deadlines to increase Getty's accountability to stakeholders including the public. This

information should be easily accessible on the Getty website but, to increase transparency and accessibility, Getty may consider holding educational programming about this topic to further include the public in understanding the process and opening up opportunities for asking questions.

- **Communicate** around topics of governance and decision-making. Information about Getty's governance structure, decision-making process, and board composition should be easily accessible and public-facing. Furthermore, Getty must foster open communication around major decisions, policy changes, and strategic directions, ensuring that all stakeholders including the public that utilizes Getty are informed and involved.

Objective 2: Future Planning and Projects

In our revised mission and vision for Getty, we highlight the significance of the institution providing opportunities for increased collaboration both locally and globally in an effort to further support civic society especially as related to arts and culture. This includes partnerships with global arts and culture institutions as well as culturally relevant programming and curatorial decisions that reflect the diversity of the surrounding Los Angeles community. Transparency in programs and planning demonstrates a commitment to inclusivity and diversity. By openly sharing information about future plans for diverse programs, the museum communicates that it values and respects a variety of perspectives, cultures, and histories. When people see that a museum is actively working to represent and engage with various communities, it can make the institution more appealing and relevant to a broader range of visitors. Furthermore, when a prominent institution like Getty is transparent about its intent to pursue unique and collaborative projects and future planning, it can inspire other institutions to take similar steps. This ripple effect can contribute to positive changes across the cultural sector.

Related Actions

- **Foster collaborations** with local and global organizations, communities, and artists to co-create exhibitions and programs on a recurring and consistent basis. This may include a year-long program that features an artist or curator in residence for a period of time (quarterly, etc) from a historically marginalized perspective in the museum space.

- **Implement** educational initiatives that address diversity and equity issues, both within the museum and in collaboration with schools and universities. This may include an increase in programming efforts around a variety of topics as well as planning for future outreach programming such as community arts workshops, artist talks, etc

Objective 3: Disaster Preparedness

While the mountains around Getty help protect from the elements, fires in the mountainous regions of Los Angeles have the potential to damage collections or outdoor museum spaces. Like the gardens, outdoor spaces provide visitors with open-air spaces to experience multi-sensory communal engagement. Getty claims that the art and artifacts are safely protected from fire inside the museum because of the building's architecture; they have done little to nothing to protect their many outdoor spaces (Kaplan, 2017). Entire collections could be damaged, or parts of a collection could be lost due to any number of natural disasters. Since the building of the new Getty, there have been little to no upgrades or improvements, which could lead to catastrophic damages.

Related Actions

- **Ensure** that all artworks, artifacts, and objects are secured safely in storage and on display for the sudden onset of a natural disaster such as Earthquakes, Fire, Flooding, and other Natural disasters. To guarantee the safety of the inventory of items in the event of a natural disaster, it is imperative that a Risk Strategist from a third party conducts audits of the existing plans. In collaboration with the in-house audit results, the third-party audit results should be synthesized to establish enhanced, contemporary, and efficient protection plans. These plans should focus on safeguarding the inventory and facilitating the evacuation of individuals and animals. Fireproof materials may not be enough to protect the outdoor areas. Getty should invest in green roofs, fire-resistant vegetation, and improved drainage systems. This would ensure the safety of both indoor and outdoor areas during natural disasters.
- **Create** a system to check each artifact and have the item 3-D scanned and tested against potential activity to determine how to secure each item in the best way possible. This will consider topics like physical, environmental, and access control. An example of a specific disaster preparedness plan is the

2007 Earthquake plan the Getty Museum proposed at the International Conference in Istanbul (Lowry et al., 2007). Creating a deadline for each collection or object type will be imperative to alleviate the pressure of completing the entire project at once.

Performance Measures

A performance measure to ensure increased transparency at Getty around decision-making, governance, planning, and collections could be the implementation and monitoring of a "Transparency Index" or "Transparency Score." This index would measure the extent to which major decisions are communicated to the public and stakeholders by tracking the availability of information in a variety of contexts. Importantly, this should ideally be something that a third party is responsible for tracking, at least initially, to ensure a lack of bias and further increase public trust. This measure assesses various aspects of the institution's operations and communicates its commitment to openness. Establish feedback mechanisms to collect input from visitors and communities on the museum's programming. Actively listen to criticism and adapt programs based on community feedback. These factors can be measured and shared with the public in both written reports as well as through open community feedback sessions held at least quarterly. The production of preparedness plans based on third-party audits in collaboration with in-house self-audits and achieving milestone goals leading up to 100% security. Another way to describe this would be once the maximum amount of security measures have been implemented to safeguard the entire inventory against potential natural disasters. All projects within this objective should be made public, and transparency should be encouraged at all levels. Future goals should reflect a commitment to increment dates to perform additional audits, drills, and safety tests.

Goal 3: Expand Collection and Offerings in all Accessible Mediums

The museum has shown its dedication to having a robust collection in the physical archive and the digital one. Upon further research into the contents of these archives and offerings, there seem to be some areas that are not as substantial as the museum would like. A lot of the artwork is purchased and then stored in vaults, sitting and waiting to be processed and archived. To archive and digitize as much as possible there are a few objectives that will greatly help this goal materialize. First,

we can investigate how the pandemic affected the way we access data. This can give us an insight into how the future will look as computers continue to take hold. Second, we can encourage more outreach to museums and entities around the world to create partnerships. We do this to get more people into Getty's archives and get Getty's people into archives around the world to gain larger perspectives and deeper ideas. Lastly, we will work on funding and how it flows in and out of the museum and its archives.

Objective 1: Ensuring Archive Accessibility

When the pandemic hit, the world had to react and jump years into the future in a matter of months, in order to keep society moving forward. Online meeting software, archival platforms, and especially social media platforms were all advancing so fast because we needed them to not be stagnant. The museum needs to have plans in place for various future outcomes and events. There needs to be a concerted effort to bulk up and add everything possible to the online archives in the best detail and quality possible. This will not only help to be more prepared for a shutdown of any kind but will get this data out and around the world to more people who can benefit from or add to it.

Related Actions

- **Record** all of the pieces in the archive that are not digitized or made available to the public in person.
- **Separate** all of the artifacts, documents, and pieces of art into categories based on availability.
- **Digitize** everything that is in the physical collection. Scan documents and flat pieces of art. Take 3-D models of art that go into the third dimension. All the while taking as many detailed notes as possible for metadata and detailing the process for future archival endeavors.
- **Market** the new archival items while also making sure to emphasize this is how the museum is moving into the future. They want to show that this is going to be disaster and pandemic-proof.

Objective 2: Open Worldwide Relationships and Partnerships

Since Getty is in California, the physical archives are only going to have what has been purchased or donated. Some of the best art and most influential documents in

the world are in other countries and continents. This emphasizes the importance of digital archives and sharing with the world. Getty should make an effort to extend their reach and make partnerships with museums, archives, and personal collections. Getty would also open its doors to people from around the world to help archive. This would help to both have their people studying around the world to gain new perspectives and see artifacts that could not have been seen due to isolation, and have people assist in their local archival goals to digitize.

Related Actions

- **Look** at what has worked in the past for gaining partnerships. In 2021 it was announced that Getty formed partnerships with entities in Bulgaria and Jordan and now in 2023 those plans are coming to fruition.
- **Support** an ambassador who can form a team and lead Getty's international voice and presence. They will maintain current partnerships while opening new avenues for maximum accessibility to most places. Someone to ensure that no one's voice will be drowned out during deals and contracts.
- **Open** avenues for the transfer and access of data through as many worldwide institutions as possible. Partnerships can form from unlikely places and just knowing that the entity exists will ultimately raise awareness of Getty and its missions.

Objective 3: Elicit and Distribute Funds with Financial Goals in Mind

There are many financial resources under-utilized by the Getty museum due to insufficient planning, inadequate advertisement, and failure to exploit available opportunities. It is recommended to use existing museum contacts and available assets to try and increase revenue. Further, improving advertising efforts both domestically and internationally would potentially increase the number of patrons and potential donors.

Related Actions

- **Elicit** donations from former and current patrons, focusing on individuals who have been assisted in the past by the museum with grants, scholarships, and other opportunities. Contact individuals and organizations with significant financial resources who have expressed prior interest in the museum, its work, and historical or cultural preservation.

- **Improve** advertisement of the museum, museum organizations, museum work, and opportunities to support the museum. Reach out to advertisement businesses, purchase online advertisements from companies such as Google and YouTube, and increase the number of museum staff involved with advertising efforts and museum outreach.
- **Create** cohesive, multi-year financial plans for museum activities and projects. These plans should be standardized, contain specific review and end dates, and possess detailed and measurable outcomes. Expert consultants in financial planning should be hired to assist in forming and approving these plans.

Performance Measures

The objectives and the ultimate goal should be fairly easy to quantify. We can look at the number of items that are present in the archive and compare it to previous months or years. This will coincide with the audit for how many pieces were sent to the rightful owners, that were obtained illegally or under gray circumstances. Same with the amount of money going into grants and coming into the allowances and donations. We can also quantify how many places in the world Getty has a presence and to what extent. With each partnership and museum outreach, Getty can be held accountable for the artifacts that they must return or have verified. As long as Getty is keeping detailed records with timelines that they are doing their best to adhere to, they should be able to achieve these goals. However, the hardest part will be putting a timeline on these and if the expectations are truly attainable. With goals to attain more money and projects hinging on funding, the timeline of these two are perfectly in step. A yearly audit into the various accounts of what is happening, what is pending, and what is on the horizon. Very detailed notes for every aspect of planning must be taken after every single audit. They will have all of the information from the previously audited years and have it presented along with the newest data set.

Final Words

While J. Paul Getty Museum has been relatively successful in preservation and accessibility, there are still significant obstacles and challenges impeding the future. We need to address the illicitly acquired artifacts within our collections and strengthen our transparency

regarding institutional processes and projects, all this while simultaneously expanding our collections and mediums. Fortunately, with this thoughtfully laid out plan, Getty has ample opportunity for improvements to overcome these challenges. Undoubtedly, Getty can embark upon the future as an industry leader, who ethically and transparently upholds public accessibility to history and art for the benefit of all.

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