



Getty Museum
DOCENT PROGRAM

GETTY DOCENT HANDBOOK

GETTY DOCENT HANDBOOK
Updated 2018

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INTRODUCTION

The Getty Docent Handbook will introduce you to J. Paul Getty, the Getty Trust and Museums and Getty Docent Program operations. The Getty Docent Program is one program operating at two locations: Getty Center and Getty Villa. It is a program that has a great heart evidenced by a corps of almost 600 incredible docents who care deeply about their work at the Getty.

The Getty Docent Program dates back to 1977 when twenty-six individuals comprised the first class of docents under the auspices of the Public Information Department. These volunteer docents represented a significant change in operations, since the department then consisted of only two employees taking reservations for visiting the Museum. The new docents received an outline of the newly-minted Docent Program and the script of an orientation talk for visitors. They learned their scripts, met informally once a month to discuss their duties, started a newsletter and created a Docent Council to which they added positions as the need arose.

In 1982, the Docent Program became the volunteer arm of the newly-formed Education Department. The scripted orientation talks developed to encompass an historical perspective of the architecture and grounds, how and what J. Paul Getty had collected and a Museum overview. Over time, tours discussing the architecture of ancient Roman villas and the life within them were created while a select number of docents provided spotlight talks on specific works in the Collection. Garden tours were added and docents took turns staffing a small Information Desk in the Main Vestibule of the Villa.

By 1985, the docent corps numbered seventy-one docents, whose talks were videotaped regularly as a way to review and monitor what was being offered to visitors. The awarding of special pins to recognize docent dedication and service to the program was instituted and evolved into an annual tradition. The docent corps had become a small community that in addition to volunteering planned field trips to other museums, gardens, and private collections. Many current shifts continue this camaraderie through trips, book clubs, celebrations, lunches, and coffees.

Until 1997, docents were required to research, write, and present a slide lecture for their colleagues and any staff who might wish to attend. They facilitated visitors' experiences in a Resource Room and were a significant component of the Getty's first venture into producing family days at the Museum. Appropriately, the first such offering was entitled, Roman Family Days, when the Getty Villa was overrun with children and adults making masks, trying on togas and creating victory wreaths.

With the opening of the Getty Center in 1997, the program grew from what had been a one hundred member corps to a five hundred member corps. Docents provided facilitation in four Art Information Rooms, each room relating to a different aspect of the Collection, and a Family Room. Gradually, these spaces changed focus and the Docent Program adapted to the needs of the Museum redefining its training and programming. Docents led architecture tours and garden tours for the general public as well as students from Kindergarten through 12th Grade, community groups and VIPs.

After the Center opened, the Docent Council developed into a staff advisory board and was renamed the Docent Leadership Team. The Getty Villa underwent renovation and re-opened in 2006 with experienced and new docents providing facilitation in the Family Forum and a selection of tours for visitors. At that time, the corps numbered 300 docents, which in 2012 grew to 450 when docents began teaching in the galleries. As of 2018, approximately 600 docents are leading tours and facilitating the museum's educational spaces for the Getty's diverse audiences.

The History of the J. Paul Getty Museum

Philanthropist, art collector and founder of the Getty Oil Company, Jean Paul Getty was born on December 15, 1892 in Minneapolis, Minnesota. His father, a lawyer, moved the family to the Oklahoma territory in 1904 and began a long and successful career as an independent oilman. J. Paul Getty completed his formative years of schooling in California while spending summers working in his father's Oklahoma oil fields. After attending the University of Southern California, the University of California at Berkeley and Oxford University, Getty commenced his own oil endeavors in Tulsa, Oklahoma. In 1916, at the age of 24, Getty made his first million dollars. Global oil ventures and real estate dealings turned Getty into a billionaire by 1949.

J. Paul Getty's ambition was to build an independent, self-contained oil business involving refining, transporting, and selling oil as well as exploration and drilling. In 1967 the three companies of Tidewater, Skelly Oil and the Mission Corporation merged to create the Getty Oil Company. Getty held a majority controlling interest in Getty Oil and its nearly 200 affiliates and subsidiary firms of which he remained president until his death.

Before his years as an oil businessman, Getty fostered his appreciation for the arts by visiting museums across Europe. Getty recalled being impressed by only one painting, the *Venus* by Titian in the Uffizi. Following the Depression and the panic of 1929, he began collecting art. He developed a strong interest in collecting Greek and Roman antiquities, European paintings, and 18th-century French furniture and tapestries, which were housed at his two estates: Sutton Place, a 16th-century manor outside London, England and his ranch house in Malibu, California.

As his collection grew, J. Paul Getty felt an increasing responsibility to share his collection with the public and, in 1953, established a trust which specified the creation of a museum, gallery of art, and a library, and stated the purpose of the trust as the "diffusion of artistic and general knowledge." A year later, in 1954, he opened a wing of his Malibu ranch as the J. Paul Getty Museum. This Ranch House, located northwest of the Getty Villa building, was open just two afternoons a week and saw barely 1,000 visitors a year. As an admirer of William Randolph Hearst and his compound in San Simeon, J. Paul Getty not only installed his growing art collection in the house, but also created a small menagerie that included bears, bison, wolves, gazelle and sheep on the surrounding property.

With the expansion of J. Paul Getty's art collection came the need for increased museum space. By 1968, he decided to construct an entirely new museum building. His choice of design grew out of his fascination with ancient art and history. Eschewing trends in museum architecture of the 1960s, he chose instead to recreate an ancient Roman country house, the Villa dei Papiri that had existed in Herculaneum on the Bay of Naples in Italy. The new J. Paul Getty Museum opened to the public in January, 1974. While it received mixed reviews from critics, it soon became one of Los Angeles's most popular destinations.

J. Paul Getty viewed art as an enlightening influence and believed in making it available to the public for education and enjoyment. When he died in 1976 at Sutton Place, England, he left nearly 4 million shares of Getty Oil worth almost \$662,000,000.00 to the museum he had built and his entire art collection was moved to the Getty Villa. The full bequest passed to the Trust in 1982. At that time, the Board of Trustees created a new range of programs and set forth plans for a new, centralized campus to make a greater contribution to the arts and humanities. The realization of the 1997 opening of the Getty Center brought together all aspects of the Getty Trust that were scattered throughout the city to one central location high atop the Santa Monica Mountains of Los Angeles in Brentwood. When the

Center opened, the renovation process of the Villa began. It reopened in January of 2006 as home to the antiquities collection, conservation studios, and a partnership graduate program in archaeological and ethnographic conservation with the University of California at Los Angeles.

Today the Trust, as a privately operating foundation, realizes its educationally driven mission and commitment to the arts through the Getty Museum with two locations at Getty Center and Getty Villa, the Conservation Institute, the Research Institute, and the Getty Foundation. The Museum locations at Getty Center and Getty Villa are noted for distinctive architecture with each housing different collections. The Center can be seen from around the city as a massive, modern building atop the Santa Monica Mountains. The Villa is set in a secluded canyon of the Santa Monica Mountains, hidden from view and off the Pacific Coast Highway.

The Museum has over 1 million visitors annually, and many more find the Getty through www.getty.edu, which records over 10 million visits annually. Both offer a schedule of programming in the visual arts to a diverse audience of scholars, professionals, and the general public. International projects in research, conservation, art management, and leadership development support the visual arts with far-reaching impact.

MISSION STATEMENTS

J. Paul Getty Trust

The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in the presentation, preservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—the Getty Conservation Institute, the Getty Foundation, the J. Paul Getty Museum, and the Getty Research Institute—the 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.

Education, Public Programs, Interpretive Content (EPPIC) Department

To engage our diverse community both intellectually and emotionally with our collection in particular, and with visual arts and antiquities more generally. We deliver on our mission through excellent educational programs and content built on the core values of generosity, inclusivity, and truth.

Getty Conservation Institute

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

Getty Foundation

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, it strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty Programs to ensure that they individually and collectively achieve maximum effect.

J. Paul Getty Museum

The J. Paul Getty Museum seeks to inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, preserving, exhibiting and interpreting works of art of outstanding quality and historical importance. To fulfill this mission, the Museum continues to build its collections through purchase and gifts, and develops programs of exhibitions, publications, scholarly research, public education, and the performing arts that engage our diverse local and international audiences. All of these activities are enhanced by the uniquely evocative architectural and garden settings provided by the Museum's two renowned venues: the Getty Villa and the Getty Center.

Getty Research Institute

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts and their various histories through its expertise, active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services, and residential scholars programs. Its Research Library and Special Collections of rare materials and digital resources serve an international community of scholars and the interested public. The Institute's activities and scholarly resources guide

and sustain each other and together provide a unique environment for research, critical inquiry, and scholarly exchange.

TIMELINE

- 1892 Jean Paul Getty born in Minneapolis, Minnesota.
- 1931 Getty purchases first significant artwork, a landscape by 17th c. Dutch artist, Jan van Goyen.
- 1948-53 Getty gives a number of art pieces to the Los Angeles County Museum including the Coronation carpet, a Persian rug of the Safavid dynasty, and Rembrandt's portrait of Marten Looten, as well as a Beauvais tapestry.
- 1950s Getty writes three chapters on antiquity for a book called *Collector's Choice*.
- 1953 J. Paul Getty Museum Trust established, authorizing a museum and library of art. There are seven trustees.
- 1954 J. Paul Getty Foundation established to own artwork acquired by Getty.

May: Getty opens his Spanish-style, Malibu ranch house, remodeled as a museum for his private collection, to the public.
- 1955/56 J. Paul Getty Museum begins to build a library by purchasing 108 books, mostly on French furniture and classical sculpture. Also acquired are photographs of French furniture from various museums for research and study.
- 1957 December 15: Museum wing is added to the Getty ranch house to accommodate Getty's Greek and Roman antiquities.
- 1965 Getty publishes his book, *The Joys of Collecting*.
- 1968 Getty considers the idea of re-creating the Villa dei Papiri in Malibu.
- 1969 April 1: Getty trustees approve funds to hire an architectural firm to develop a plan for an expanded Getty Museum.

June 3: Getty Museum retains the architectural firm of Langdon & Wilson to develop a new museum building.
- 1970 December 21: Ground is broken for the new Getty Villa Museum.
- 1973 Stephen Garrett becomes deputy director of the Getty Museum. J. Paul Getty retains title of director.

March 22: Getty Museum closes during the period that the new museum is under construction.
- 1974 January 16: J. Paul Getty Museum, at a cost of almost \$18 million and 48,000 square feet in size, opens. Because of traffic concerns the museum is closed on weekends.

- 1975 Getty contributes \$14.7 million to the museum, roughly half his gross income for the year.
- 1976 March 11: Getty signs the 21st codicil to his will leaving most of his estate to a trust to oversee the Getty Museum.
- June 6: Getty dies at his home, Sutton Place, in England.
- June 9: J. Paul Getty's will is filed for probate in Los Angeles. In his will Getty leaves nearly 4 million shares in Getty Oil, worth \$661,943,577.50 to the J. Paul Getty Museum.
- 1977 The Getty Museum inaugurates Docent Program with 26 docents. Docents provide ten-minute orientation talks.
- The Getty Museum acquires a life-size bronze statue of a young athlete dating from the fourth century BC believed to be by the sculptor Lysippos, court sculptor to Alexander the Great. Piece becomes known as "the Getty Bronze."
- 1978 Museum staff numbers between 35-50 including security staff and three curators for Decorative Arts, Paintings and Antiquities.
- 1981 May: Harold M. Williams, former chairman of the Securities and Exchange Commission under President Jimmy Carter, begins his tenure as president and CEO of the Getty Trust.
- 1982 The Getty establishes the Conservation Institute to enhance the quality of conservation practice in the United States and abroad.
- The Getty Institute for Education on the Visual Arts is established as a research and development program implementing discipline-based art education in Los Angeles County school districts.
- March: Getty Trust receives Getty's full bequest. The partial distribution amounts to \$1.085 billion of which \$442,716,000 is in Getty Oil Stock. The rest is in short and long-term bonds and accrued interest.
- May: Getty trustees commit to the development of a center for art history and the humanities, a conservation institute, and a new museum. Also approve the search for a new site upon which to locate these three programs.
- October 29: Getty trustees approve acquisition of Brentwood site consisting of 106 acres, of which approximately 25 acres are useable.
- 1983 Getty Museum opens on weekends for the first time.
- February 25: Getty Trustees authorize Harold M. Williams to petition the court to change the name of the organization from the J. Paul Getty Museum to the J. Paul Getty Trust.

April: The Getty Trust begins 18-month international search for an architect for the new Getty fine arts complex.

July: The Getty Center for the History of Art and the Humanities opens in temporary quarters in Santa Monica.

September 7: The Getty Trust's bid is accepted for Jones' property, declared surplus by UCLA, which is adjacent to the Brentwood site.

September 20: The Getty Trust announces that it will build a major new museum, part of a \$100,000,000 fine arts center, on a hilltop in Brentwood.

November: The Getty Architect Advisory Committee selects seven architectural firms from an initial pool of 33 to compete for the Getty building project. Finalists include Beatty and Mack, Aldo Giurgola, Fumihiko Maki, Richard Meier, I.M. Pei (Harry Cobb, Jr.), James Sterling, and Robert Venturi.

The Getty Trust establishes offices in Santa Monica. By April, 1984 a staff of 60 presides over the library and photo archives, scholars' offices, and conference rooms.

End of 1983: The Getty Trust acquires 742 hilltop acres in the Brentwood area of west Los Angeles.

1984 The Architect Selection Committee visits building sites of five of the seven architects on the short list.

February: Los Angeles Planning Commission approves conditional use permit for Brentwood development.

October: The Getty Trust launches a modest grant program to support work by others that is consistent with the Getty's program and missions.

October: The Getty Trust hires architect Richard Meier to design the new Getty Center.

1985 Richard Meier presents his site plan for the Getty Center.

1989 Summer: First phase of construction, the parking garage, begins on the Getty Center.

1991 The Trust moves its offices to 401 Wilshire from Century City, uniting Trust and Program offices in one building.

The City of Los Angeles approves the Getty Center's master plan, clearing the way for groundbreaking on the Center's hilltop site.

October: Final design for the Getty Center unveiled.

1992 Artist Robert Irwin commissioned to design the the Getty Center's Central Garden.

- 1994 January 17: A substantial, 6.9 earthquake rocks southern California causing some damage to and re-evaluation of the Getty Center construction project.
- 1996 Staff groups move into the Getty Center.
- 1997 The Getty Villa in Malibu closes for renovations and "reimagining." The new design is spearheaded by Machado and Silvetti Associates.
- December 16: The Getty Center opens to the public.
- 1998 May: Attendance at the Getty Center passes the one-million visitor mark.
- 1999 June: The Education Institute and Information Institute are dissolved.
- 2006 January: The Getty Villa reopens.

GETTY DOCENT PROGRAM

The Getty Docent Program is organized as one docent corps that operates at two locations, the Getty Center and the Getty Villa. Docents implement a distinct set of programs at each location in support of the missions of the Trust, Museum, and Education Department.

Docents, are the Education Department's first and favorite audience. Education staff members oversee the Docent Program at both locations to ensure that docents receive the instruction, resources, and support that they need to allow visitors to make personal connections to the art of the Getty. Education Department and Museum staff members contribute their expertise as needed to ensure that the Docent Program is responsive to the needs of docents and visitors at the Museum.

At the Getty Center, the Docent Program consists of gallery docents and site docents who lead or facilitate:

- Architecture Tours
- Garden Tours
- Pre Booked Tours (Architecture/garden combination)
- Gallery Tours for schools and the general public
- VIP Orientation Tours
- Community Group Site Tours
- Facilitation of the Family Room

At the Getty Villa, the Docent Program consists of gallery docents and site docents who lead or facilitate:

- Architecture Tours
- Garden Tours
- Pre Booked Tours (Orientation/architecture/garden combination)
- Gallery Tours for schools and the general public
- VIP Orientation Tours
- Tea by the Sea Tours
- Culinary Garden Tours
- Community Group Site Tours
- Facilitation of the Family Forum

The three docent programs at each site (Site Docent Program, General Public Gallery Docent Program, and School Group Gallery Docent Program) work independently but not separate from one another. All docents have the responsibility of providing visitors with an active welcome, trying to connect visitors to the architecture, art, and gardens emotionally and intellectually, and creating moments of joy in a guest's visit to the Museum. These qualities are what unite docents' best practice across all three of the docent programs.

COMMITMENTS, STANDARDS AND RESPONSIBILITIES

Commitment to Shift

Docents must arrive on time to hear the daily briefing for each shift and be prepared to work the entire four-hour shift. Docents are expected to notify the appropriate Docent Program staff in a timely fashion about any changes that affect the shift, such as substitutes, vacations, or emergency situations.

Commitment to Teamwork and Flexibility

Docents should regard the members of their shift as valuable teammates, colleagues, and partners in collectively advancing the educational mission of the Museum. During a shift, docents may need to share responsibilities and divide the workload to accommodate the day-to-day changes of the programs or their teammates.

Standard of Professionalism

Docents are expected to maintain a congenial attitude and conduct themselves appropriately as representatives of the Getty. Interactions with visitors, staff, and colleagues should be positive, polite, and always well-intentioned. An awareness of cultural diversity and sensitivity to the varied backgrounds of everyone at the Getty Center and Getty Villa is required. Failure to commit to a standard of professionalism will result in dismissal from the program.

Staff Feedback

Reviews can be scheduled by staff to provide the docent with feedback based on observation of docent activities. The reviews and assessments help docents maintain skill levels, hone teaching techniques, learn from colleagues, share insights, update information, and evaluate their own tours.

COMMUNICATION

Briefings

Each shift includes a mandatory briefing that is generally held 15 minutes prior to the beginning of the shift. Briefings are held in the lounge at each location. During the briefing a member from the Docent Program or Education Department Staff meets with shift members to review schedule updates, program information and current issues. Examples of briefing information could be a new gallery installation, an update on a Docent Lecture, or an event on site that could impact docent tours. The schedules of the day are available in the lounge prior to the briefing and last minute changes are sometimes made during the briefing.

Digital Docent

A docent website contains real-time program information that is updated regularly. The use of the site is explained during training, and it can be found at: <https://docents.getty.edu>.

Lounge Areas

A lounge at each location is shared with Volunteers, Visitor Services and Security. It is used for daily briefings, to post announcements, and to clock in for your shift. Notices such as reminders for Docent Lectures are posted on the white board, and/or the adjacent bulletin board. Copies of the day's schedule and relevant handouts are also available in the lounge.

SCHEDULING

Overview

Prospective candidates are apprised of program openings during recruitment. Shift assignments are offered according to program needs and docent preference is also taken into consideration. A docent can request to be put on a wish list to be considered for a new shift assignment if programmatic needs are met and if such opportunities arise. Docent Program Staff schedules all docents. All issues regarding scheduling should be directed to: DocentSchedule@getty.edu

Tours are scheduled on a regular basis throughout the day. Whenever possible, especially during busy times of the day, more than one docent may be scheduled to present a tour at the same time.

Regular Shift

A docent's shift length is four hours with a half hour break generally included. (Friday and Saturday evening shifts at Getty Center are three and a half hours.) The break allows docents to relax, go on tours, see new exhibitions, and become familiar with changes at their respective site. Weekday shifts require a weekly commitment. Weekend and evening shifts require an every-other-week commitment (Villa docents do not have the option of evening shifts since the Villa is only open until 5:00 p.m.).

Annual Hourly Commitment

Docents who serve on weekly shifts commit to 200 hours per year, with two weeks of "vacation" time. Docents who serve on every-other-week shifts commit to 100 hours per year with one week of "vacation" time. Gallery/School docents serve 150 hours per year and 80 hours if a Substitute Gallery/School docent. Other Substitute docents commit to 48 hours.

Substitute Procedures

Docents are responsible for finding a substitute when absent, either by trading with another docent or through the sub-pool. When a substitute is needed, docents should take the following steps:

1. Contact a minimum of five docents who can either trade shifts or are in the substitute pool for the needed day/shift. **For specific information about finding a sub, see 'The Sub Survival Guide' in the Appendices section.**
2. Provide DocentSchedule@getty.edu with the name of the substitute.
3. IF UNABLE TO OBTAIN A SUBSTITUTE, provide DocentSchedule@getty.edu with the names of the FIVE docents contacted to prevent the same people being contacted. The Senior Scheduler will assume the responsibility of finding a sub. Advance notice is always appreciated.
4. IN THE EVENT OF AN EMERGENCY that prevents the docent from showing up for a shift, or might cause a delay in the docent's arrival, notify the Docent Hotline number for the site of the shift as soon as possible:
 Getty Center 310-440-7132
 Getty Villa 310-440-5112
5. Always refer to the most current roster when contacting a substitute.

If a reasonable attempt (contacting a minimum of five docents) is not made to find a substitute, or staff is not notified, the absence will be counted as an "unexcused" absence. Three or more unexcused absences may constitute reason for removal from the Docent Program.

Sub-Pool

Docents who have served at least a two-year commitment may be eligible for the sub-pool. The granting of sub-pool status assumes a commitment on the docent's part to continue as a contributing member of the Docent Program. Sub-pool docents must inform Docent Staff of the designated days of availability and commit to work the required sub pool hours. Additionally, the docent must attend workshops and stay updated on Getty and Docent Program issues. Sub-pool docents will continue to receive all docent-related information and be invited to all docent events. When there are sufficient sub-pool docents, the sub-pool is closed to new members.

Leaves of Absence

A request for a leave of absence must be submitted in writing a minimum of two weeks before the date the leave begins. E-mail is the best method of requesting a leave. Planned leaves of absence are available to docents in good standing only (those that have fulfilled hourly requirements consistent with their commitments). The maximum time for a leave of absence is three months during which time the docent is asked to update the Docent Program on their status monthly. Leaves of three months or more are granted at the discretion of the Docent Program. Substitution is required for leaves of one month or less.

Medical Leaves of Absence

Medical leave excuses a docent from volunteering for the duration of the illness. Please make sure the Docent Staff is notified in writing. E-mail should be used whenever possible. Docents are asked to update the Docent Program on their status monthly if possible.

Vacation Procedures

To take vacation time, a docent must submit a written/e-mail request or call Docent Staff for time off at least two weeks before the requested vacation. Once approved, the docent is not responsible for finding a substitute during vacation time.

ADVANTAGES

Recognition

Docents are the heart of the Getty, the Docent Program hosts a "Celebration of Docents" to honor the docent corps. In recognition of their years of service docents receive awards and pins after five years, continuing at five-year intervals (5, 10, 15, 20, 25, 30, 35, and 40 years). After 20 years of service docents can receive Emeritus status. The Emeritus status allows docents to stay in the program with all the benefits but not requiring weekly shift commitments. Additional work in leadership as a member of the Docent Leadership Team is acknowledged with a recognition award for outstanding service.

Benefits

- Docents are extended a discount at the Getty Center and Villa Cafés. The discount extends to the individual docent only and is not available at the Getty Center Restaurant.
- At the bookstore, docents receive discounts off most items. In addition, special discount days for staff, docents and volunteers are held during the year.
- Docents are invited to an annual Getty Winter Celebration held for staff, docents and volunteers.
- Docents are encouraged to attend lectures and other educational programs.
- Docents receive 2 Family, Friends, and Colleagues (FFC) parking passes per year to the Getty Center and enjoy no-limit free Villa parking for family, friends and colleagues.

Docent Program Lecture Series

General interest lectures are held up to six times a year. These lectures organized by the Docent Program provide insight on exhibitions, the Collection, and the work of the Getty's Conservation and Research Institutes and Foundation. Light refreshments are provided before the lecture to encourage members to socialize with fellow docents, Getty Center and Villa staff, and guest speakers.

Continuing Education

All docents are required to take part in at least some of the continuing education opportunities that Education and Docent Program staff

DEPARTURE FROM PROGRAM

Resignation

A docent who no longer wants to serve in the program should notify the Manager of the Docent Program. The Getty Security ID card and parking permit must be returned upon departure.

At-Will

Being a docent is at the mutual consent of the Getty and the docent. Either the Getty or the docent can terminate the volunteer relationship at will.

CULTURAL DIVERSITY

The J. Paul Getty Trust is committed to creating an environment in which art and cultural heritage are undertaken and interpreted in the broadest, most inclusive sense by recognizing the contributions of diverse communities and cultural traditions. The Getty's resources, its base in Los Angeles and its cross-disciplinary programs, together create unique opportunities to contribute to cross-cultural and cross-community understandings. The Getty aims to incorporate these principles into its programs, initiatives and partnerships.

Docents are required to attend cultural diversity training sessions when offered as a means of ensuring respect and sensitivity toward all visitors, staff and fellow docents. Cultural diversity training will be offered for new docent classes and when deemed appropriate throughout a docent's tenure at the Getty.

(See Appendices at the end of the Docent Handbook for Getty *Policy Against Discriminatory Harassment*.)

DOCENT LEADERSHIP TEAM (DLT)

Purpose

Docent Leadership Team members serve as representatives of the docent corps. The DLT acts as a leadership group and advisory group between docent staff and the docent corps in order to balance the needs of the docents with those of the Museum. The DLT also acts as support in meeting the goals and objectives of the Museum Education Department.

Responsibilities

- Act as a mentor and role model to fellow docents.
- Act as advisory board for new policies and programming
- Communicate in a professional manner, understanding that all information exchanged at DLT meetings is confidential.
- Promote the understanding of the docent role and the Docent Leadership Team, as it pertains to the Education Department and fellow docents.
- Support decisions made by the Education Department and communicate changes in a positive manner.
- Contribute to the Docent website promote a feeling of community in the docent corps
- Attend all DLT meetings.
- Increase DLT presence and visibility at Docent Program events
- Form and lead ad-hoc committees to promote and improve docent programming and community.
- Participate in selecting next DLT members when term is complete.

Term & Meetings

DLT members serve a three-year term. Three-year terms are staggered with one half of the members remaining as seasoned team members while new members are recruited. This allows for continuity in the team and a seamless transition of projects. On occasion, DLT members have been asked to serve for different periods of time in order to provide continuity.

The DLT generally meets every other month in January, March, May, July, August, October and December. Meetings begin at 6:00 p.m., last until 7:30 p.m. and include dinner. Four meetings a year are held in the New Founders Room on the 2nd floor of the Getty Center Museum. Two meetings are held annually at the Getty Villa in the VN rooms of the Office Building.

GENERAL SITE INFORMATION

Security

Security is responsible for the safety and security of staff, visitors, facilities, and collections of the Getty. This department plays an active and visible role in the life of the Getty, from welcoming visitors to conducting emergency preparedness drills and providing first aid.

Security's primary services are:

- Security presence
- Emergency Contact Number
- Managing on and off site parking
- Emergency Medical Response
- Managing Lost and Found Items
- Emergency Preparedness and Response

Security Stations and Emergency Contact Numbers

Getty Center

- The Central Security Station (CSS) is located on the L2 level of the Museum and is staffed 24 hours a day, 7 days a week. Security Administration is located across from the Central Security Station on L2. The First Aid Room and Control Room are located in the Security Administration suite.
- The Security Emergency Hotline is **ext. 7000. Do not call 911** directly as the operator will not be able to identify your exact location. Security will call the appropriate response agencies and escort them to the location of the emergency.

Getty Villa

- The Central Security Station (CSS) is located on the first floor of the Office Building. There are also Security Stations in the basement level of the Museum and in Central Receiving. Security Stations are staffed at the North Gate (Los Liones) and the Pacific Coast Highway Gate. The First Aid Room and Control Room are located on the basement level of the Museum.
- The Security Emergency Hotline is **ext. 6000. Do not call 911** directly as the operator will not be able to identify your exact location. Security will call the appropriate response agencies and escort them to the location of the emergency.

Parking

Entry and exit gates at each Getty are guarded by Security and may require you to scan your ID for entry. Always remember to have both your parking pass and your ID badge with you when at either site.

Getty Center

- There are two entrances to the Getty Center, the main entrance at Getty Center Drive off Sepulveda and the South Entrance off Church Lane. All personnel can use either entrance provided they have their parking pass and ID badge. The gate to Getty Center Drive remains open during regular working hours.
- Staff and docents may park in any unrestricted parking spot in the main parking structure (North Entry Parking or NEP) located off Getty Center Drive Entrance at the bottom of the hill.

Parking will be on a first-come, first-served basis, unless directed otherwise by Security. There are seven levels in the main parking structure. The levels are numbered in descending order, beginning with P1 at the top and ending with P7 at the bottom. The P1 level is reserved for buses and visitors with disabilities, and oversized vehicles. The six remaining levels have spaces for both standard and compact vehicles. Each level is numbered and color-coded. Signs direct drivers from one level to the next, and exits, stairways, and elevators are clearly marked. The Lower Tram Plaza (T1) is located on the roof (top level) of the main parking structure. The plaza is accessible by elevator and stairway from all levels of the parking structure.

- The upper parking structure (Top of Hill or TOH) located under the Tram Arrival Plaza, is reserved for designated carpools, VIP's, visitors and staff with disabilities, and Facilities and Security vehicles. In addition, some parking spaces in the upper parking structure are allocated for use by each program. On weekends, docents are allowed to park in the upper parking structure. In all instances follow any parking instructions given by Security.

Getty Villa

- All personnel and business visitors must use the North Gate off Los Liones Drive. The Pacific Coast Highway gate is reserved for ticketed visitor use only.
- South Parking is designated for visitors. North Parking is designated as the primary parking lot for staff, docents, volunteers, students, and scholars. Tandem parking is not allowed. Central Parking is utilized as overflow parking as directed by Security. The Upper Parking lot is for business visitors only.

Reserved Parking Spaces

The use of reserved parking spaces is monitored by Security. Personnel who park in restricted spaces without proper authorization will be contacted and asked to move their vehicles. This is enforced 24 hours a day.

Parking Stickers

All personnel vehicles must display a valid, hanging parking permit issued by Security. Docent staff distributes renewal stickers for the permits yearly. If you lose your parking permit or if you suspect that it has been stolen, please report it at once to Docent Program Staff. The lost permit will be rendered inoperable and you will be issued a new permit.

Getty Center Temporary Off-site Parking

Overflow parking is occasionally available when the Getty Parking Structure is full. Security Staff will direct visitors in this instance.

Parking Structure Security

There are emergency exits, fire extinguishers, and security cameras on each level of the parking structures. Security patrols the parking structures throughout the day.

Getty Center Transportation

The shuttle drop-off area, located on the first level of the main parking structure, is a designated area for visitors arriving by taxi, shuttle, limousine, and private car. Pick-up is in the same location.

Getty Center Tram Emergencies

If the tram is out of order, shuttles will be available to ferry staff and visitors up and down the hill between T1 and the Top of the Hill shuttle stops.

Evacuation instructions will be broadcast over the speaker system in the car. Do not initiate evacuation unless you are instructed to do so or if you are in immediate danger. The emergency evacuation route is via the doors at the end of each car.

Identification (ID) Badges

All staff and docents must wear photo identification (ID) badges while at the Getty Center and Villa. ID badges are issued to staff and docents by Security. Badges have an expiration date and are renewed on a timetable determined by security.

Parking gates and many of the entry doors and elevators in the Getty Center and Villa are operated by a card reader system. Some card readers look like a blank light switch and are mounted on the wall next to the door. Others are narrow devices mounted on the doorjamb. Both operate in the same fashion: Hold your security ID badge a few inches in front of the card reader. There is a slight delay and then you will hear a "click." At this point a small red light turns green and the door will unlock automatically, allowing you to turn the lever and enter. You do not need to touch the reader.

Your security ID badge is programmed to operate only those doors through which you have been given access.

All visitors to nonpublic areas of the Getty Center and Villa must wear a guest ID badge. Badges are issued at Security Stations. A Getty employee, usually someone from the host department, must escort all business visitors, contractors, and vendors entering nonpublic spaces.

Lost Badges

If you lose your security ID badge or if you suspect that it has been stolen, please report it at once to Docent Program Staff. The lost badge will be rendered inoperable to prevent unauthorized access and you will be issued a new one.

First Aid/Emergency Procedures

If you observe a visitor who appears to be in need of help or first aid, or when such a condition is reported to you, you should immediately inform a Security Officer or call the **Security Emergency Hotline**:

- **Getty Center - Ext. 7000**
- **Getty Villa - Ext. 6000**
- If you cannot use the telephone, pull on the Emergency Wall Station.

Unless it is a life-threatening situation, no first aid should be rendered. The visitor and/or persons accompanying the ill or injured visitor should be informed that a first aid security employee is on the way. **Under no circumstances should you inform any member of the public that the Museum is covered by insurance, even by inference.** Let the Security Officer handle all information given to the visitor and party.

Never attempt to move a visitor who has fallen and appears to be in pain. In many cases, the person should **not** be moved, except by medically trained personnel. The Security first aid officer will determine whether the visitor may be brought to the First Aid Room, or whether an ambulance should be called.

Avoid any unnecessary conversation with the injured visitor or party. Do not discuss the possible cause of the accident, or any conditions that might have been the reason(s) for any injury. You may have to repeat this later in court, and most likely any conversation will be distorted, expanded upon, or even totally fabricated, but still attributed to you. Security is trained to handle these situations and has the correct, basic equipment for most emergencies. Please do not discuss accidents with Getty visitors.

First Aid Kits

Wall-mounted first aid kits are strategically located in offices, workshops, staff lounges, copy areas, pantries, labs, and work areas. More complete, portable first aid kits and AED's (Automated External Defibrillator) are located throughout the site. These kits are regularly inspected and replenished by Security. First aid services are also available at the First Aid Room adjacent to the Security Administration office.

Security Matters that are Non-Emergency

If you have a situation in which you encounter an unruly visitor, have a situation that is outside your level of comfort, or are in a situation that you are unsure, **please dial:**

- **Getty Center - Ext. 7001 or 7002** and not ext. 7000
- **Getty Villa – Ext 6001 or 6002** and not ext. 6000

If you are unable to use a telephone, contact a Security Officer.

Security Alarm System

A comprehensive security system is installed throughout the Getty Center and Villa to protect the staff, visitors, collections, and facilities from harm. During your Security training, you will receive information regarding these systems.

Emergency Preparedness Program

Security is prepared for emergencies of all kinds, from brush fires, earthquakes, and floods to mechanical failures, broken water pipes, vandalism, and chemical spills.

The Getty Center and Villa are equipped with automatic fire detection and sprinkler systems, a water reservoir for back-up fire suppression, and large emergency generators to provide several days of electrical power.

Security has developed a multifaceted emergency plan for immediate response and long-range recovery:

- All employees, scholars, docents, volunteers, and interns receive a copy of the Emergency Procedures Flipchart during their initial orientation. This guide describes steps for the staff to take in responding to possible emergencies at the Getty Center and Villa.
- Annually, Security is required to conduct evacuation drills, as well as full-scale emergency simulations, to test staff response.

Fire Alarm/Life Safety Systems

A number of systems have been installed throughout both Getty sites to safeguard staff, visitors, and property in the event of fire. The following are some of the fire alarm and suppression devices that you may notice in your work area. It is important for you to familiarize yourself with them:

- Automatic Fire Doors, which are normally open, will close automatically in case of an alarm while still allowing for unrestricted exit from inside.
- Elevator Fire Doors will enclose the elevator openings to protect passengers and prevent the spread of fire. The elevator fire doors are equipped with smaller, hinged doors, which allow elevator passengers to exit to safety. All elevators are equipped with an emergency two-way communication system. In the event of a malfunction push the button located on the front wall of the elevator car to communicate with Security via the internal speaker phone. If there is a loss of electrical power, the elevators will first stop automatically, then they will proceed to the ground floor and the doors will open to allow passengers to exit. In the event of an earthquake the cars will proceed to the nearest floor and the doors will open, allowing passengers to exit; elevators will resume operation only after inspection. In the event of a fire, elevators will return directly to the plaza level or the main lobby level as safety permits, where they will remain. The doors will open automatically, allowing passengers to exit.
- Emergency Lighting on exit paths will be illuminated in case of a power outage to allow safe exit from the building.
- Evacuation Speakers mounted in the ceiling will broadcast an alarm in case a smoke detector or pull station is activated. The alarm begins by emitting a "whoop" sound, which is followed by the vocal transmission of instructions.
- Evacuation Strobes mounted on the wall will provide a visual evacuation signal for hearing-impaired persons.
- Fire Extinguishers are installed in extinguisher cabinets and on wall hooks.
- Manual Pull Stations are located on walls along exit paths and near exit doors. When activated, these devices will notify the fire department and Security of the exact location of the emergency.
- Smoke Detectors are mounted on the ceiling and are monitored continuously by equipment located in the Security Control Room.
- White decorative discs conceal sprinkler heads in the ceiling. The sprinkler system is monitored by Security and Facilities.

Lost & Found

Any lost and found items can be turned in to a Security Station at the site (Getty Center or Getty Villa) where the item is found. Visitors who have lost items should be directed to the Central Security Station of the specific site. The Security Officer will take the visitor's name and address and a description of the object in case it is turned in at a later date.

Photography and Videotaping

As long as the flash is turned off, photography in the galleries, Family Room, and Family Forum is allowed, unless posted otherwise.

Visitors may not videotape docents giving tours. Any person videotaping a group tour must have permission and a signed release from the docent and each member of the group. Docents are encouraged to find a Security Officer if a visitor does not comply with this rule.

The Trust does not permit wedding photographs/video, posed photography (i.e. involving models), or photography/video involving costumes. If you witness someone taking "posed" photographs please notify security control at:

Getty Center x 7001/2

Getty Villa x 6001/2

VISITOR SERVICES

Coat and Parcel Check

For safety reason all parcels larger than 11"x17"x8" must be checked at Coat Check Desks. All belongings must be collected the same day. Perishables, money and valuables are not accepted. Contents of all bags and parcels may be inspected for security reasons.

Orientation Theaters

During Museum hours the Orientation Theater(s) at each site continuously play a 10-minute orientation film. The film gives information on J. Paul Getty, the J. Paul Getty Museum, its collections, and, depending on the location, either Getty Center or Villa specific site information.

Silent Auction and Outside Tours Policy

Many not-for-profit organizations such as independent schools, churches and community organizations conduct auctions as a part of their fund raising activities. Items or services are donated, without cost, and individuals "bid," for value, to obtain them.

It is not permitted to donate a visit to the Getty Center/Villa or a tour in support of such organizations. Such a practice grants special access to persons who are able and willing to pay for it. While the beneficiaries are charities, the appearance is unseemly and would contribute to a perception that certain individuals can "buy" privileged access.

Furthermore, in the same way that we do not allow educational companies to package and sell our free online content, we do not allow docents to package and sell their training in the form of paid tours. If you are advancing our mission by offering free tours to friends, family, schools, charities, please feel free to continue. Be aware that it is Getty policy that Getty docents cannot provide paid tours at our museums nor personally profit in any way from their training, position, or any perks they receive as part of the docent corps.

Wheelchairs & Strollers

These are available at each site. For liability reasons it is best not to assist the visitor in getting in or out of the chair. Generally the person will have someone with them who can assist. We do not provide people to push the wheelchairs.

As with any of the Museum's services for people with disabilities we ask that you not offer a wheelchair or stroller to someone because you feel they need it.

There are two black wheelchairs with 30" seats for visitors who require a larger seat. Security asks that wheelchairs not be substituted for strollers.

FACILITIES

Facilities staff is responsible for operating and maintaining both Getty sites, indoors and out.

Custodial Services

To minimize disruptions, all custodial service for staff areas are performed during off-hours, including regular maintenance as well as carpet cleaning and other floor care.

During the day, custodians monitor staff and public areas and provide minor cleanup as necessary. They also monitor the restrooms to clean and service as needed. While being cleaned, restrooms are closed. When you see a sign indicating that a restroom is closed for service, please honor the sign and proceed to another restroom.

Heating and Air Conditioning

The heating/air conditioning system is computer controlled. Buildings are divided into zones, each of which has a thermostat to sense and respond to heating and cooling demands. In addition, facilities staff constantly monitors temperatures. All adjustments are made by Facilities' Staff.

Lighting

All spaces are equipped with occupancy sensors that automatically turn off the lighting ten minutes after motion is not detected within the office. The lights in these areas will flicker five minutes before they go off. This allows staff to go to the wall switch and override the timer for an additional two hours (this override can be repeated as often as necessary).

Emergency lighting is on at all times; full office lighting goes off at 8:00 p.m. on regular workdays. If for any reason the lighting is turned off, there is adequate emergency lighting to allow you to make your way to the override switch or to exit the building safely.

Pantries and Lounges

All personnel are expected to wash their own dishes. As part of their regular service, custodial staff cleans countertops and sinks and runs dishwashers through a complete cycle. Pantry and lounge refrigerators are cleaned bi-weekly.

Pest Control

Keeping the Getty Center and Villa clean and free of pests depends on the care and good judgment of all personnel. Please do not store food, drink, or recyclable food containers in lounge and locker areas.

Recycling Services

The sanitation service recycles paper, metal, plastic, and glass. Bins are emptied daily by custodial staff.

Smoking Policy

All Getty Center and Villa buildings are smoke free. No smoking of any kind is allowed inside the buildings at any time. Smoking is currently permitted in designated areas outdoors, but all smoking (and vaping) will be prohibited beginning in January, 2019.

Trash Collection

Custodians pick up trash and recyclables as part of their regular service. Oversized trash or large amounts that will not fit in a trash can should be placed next to the trash receptacle and marked clearly

as "trash" or "basura." Anything placed in or on the trash or recycling bins will be removed. Do not place trash in the hall for pick up.

FOOD SERVICES

All personnel receive a discount at all food service areas except for the Restaurant. Guests of personnel do not receive a discount.

The Getty Center Restaurant is located in the Restaurant/Cafe building. It offers full service in an elegant setting with views of the Santa Monica Mountains. The self-service Café is located on the lower floor of the building and has indoor and outdoor dining areas. An extensive menu is offered. A smaller self-service Café is located on the L2 level of the Exhibitions Pavilion.

The Getty Villa semi-service Café with both outdoor and indoor dining areas is located adjacent to the Outdoor Classical Theater. The menu features Mediterranean dishes, highlighting local ingredients and authentic preparation. The Villa staff lounge with selected items is located in the upper campus area next to the courtyard with the monkey fountain in it.

Coffee kiosks at both sites offer a variety of light refreshments.

MUSEUM STORES

Getty Center

The Getty Center Museum Store offers books on art, architecture, art education, critical studies, history, classic literature, as well as Los Angeles and regional titles. It carries all books, posters, and other materials published by the institutes of the Getty Trust. Visitors will find a variety of material on art history, museums and related subjects, in addition to miscellaneous items. Satellite stores offer related items of interest. Merchandise for younger visitors is also provided, including pencils, buttons, educational kits, and children's books.

Getty Villa

The Getty Villa Museum Store offers books that promote an understanding and appreciation of archaeology and the arts and cultures of the Classical World. It also provides a wide selection of gift and souvenir items, such as antiquity reproductions, posters, jewelry, note cards, postcards, and other merchandise related to the Villa site, its collections and special exhibitions.

GETTY CENTER

The setting of the Getty Center allows for frequent discourse among the different entities located there. A unified campus provides an environment for attracting and serving a diverse public and for promoting collaboration among the Getty programs. The Getty Center is situated in the Santa Monica Mountains, west of the 405 Freeway in the historic Sepulveda Pass. The Center sits on a 110-acre site, with buildings and gardens occupying 24 acres of the site. An adjoining 632 acres owned by the Getty Trust preserves the natural quality of the area. Clear days boast spectacular panoramic views of the greater Los Angeles metropolitan area, the surrounding mountains and ocean.

Admission to the Getty Center is free, a stipulation held by Mr. Getty, although a \$15 parking fee is charged per vehicle. From the Getty Center's entrance, those arriving by car park in a seven floor underground parking structure. Visitors then ascend the ¾ mile hill via an electric tram for a 4.5-minute ride to the campus' central plaza. The driverless computer-operated tram was designed for the Getty Center by Otis transit. The three-car trams are emission free and glide on a cushion of air generated by electric blowers. Each tram has room for 100 passengers, is wheelchair accessible, and can transport as many as 1,200 passengers an hour.

The following are important components of the Getty Center:

Harold M. Williams Auditorium

The auditorium is a 450 seat multipurpose venue equipped for simultaneous translation. It is used for lectures, film screenings, panel discussions, symposia and small-scale performances. The auditorium is named after Harold M. Williams, former President and Chief Executive Officer of the Trust who held the office during the expansion of the organization.

North Building

The North building houses the Trust offices and other administrative support systems such as Human Resources, a Communications Department and web facilities.

East Building

Getty Conservation Institute (GCI)

The work of the Institute is carried out through several groups: science, field projects, education and the dissemination of research resources. The GCI facility is home to state-of-the-art scientific laboratories, programmatic and administrative offices, and a conservation information center. The Institute provides residency at the Getty for three to six months through the conservation guest scholar program. Collaboration with scientists and conservators from all over the world is a significant aspect of the GCI.

The GCI not only conducts research at the Getty Center but also is active in off-site conservation projects. Off-site research is conducted in collaboration with other project partners and often involves universities, governments, and/or private entities. The promotion of site management is an integral part of the GCI's programmatic agenda and training is provided through courses and workshops in site management.

For examples of current Conservation projects and further information refer to: <http://www.getty.edu/conservation/>

Getty Foundation

Over the past decade The Getty Foundation has awarded over \$177 million in support to over 3,300 projects in more than 175 countries. The Getty Foundation considers all proposals within its funding categories, reviewing thousands of grant requests each year. The intent is to give equal consideration to projects regardless of size or financial resources, including many that might otherwise go unfunded. The Getty Foundation searches for collaborative efforts that set high standards and make significant contributions.

Categories of grants are regularly assessed and information on current grants can be located at: <http://www.getty.edu/grants/>

East Building Lobby

The East Building Lobby containing information related to the work of the Getty Foundation and Conservation Institute is open to visitors at specific hours.

Getty Research Institute

The Getty Research Institute (GRI) library contains extensive online resources and a large resource library containing over 800,000 volumes. Additionally the library contains a 60,000-volume rare book collection and a special collection of photographs and pictures reaching over 2 million. The Reading Room is open to the public. Docents show their badge at the GRI Security Desk to be admitted Monday – Friday from 7:00 a.m. – 9:00 p.m. and 8:30 a.m. – 9:00 p.m., Saturday and Sunday. For special needs consult the Reference Librarian.

Docents can apply to be readers at the GRI in order to reserve books and use the GRI's extensive resources. Please note, the Getty Research Institute is a non-lending library, but docents who apply to be "Readers" can reserve books for themselves that will be held in the research library. A "Docent Research Hub" has been set up on the plaza level of the research institute, where docents can use research materials, store reserved books, and make use of computers, copiers, and scanners. Docents who apply to be "Readers" need to take an official orientation tour at the research institute with either GRI or Education staff. GRI staff offer these tours twice a week, on Mondays at 2:00 p.m. and on Thursdays at 10:00 a.m., and docents can reserve their spot on a tour by calling the Reference Desk at 310-440-7390.

The GRI also hosts visiting scholars and pre- and post- doctoral fellows. Scholars pursue their own research projects free from academic obligations, make use of Getty collections, join their colleagues in weekly seminars devoted to the scholar year theme and participate in the intellectual life of the Getty Center.

For examples of current visiting scholars and further information refer to:

<http://www.getty.edu/research/>

Getty Museum

The Museum courtyard embodies many important concepts of Richard Meier's design such as pavilions organized around an open yet contained space. There are ample seating opportunities in the courtyard, maximizing the mild Southern California climate. In keeping with the rest of Meier's design, the gallery layout does not require a particular path to follow. The flow of moving between interior and exterior spaces allows visitors many opportunities to ward off 'museum fatigue'. The visitor may choose to view the collection chronologically (North, East, South, West Pavilions), by medium (light sensitive objects and some sculpture on the Plaza level and paintings on the 2nd floor), or randomly. The collection ranges from 9th- through 19th-century Western European art, with the exception of the Photographs

collection that includes both European and American artists, from the 19th century to present, and a group of 28 modern sculptures donated by the Fran and Ray Stark Trust.

Natural light is not only experienced in the courtyard spaces, but illuminates interior second floor galleries. The second floor houses the Museum's painting collection. A sophisticated skylight system allows daylight to illuminate the paintings during most of the day, thus offering visitors the experience of artworks in natural light. A computer system operates adjustable louvers regulated by sensors timed to the sun's movement.

The collection is comprised of the following:

- Manuscripts
North Pavilion, Courtyard Level

At the J. Paul Getty Museum the art of the Middle Ages is represented primarily by illuminated manuscripts. Over the course of the Middle Ages manuscripts became the most important means of recording not only scripture and liturgy but also history, literature, law, philosophy and science, both ancient and medieval. Illuminated manuscripts are books that are written and decorated entirely by hand. In 1983 the Museum acquired the entire collection of 144 illuminated manuscripts assembled by Peter and Irene Ludwig of Aachen, Germany. The Ludwigs' holding represents the history of the art of book illumination from the 9th to the 16th - century. It is one of the very few private collections of illuminated manuscripts still intact.

The collection represents a broad range of schools along with great variety in the types of books. It includes masterpieces of Ottonian, Byzantine, Romanesque, Gothic International Style and Renaissance illumination made in Germany, France, Belgium, Italy, England, Spain, Poland, and the eastern Mediterranean. The Ludwigs' material focuses on German and Central European manuscripts. In order to provide as complete and balanced a representation as possible, beginning in 1984, the Getty Manuscripts Collection has been enhanced by a long series of purchases.

The manuscripts are exhibited on a rotating basis year-round.

- Paintings
All Pavilions, Second Floor and Throughout

During his lifetime, J. Paul Getty purchased paintings from every major European school of art between the thirteenth and twentieth centuries. Getty began collecting both paintings and decorative arts during the 1930's.

By World War II Getty owned two major paintings: Gainsborough's *Portrait of James Christie* and Rembrandt's *Portrait of Marten Looten*. He also procured a number of lesser paintings in that time. During the last decade of his life Getty allocated funds to the Museum allowing it to acquire paintings from periods he had not previously found interesting. During Getty's years as a collector he succeeded in gathering a representative group of Italian Renaissance and Baroque paintings, as well as a few Dutch figurative works of importance. When Getty left the bulk of his estate to the Museum, the opportunity presented itself to acquire major works on a wider scale. The Museum expanded its collection to represent a wider scope ranging from the 1400's to 1900. The Museum will continue its commitment to acquire and exhibit paintings of the

highest quality to complete the collection's transformation from a fairly small personal holding into a moderately sized but exceptionally choice public repository.

- Drawings
West Pavilion, Courtyard Level

Rembrandt's *Nude Woman with a Snake* was the first drawing acquired by the J. Paul Getty Museum in 1981, and a year later the Drawings Department was formed. Drawings range from studies of nature and figures to preliminary sketches for paintings. The collection of Drawings represents a wide variety of techniques, including silverpoint, graphite, watercolor, ink and chalk. The aim of the collection is to represent the different schools of European drawings to 1900 with examples of the highest quality. The collection numbers over 700 drawings, including two artist sketchbooks.

Drawings exhibitions rotate throughout the year, featuring themes and artists represented in the collection. Each exhibit lasts about eleven weeks to minimize their exposure to light.

- Sculpture and Decorative Arts
Courtyard Level and Throughout

The Sculpture Department formed in 1984. Its primary goal was to build a collection of European sculpture representing the period from the Renaissance to the end of the 19th - century. A great strength of the sculpture collection is work by later Renaissance artists, especially in bronze, terracotta and Neoclassical sculpture in marble. Early major acquisitions include the Lederer collection of bronzes, the marble *Boy with a Dragon* by Bernini, and Canova's *Herm of a Vestal Virgin*. Sculptures donated by the Fran and Ray Stark Trust in 2005 are a representative selection of major examples of 20th-century outdoor sculpture by European and American artists of international reputation.

The Department of Sculpture and the Department of Decorative Arts were merged in 2003.

In the 1930's, J. Paul Getty began collecting important and impressive pieces of 18th -century French furniture. Getty's personal writings, especially his diaries, indicate that decorative arts were his first love. The Museum's collection of Decorative Arts consists mainly of objects made in Paris from the mid- 17th to the end of the 18th -century. Clocks, wall lights, candelabra, vases, porcelain, ceramics from the East, and many other items were acquired during the 1970's and 1980's to become an integral part of room arrangements in gallery installations.

The majority of the French Decorative arts are housed in the South Pavilion. The galleries were designed by the interior design firm Thierry Despont in association with Richard Meier. This section includes four reconstructed 18th-century French paneled rooms, and space for the display of the Museum's important tapestry series.

- Photographs
West Pavilion, Lower Level

In mid-1984 the Museum established a new curatorial department dedicated to the art of photography. The Museum decided to form a photographs collection for reasons similar to those in favor of collecting manuscripts and drawings: photography is an art fundamental to its

time in which individual works of great rarity, beauty, and historical importance have been made. The Museum began its collection of photographs with an almost simultaneous series of purchases of holdings from the collections of Samuel Wagstaff, Arnold Crane, Bruno Bischofberger, and the joint holdings of Volker Kahmen and George Heusch. Seemingly overnight the Getty acquired 26,000 master photographs and thousands more in albums and books, making the Getty's holdings the most comprehensive corpus of photographs on the West Coast.

The initial purchases emphasized the earlier eras of photography and spanned the development of the medium from its birth in the 1830s through the 1860s. Included were key pioneers such as Talbot, Bayard, LeGray, Hawes, and Cameron. Among European and American modern masters, the Museum acquired works by Man Ray, Laszlo Moholy-Nagy and Walker Evans. Painters who were also active photographers, such as Degas and Eakins, have been added to the collection. Later the Museum concentrated on the major twentieth-century masters and art movements such as the Bauhaus and the Italian Futurists. The most up-to-date information on the collection can be found at www.getty.edu.

Family Room

A hands-on space for families with children 5 -13; the installation and activities are related to the Museum's collection.

Please check www.getty.edu and refer to the daily "Today at the Getty Center" handouts for education programs at the Center.

Architecture

The Getty Center is a significant work of architecture. Architect Richard Meier is known for building projects that emphasize the harmonious relationships between his architecture and the setting. The Getty Center is exemplary of this aspect of his work. During the preliminary stages of design, Meier sat atop an adjacent ridge facing the Getty site sketching and studying the natural features of the site. Using the ridgeline of the Santa Monica Mountains and the line of the 405 Freeway, reminiscent of a river cutting through the mountains, Meier mapped out a grid system on which to base the Getty Center. All the buildings and architectural components of the Getty Center are positioned along either the natural ridge of the mountains or the man-made grid of the city.

Natural light and building materials are central to any Meier design. All the buildings at the Getty Center receive natural light from extensive use of glass exterior surfaces, and lead out to courtyards and terraces maximizing the fluid relationship between interior and exterior. Richard Meier's hallmark, aluminum panels are used throughout the site suggesting fluid sculptural forms. Landscaping is used on the site as a visual and physical link among the buildings. Beige-colored, cleft-cut, textured, fossilized travertine used for much of the Center suggests permanence, solidity, warmth, and craftsmanship. The travertine was quarried in Bagni di Tivoli, Italy, 15 miles east of Rome and shipped over a six-year period via the Panama Canal to Los Angeles. The connections between ancient and modern seen throughout the Getty Center serve as a reference to the Getty Villa, linking the two Museum locations.

Gardens

In 1992 renowned Southern California based artist Robert Irwin was commissioned by the Getty Trust to design the Central Garden space as a work of art. Irwin is best known for his series of ephemeral works during the 1970's dealing with light and space. The Central Garden encompasses a 134,000

square foot (3.076 acres) space in the natural ravine between the Museum and the Research Institute. Robert Irwin describes the garden as, "a sculpture in the form of a garden aspiring to be art."

The Central Garden is a work in continuous progress. Irwin continues to collaborate with the Getty and horticulturist, Jim Duggan, on the changing appearance and experience of the gardens. It has been conceived both to reflect the changing seasons, and as a response to the Getty's architecture. Infinite examples of geometry found in plantings are visually broken down to emphasize pattern and texture. All the foliage, grasses and other materials of the garden are selected to accentuate the elements of art including texture, pattern, light, color, composition, and reflection.

Irwin's Garden is a sensual and interactive experience. Inviting visitors into the garden, a zigzagging walkway traverses a stream planted on each side with Yarwood London Plane trees as well as a variety of grasses and plants. The path gradually descends to a plaza where bougainvillea arbors provide color, scale and a sense of intimacy. The stream continues through the plaza to ultimately cascade over a stone waterfall into a pool inset with a maze of azaleas. Surrounding the pool is a series of gardens, each with a variety of plant material. The experience of walking through the garden, in the words of Irwin, is "Ever Present Never Twice The Same. Ever Changing Never Less Than Whole."

GETTY VILLA

As an educational center dedicated to study of the arts and cultures of ancient Greece, Rome and Etruria, the Getty Villa presents the Museum's antiquities collection and special exhibitions, a wide range of education programs for the general public, families, community groups, and students, a residential scholars program, a Master's program in the conservation of ethnographic and archaeological materials in collaboration with the University of California in Los Angeles (UCLA), and a diverse performing arts and theater program.

The firm of Machado and Silvetti Associates was selected to realize plans for the Villa's new mission. To meet the goals of this new mission, site renovations included not only refurbishment of the Villa building itself, but also expanded facilities for visitors, staff, scholars and students. The Villa opened to the public in January, 2006 with the new design providing an artful blend of modern and ancient architecture that preserves the beauty of the Villa building while providing new facilities for an expanded mission. The entry sequence for visitors begins with expanded parking facilities and an Entry Pavilion at the south end of the site. From this point, visitors walk along a pathway cut into the hillside running along the Villa building and gardens. It is as if they are arriving at an archaeological site, and the Villa is an ancient, recently discovered building waiting to be explored. This pathway ends at an Arrival Balcony that sits atop an Outdoor Classical Theater where concerts and ancient theater are staged. Visitors can then descend to the plaza and enter the Museum through the West Porch and Atrium, or continue on to the Museum Store, Café or Auditorium. Beyond these public spaces is the remodeled Ranch House, which accommodates the Scholars Program, the Research Library, staff offices, conservation labs and seminar rooms. Adjacent to the Ranch House are new facilities for Antiquities Conservation and the UCLA/Getty Masters Program on the Conservation of Ethnographic and Archaeological Materials, a convening center, and staff parking.

The following are important components of the Getty Villa:

Museum Collections and Exhibitions

Greek and Roman antiquities were a cornerstone of the collection built by J. Paul Getty, and served as a principle inspiration for his decision to build the Getty Villa. He was especially drawn to marble sculpture, though he also collected bronzes, wall paintings, mosaics, ancient glass, terracotta, and jewelry. Several of his acquisitions remain key objects in the Museum's collection, such as the *Lansdowne Herakles*, and the terracotta group of a *Seated Poet and Sirens*. Following Mr. Getty's death in 1976, the antiquities collection continued to grow, as gaps were filled and new dimensions added. The acquisition of private collections, such as the Walter and Molly Bareiss collection of Greek and South Italian vases (acquired following special exhibition in 1983), the Paul and Marianne Steiner collection of Bronze Age sculpture and stone vessels (acquired in 1988), the Lawrence and Barbara Fleischman collection of ancient art (acquired in 1986), and the Erwin Oppenländer collection of ancient glass (acquired in 2003), has enabled the Museum to build strengths in important areas of ancient Greek, Roman, and Etruscan art.

The Museum's antiquities collection includes works of art from the Neolithic and Bronze Age periods, as well as from ancient Greece, Rome, and Etruria. In addition to sculpture and vessels in stone, metal, and terracotta, the collection includes mosaics, wall paintings, glass, jewelry, gems, coins, and armor. It numbers about 44,000 objects, of which approximately 1,400 are on display in the Museum galleries.

Museum galleries are located on the first and second floors of the Villa building. Galleries are organized chronologically in order to highlight the stylistic development of Greek, Roman, and Etruscan art.

Special exhibitions are presented in four galleries on the second floor of the Museum. Often featuring works on loan from other institutions, special exhibitions provide an opportunity to present focused shows that highlight the importance and continued relevance of classical art and thought. Exhibitions may incorporate material from the special collections of the Getty Research Institute, and reflect the scholarly activities of the Research Institute, the Getty Conservation Institute, and the Museum.

Family Forum

A drop-in discovery space that engages families in exploration of art and culture of the ancient world through hands-on activities centered on Greek vases. Activities employ learning strategies that encourage open-ended discovery, shared learning, and the exercise of multiple learning styles and skills.

Conservation and Conservation Training

Antiquities Conservation staff treats objects in the antiquities collection and artifacts from other institutions. Their work integrates historical research and innovative science with sensitive treatment and is reflected in Museum exhibitions and programming. Antiquities Conservation facilities are located in the Ranch House and in the Antiquities Conservation building on the south side of the Conservation Court. The Getty Conservation Institute Analytical Laboratory, in the Ranch House, supports study of the deterioration of objects and materials, with special emphasis on objects in the antiquities collection. Conservators at both locations often work together, and they also collaborate with the faculty and staff of the UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials.

The UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials is a partnership between the Getty Conservation Institute and the Cotsen Institute of Archaeology at UCLA. This three-year degree program is the first in the country to emphasize the conservation of materials found in ethnographic and anthropological contexts and at archaeological sites. Its goal is to train new generations of conservators for the field. Two years of classroom instruction, divided between the Getty Villa and the Cotsen Institute, are followed by a third year of field work. The program emphasizes a cultural orientation to conservation, combined with a strong base in materials science, anthropology and fieldwork. UCLA faculty members and conservators, scientists, archaeologists and site preservationists serve as instructors and lecturers. Program participants have access to the most innovative analytical laboratories. Facilities for the UCLA/Getty Master's Program are located in the Conservation Training Laboratories building on the north side of the Conservation Court.

Research Resources

The Research Library at the Getty Villa provides a valuable resource to Villa docents who wish to investigate further themes or topics from the ancient world. Because access to the Research Library is restricted, it is necessary for Villa docents who wish to use the Research Library to contact their program supervisor to arrange a walk-through of the library. A meeting time will be arranged to allow access to the materials in the library's collection, which must remain on-site and cannot leave the library. If docents are interested in using the resources on a regular basis, it will be explained how to apply for a reader pass at the Getty Center.

The Docent Lending Library is a collection of books, videos, and other resources located in the Education Department office at the Villa and reserved exclusively for docents. These materials focus on the ancient world, with a particular emphasis on Pompeii, Herculaneum, and the Bay of Naples region. Books, periodicals, and articles may be borrowed for a two-week period, while DVDs and other multi-media resources must be returned after a one-week loan period. A sign-up list is located in the Lending Library and should be filled out when borrowing materials. Because access to the library is limited, if you wish to borrow materials please contact your program supervisor with your request. A time will be arranged to pick up the requested materials. An updated list of lending library resources will be periodically distributed to docents whenever new materials are added to the collection.

Scholars Program

The residential scholars program supports scholarly research of the arts and cultures of antiquity and their impact on the subsequent history of the visual arts. Visiting scholars from a variety of backgrounds collaborate with curatorial and conservation staff. Scholars pursue their own research projects free from academic obligations, make use of Museum and Research Institute collections, join their colleagues in weekly seminars and participate in the intellectual life of the Getty. A distinguished scholar in the field is invited each year to serve as the Villa Professor, helping to develop and guide program activities devoted to that year's theme. Research undertaken as part of the Scholars Program may result in symposia, exhibitions and publications. Facilities for the Scholars Program, including scholars' offices and seminar rooms, are located in the Ranch House. The 20,000-volume Research Library, also located in the Ranch House, supports the Program.

Architecture

When J. Paul Getty decided to recreate an ancient Roman villa as the new home for his art collection, he enlisted the expertise of architectural historian Norman Neuerburg. Construction and decoration of the Villa was informed by archaeological evidence from ancient villas throughout Italy, especially in the Bay of Naples region.

The principle inspiration for the Getty Villa was the Villa dei Papiri in Herculaneum, which had been buried by the eruption of Mt. Vesuvius in AD 79. In the 18th century, the Villa dei Papiri was partially excavated and mapped by Swiss engineer, Karl Weber. It became known as the Villa dei Papiri (Italian for "Villa of the Papyrus") owing to the almost 2,000 carbonized papyrus book scrolls that were found in its library. The layout of the Getty Villa is essentially the same as that of the partially excavated Villa dei Papiri - a large, multi-story main block with a central inner peristyle garden and a vast 350-foot outer peristyle garden with covered colonnades, loggia, and central pool. Certain rooms and architectural elements that could not be faithfully recreated from the Villa dei Papiri floor-plans were copied from other villas in the Bay of Naples.

Visitors to the Getty Villa enter the Museum directly through the Atrium, the historically correct access to an ancient Roman house. The *compluvium*, the opening in the roof above the *impluvium* (atrium catch basin or pool), has retractable glass panels so that it can be opened, as it would have been in antiquity. The galleries feature patterned mosaic and terrazzo floors and brightly colored Venetian plastered walls. Skylights in two large galleries as well as windows provide natural light to the second floor. A dramatic staircase on the east side of the Inner Peristyle provides access to the second floor. A monumental staircase like this would not have been found in an ancient Roman house, whose upper floors would have been reached by narrow, almost hidden stairs but it meets the needs of modern visitors to the Getty Villa.

Gardens

Gardens were an important component of an ancient Roman villa. Often the house and garden were so closely integrated that it was hard to tell where one ended and the other began. The gardens at the Getty Villa represent the multiple functions of gardens in antiquity. First and foremost, gardens provided a source of food for the household. Even the most modest homes would have had a kitchen garden that included herbs and other useful plants. Ornamental gardens were less practical, but also served a purpose. Providing a natural retreat from the outside world, they were used for social gatherings and for displaying art works. They even offered an opportunity for physical and intellectual exercise by providing a pleasant environment in which to walk and discuss ideas with companions. The re-creation of ancient Roman gardens was a challenging but feasible undertaking due to the similarity in climates of Southern California's coastline and that of the Bay of Naples. The landscaping at the Villa was planned as meticulously as the architecture. The gardens are planted with species known to have grown in the ancient Roman world, if not necessarily at the Villa dei Papiri itself. Ancient literature, wall paintings, and scientific analysis of roots and seeds offer sources for these plantings. The gardens also include examples of the kind of sculpture displayed in ancient Roman gardens, including replicas of bronze garden sculpture from the Villa dei Papiri. There are four gardens at the Getty Villa – the Inner Peristyle Garden, the Outer Peristyle Garden, the East Garden, and the Herb Garden. The ordered serenity of all four gardens at the Villa reflects how owners of ancient Roman villas would have combined careful horticultural planning with architectural elements and appropriate works of art.

APPENDICES

POLICY AGAINST DISCRIMINATORY HARASSMENT

The Getty is committed to providing an environment that is free of discrimination and harassment and in which all individuals are treated with respect and dignity. This *Policy Against Discriminatory Harassment* is one aspect of the Getty's overall commitment. The Getty will not tolerate discrimination, discriminatory harassment, or retaliation against anyone for complaining about discrimination or discriminatory harassment.

This Policy applies to all members of the Getty community, including employees, independent contractors and their employees, and volunteers. It applies not only to the treatment of subordinates and co-workers, but also to interactions with others who visit or work at or with the Getty. This Policy defines discriminatory harassment, addresses the rights and responsibilities of members of the Getty community, and describes how to avoid and report discriminatory harassment.

What is Discriminatory Harassment?

The Getty prohibits discrimination and harassment on the basis of sex, race, religion, creed, color, national origin, ancestry, physical or mental disability, medical condition, marital status, gender, gender identity, age (40 or older), pregnancy, childbirth, sexual orientation or any other characteristic protected by local, state or federal law. By this policy, the Getty prohibits not only actions that are severe enough to be unlawful, but also conduct that is not severe enough to be unlawful but is inappropriate in our workplace.

Sexual Harassment is one form of discriminatory harassment. It includes unwelcome sexual advances or unwelcome physical, verbal or visual conduct of a sexual nature. Sexual harassment may be perpetrated by either men or women against either men or women. Conduct that may constitute sexual harassment includes but is not limited to:

- Unwanted sexual advances.
- Offers of employment benefits for sexual favors.
- Withholding of employment benefits, or threats that employment benefits will be withheld, if sexual favors are denied.
- Physical conduct such as unwanted touching or blocking normal movement.
- Verbal conduct such as derogatory jokes, epithets, slurs, or stereotyping, or unwelcome comments about an individual's body or appearance.
- Visual conduct such as leering or displaying sexually suggestive objects or images in inappropriate settings.
- Written conduct such as vulgar or suggestive letters, notes or invitations.
- Electronic conduct, such as use of e-mail system or the Internet to send or obtain pornographic or sexually explicit messages or pictures.

Other Forms of Discriminatory Harassment include unwelcome and objectively offensive conduct directed at an individual or group of individuals *on the basis of* any protected characteristic. Conduct that may constitute discriminatory harassment includes but is not limited to:

- Verbal conduct such as epithets, derogatory comments or jokes, or slurs based on a protected characteristic.
- Visual conduct such as posters, cartoons, or drawings that denigrate or show hostility or aversion towards an individual or group based on a protected characteristic.

- Written conduct such as threatening or offensive letters, notes or invitations.
- Electronic communication of verbally or visually harassing material.
- Physical conduct such as assault, impeding or blocking movement, or any physical interference with normal work or movement based on a protected characteristic.

Context Matters.

Some conduct obviously constitutes discriminatory harassment – for example, a threat of termination unless a person submits to a sexual advance, or an office filled with racist signs. But whether other conduct constitutes harassment may depend upon the specific context. In an arts institution like the Getty, the inquiry into what constitutes harassment may be complicated. For example, while images of nudes or similar explicit material might constitute harassment in an ordinary business environment, such material may be appropriately displayed in a museum or other exhibition. While such images may be distasteful, disturbing or offensive to some, their display is not harassment in the context of an exhibition, a lecture, or other work related to the Getty's mission as an arts institution. (It is not, on the other hand, appropriate to post nude "pin-ups" from a popular magazine at a work station.)

Not all unpleasantness is discriminatory harassment. The Getty demands excellence of its employees and such demands can be difficult and even stressful; that does not make them harassment. Further, while the Getty encourages civility, incidences of incivility, unpleasant interactions with co-workers or supervisors, or workplace challenges or frustrations not based on a protected characteristic like sex or race are generally not discriminatory harassment. Members of the community who have concerns about aspects of their work environments other than discriminatory harassment are encouraged to discuss these matters with their supervisors.

Avoiding Discriminatory Harassment.

All employees are responsible for assuring a workplace free from discrimination. If another person is engaged in unwelcome behavior towards you and you feel comfortable doing so, you should tell the person that his or her conduct is unwelcome and ask that it stop. In some cases, others may be unaware that their conduct is unwelcome or offensive to you. If you are not comfortable telling another person that behavior is offensive or if doing so does not make the unwelcome behavior stop immediately, contact a Human Resources Specialist.

If another member of the Getty community tells you that your conduct towards him or her is offensive or unwelcome, and the conduct is not part of your work responsibilities, stop. Be aware that, even if no one asks you to stop, remarks or conduct that you do not mean to be offensive may make others unnecessarily uncomfortable. If you have any questions about this Policy or about discriminatory harassment in general, consult a Human Resources Specialist.

Reporting and Responding to Discriminatory Harassment.

While the Getty actively seeks to prevent discriminatory harassment, the Getty can respond to specific instances and allegations of discriminatory harassment only if it is aware of them. Early intervention is the most effective way to resolve incidents of possible harassment. The Getty therefore encourages anyone who believes that he or she has experienced or witnessed discriminatory harassment to discuss the situation with his or her Human Resource Specialist immediately. If you feel uncomfortable bringing a matter to your HR Specialist, you may speak instead with another HR specialist or to the HR Director or Manager. Reports may be made by or about any member of the Getty community, as well as visitors, vendors, and other persons with whom you come into contact as part of your work at the Getty.

All employees and individuals performing services for the Getty are required to comply with this policy and to cooperate with investigations of complaints of harassment. Employees who have experienced conduct they believe is contrary to this *Policy against Discriminatory Harassment* have an obligation to bring their concerns to the attention of Human Resources.

Any Getty supervisor who becomes aware of instances or allegations of discriminatory harassment by or against a person under his or her supervisory authority must report it immediately to a Human Resources Specialist, the HR Director or Manager, or the Vice President and General Counsel.

Upon receipt of a complaint, the Getty will investigate the allegations of discriminatory harassment. The scope of the investigation will depend on the specific nature of the complaint, but it typically will include interviews with the complaining person and the accused person, and frequently will involve interviews with any other witnesses to disputed events. The Getty responds to all reports or complaints of discriminatory harassment thoroughly, promptly, and objectively. Complaints and investigations will be handled in as confidential a manner as possible, consistent with a full and fair investigation. Failure to cooperate or participate honestly in an investigation may be grounds for discipline, up to and including termination.

Corrective Action.

If an investigation confirms a violation of this policy, the Getty will take appropriate corrective action. Corrective action may include discipline. Disciplinary action will vary based on, among other things, the severity of the misconduct, and may include warnings, reprimands, suspensions, denial of promotions, demotion, or termination.

Retaliation and Protection of Those Accused.

The Getty will not tolerate retaliation against persons who report or charge discriminatory harassment or against those who assist or participate in any investigation of harassment. In this context, retaliation means speech or conduct that adversely affects another person's terms or conditions of employment and is motivated by intent to harm the targeted person because of his or her participation in the making or investigation of an allegation of harassment. Any such retaliation - or any encouragement of another to retaliate - is a serious violation of Getty policy independent of whether the particular claim of discriminatory harassment is substantiated. It also may violate the law. If you believe you have been subjected to retaliation in violation of this rule, you may use the procedures described above to complain and seek redress. Corrective action may result.

The Getty seeks to protect the rights of all persons, accusers and accused, to fair procedures. Accusations of discriminatory harassment may have injurious far-reaching effects on the careers and lives of accused individuals. Allegations of discriminatory harassment must be made in good faith and not out of malice. *Knowingly* making a false or frivolous allegation of harassment will be treated as a serious matter and may result in corrective action.

DOCENT PROGRAM CONTACT INFORMATION

DocentSchedule@getty.edu

For all scheduling issues

Education Department Fax

Getty Center 310-440-7750

Getty Villa 310-440-5119

Getty Center Hotline 310-440-7231

For 'day of' illness, etc. re: Getty Center shift

Getty Villa Hotline 310-440-5112

For 'day of' illness, etc. re: Getty Villa shift

Eric Bruehl, Manager 310-440-7526

ebruehl@getty.edu

Christina Rachal, 310-440-7155

Associate Education Specialist

crachal@getty.edu

Kelly Jane Smith-Fatten 310-440-7158

Senior Scheduler

ksmithfatten@getty.edu

GETTY HOURS AND ADDRESSES

General

Reservation and general information in English and Spanish:
310-440-7300
TDD (for hearing impaired) 310-440-7305

Getty Center

Getty Center
The J. Paul Getty Museum
1200 Getty Center Drive
Los Angeles, CA 90049-1687

(Education Department and Docent Program, Suite 1000)

Getty Villa

Getty Villa
17985 Pacific Coast Highway
Pacific Palisades, CA 90272

Getty Villa Mailing Address:

The J. Paul Getty Museum
1200 Getty Center Drive
Suite 1000V
Los Angeles, CA 90049-2600

Holiday Closures:

January 1, Thanksgiving Day, December 25

Hours of Operation:

See www.getty.edu for most updated information

THE SUB SURVIVAL GUIDE

1. Create a contact list

Avoid cold calling but rather compile a personal list using names of docents with whom you can trade shifts, for whom you have subbed, who have expressed an interest in subbing and from the sub pool for your shift on the most current roster. Get to know docents and their availability.

2. Plan ahead

Make contact as early as possible to increase the probability of a positive response.

3. Swap

Many docents will swap shifts. A benefit to swapping is the opportunity to meet other docents and possibly make new contacts for your list and future substitutions.

4. Make it personal

Call docents if you don't know them personally and save e-mails for people you do know. Keep in mind that substitutes field dozens of calls a week, so request a return call or e-mail only if they are available to sub. Please be sure to provide your name, the location, shift time, and the date for the substitution. When calling, please make your requests between the hours of 10:00 a.m. - 7:00 p.m. If you leave a voice message, include your return telephone number.

Example e-mail/voice mail message:

Subject: Getty Center Sub Request/Gallery-School

I am looking for a sub for date/day/time of shift. Please let me know if you are available to sub for me. Don't feel you need to respond to me if you are not available. Thank you for checking your schedule.

5. Avoid Crowds

Don't send mass emails. This is not acceptable since many docents do not respond if you cast a wide net. If you are planning ahead and haven't had success, try posting your request on the Docent Lounge bulletin board, especially if you are looking for coverage for several days.

6. Thank your sub

Thank your docent friend for helping you and then notify Docent Schedule by e-mail or phone with specific details of the sub arrangements, including what jobs your sub performs. CC your sub on the email as a courtesy.

7. Enjoy

Enjoy your day off, knowing you are covered.

Note to subs

If you cannot work on the scheduled day, it is your responsibility to find a sub to replace you. If you are unable to find a sub, please contact Docent Schedule with a list of people you have contacted.

GUIDELINES FOR DOCENTS WHEN DEALING WITH THE MEDIA

The Getty's objective in dealing with the media is to ensure that we are all speaking with one voice. Toward that end, all requests for comment or an interview should be promptly directed toward the Communications office.

- If approached by the media seeking comment or an interview, direct them to our main communications phone number: 310-440-7360, or our email address communications@getty.edu. Extension 7360 is the main communication line and someone will answer the call and direct the journalists to the right person. The email inbox is checked twice a day for inquiries.
- If it is after hours and the inquiry can't wait, or the person is particularly demanding or difficult, feel free to direct them to Julie Jaskol, Assistant Director of Media Relations. Her office phone number is (310) 440-7607. Her after-hour cell phone # is (310) 613-4246. She is accustomed to responding to press calls after hours and on weekends.
- A word of caution -- a journalist in search of information can use a variety of devices to try and get you to respond. They will say things like – "I tried calling them and they wouldn't respond," or "gosh, I only need a simple fact or quick answer." They might even try to bully you. You can say:

"I want to make sure you get the correct information. Let me put you in touch with someone who can get you the information you need."

Press calls are the Media Relations' staff's highest priority, and we make a commitment to respond to them as soon as possible – ideally within the hour.