



Foundation

Getty

Getty Marrow Internship Program Impact Report

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Los Angeles County is one of the most diverse places in the country, yet this diversity is often not mirrored in the professional staff of its museums and visual arts organizations. For nearly 30 years, the Getty Foundation has been addressing this problem by funding paid summer internships for college students from underrepresented groups through the Getty Marrow Undergraduate Internship program. This report shares data on the impact of the internship program from alumni surveys, grant application demographics, and recent alumni interviews, as well as insights for arts organizations and other funders who are supporting greater diversity, equity, and inclusion in the nation’s museums and cultural institutions.

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Cover Image: Getty Marrow intern Alejandra Santoyo at the Los Angeles County Museum of Art (LACMA).

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The Getty Marrow intern class of 2019.

When we launched the Getty Multicultural Undergraduate Internship program in 1993, the times were not unlike the current moment—a period of profound awakening about systemic racism and its impact on people of color. The beating of Rodney King and the resulting civil unrest in 1992 brought widespread visibility to deep-seated inequities in Los Angeles and generated a city-wide reckoning on race. Deborah Marrow, director of the Getty Foundation at the time, responded by committing Getty to change. She believed deeply that we could begin to address issues of diversity and equity within our sphere of influence—the visual arts—and so worked closely with staff to develop the initiative we recently renamed in her honor, the Getty Marrow Undergraduate Internship program.

The goal of the program is to diversify the staff of museums and visual arts organizations to better reflect the communities they serve—an imperative in a region that has long enjoyed a majority-minority population. The primary strategy is to provide paid full-time summer internships in Los Angeles to college students from cultural backgrounds traditionally underrepresented in museums and visual arts organizations, introducing them to careers in the arts. What started as a response to racial injustice has become the largest and longest-standing diversity internship program in the visual arts in the United States.

While the field has adopted many paths to creating a more diverse and equitable cultural sector, the Foundation chose internships because we believe they offer transformational educational experiences that ignite and excite the career imaginations of participants. We have seen the fruit of this decision. Approximately one-third of all Getty Marrow interns have gone on to work in the arts—a remarkable percentage given that prior work experience or educational background in the arts is

not required. Almost all of those who now work in the arts attribute their career decision to the internship program. And internships are diversifying the sector in other unexpected ways. For instance, 80% of alumni regularly attend cultural institutions and 45% have joined arts organizations as members as a result of participating in the Getty Marrow program.

Since 1993, we have dedicated over \$14 million to support more than 3,200 interns. Over the years, we have also learned that internships require much more than funding to be successful. The achievements of the Getty Marrow program are the direct result of host organizations that are committed to championing diversity, and dedicated supervisors who shape meaningful work experiences each year. It is gratifying to see the growing ranks of Getty Marrow alumni who now serve as supervisors themselves, giving back to the program. We are particularly grateful to alumni who have encouraged us to strengthen aspects of the program, including training for supervisors in culturally responsive mentoring and offering anti-racism training in which interns and supervisors learn together.

The police killings of Trayvon Martin, Eric Garner, Michael Brown, Freddie Gray, Philando Castile, George Floyd, Breonna Taylor and so many others and the ensuing calls for justice have made it starkly apparent that our social systems still need fundamental change. Even as our sector faces an economic crisis and field-wide job losses, cultural organizations of all sizes must work with intention to combat structural racism and pioneer change, particularly if we want it to return stronger and more equitable in the future. The internship program is an important step towards diversifying the staff of museums and visual arts organizations, but it alone is not enough.

There are positive signs that we are on the cusp of a new era of institutional readiness. Across Los Angeles and the country, cultural workers are increasingly demanding more equitable and transparent hiring, compensation, and promotion practices, along with radically new approaches to art collecting and interpretation. And many funders and arts institutions, including Getty, are deepening their commitments to diversity, equity, access, and inclusion with plans made public and intentions to hold themselves accountable. We stand the best chance of achieving these goals if we work together in collaboration.

As we look ahead, the Getty Foundation understands that we need to rededicate our efforts if we expect to see lasting, transformational change. Internships are just one pathway to change, but they are a powerful one. This data-driven report reveals the ways, both big and small, personal and professional, that internships can spark a lifelong interest in and commitment to the arts. And at the end of the day, it is the interns themselves who will transform our cultural institutions with their sense of

purpose and passion. We are grateful for all that they contribute to the field and remain committed to helping them pursue careers in the arts.



Joan Weinstein
Director
Getty Foundation



Getty Marrow intern Gloria Ortega at the Center for the Study of Political Graphics.

Los Angeles is one of the most culturally diverse cities in the world, yet staff at its museums and visual arts organizations does not reflect this racial and ethnic diversity. To address this situation, the Getty Foundation created a large-scale internship program in 1993 that continues to this day. This impact report reveals how Getty Marrow internships are changing the field, influencing professionals from underrepresented groups to pursue careers in museums and visual arts organizations and inspiring a lasting interest in the arts.

Background

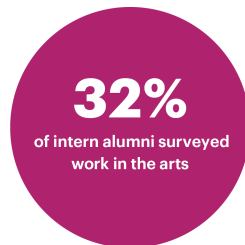
The Getty Marrow Undergraduate Internship program was developed to foster greater diversity in careers related to museums and the visual arts (hereafter referred to as “the arts”). The program supports over 100 ten-week, paid internships throughout Los Angeles County each summer that introduce college students from backgrounds typically underrepresented in the arts to the full array of career possibilities in museums and visual arts nonprofits. Participation includes but is not limited to individuals of African American, Asian, Latino/Hispanic, Native American, or Pacific Islander descent. Since the program began, the Foundation has supported more than 3,200 interns at 175 local arts institutions, large and small, from major museums such as LACMA and the Hammer Museum to culturally specific organizations such as the California African American Museum and community-based organizations such as Self Help Graphics & Art.

“LA is majority minority, but the museums don’t look that way.”

Getty Marrow Alum

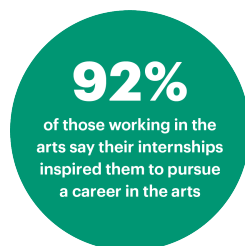
The following report presents data from alumni surveys gathered over the last ten years, participant demographics collected in grant applications, and qualitative interviews with 20 alumni from across the nearly 30-year history of the program. Because this report was already underway when the COVID-19 pandemic began, a short survey was completed in summer 2020 to understand the early impact of the health and economic crises on the careers of alumni working in the field. Getty partnered with the consulting firm Engage R+D to analyze all of the data and compile them into this impact report. The executive summary highlights key findings on program impact, defines the core components of Getty’s internship model, outlines changes the Getty Foundation proposes to strengthen the program, and offers considerations for museums, arts nonprofits, and other funders who are engaged in advancing diversity, equity, and inclusion in the arts.

Key Findings on Program Impact



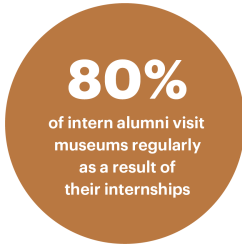
Getty Marrow internships bring individuals from underrepresented groups into arts careers

Among alumni not working in the field, 40% report that their current job relates to the arts and 46% have worked in the arts in the past.



Nearly all alumni working in the arts attribute their career paths to their internships

For students who want to pursue careers in the arts, undertaking multiple internships gives them the skills and experience to do so: 39% percent of alumni who had two internships and 50% of alumni who had three or more internships work in the arts compared to 30% who had one internship.



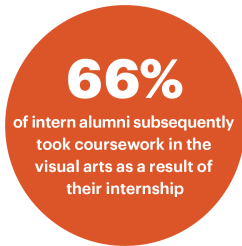
The majority of alumni engage with the arts, even if they work outside of the field

Since their internships, 45% of alumni have become members of and 8% have served on the board of a museum or arts organization (the board service percentage has doubled since 2008).



Alumni form relationships that endure long past the end of their internships

Interns build long-term relationships and strengthen professional networks that are essential to successful careers in the arts.

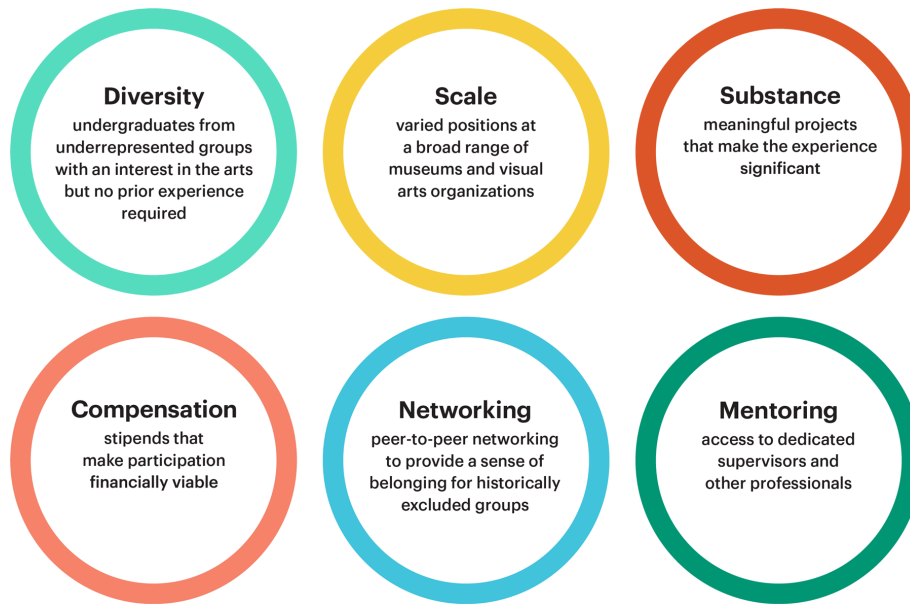


Internships increase participation in visual arts courses, a core area of the humanities

Interns enroll in more arts courses following their internships, contrasting with the downward enrollment trend in arts and humanities in higher education.

Program Model

The Getty Marrow internship model relies on six strategic components that work together to provide a comprehensive, educational, and rewarding experience for participants.



Further Findings

Additional results demonstrate the effectiveness of the internship program's core components.

Scale matters. The more internships offered, the greater number of people who can participate and gain work experience in the arts. Getty has consistently funded internships of all kinds—from curatorial and conservation to communications, education, and programming—at many types of cultural organizations.

90% of the organizations currently in the program have had their interns go on to pursue work in the visual arts.

Pay is a necessity. Stipends create more equity and signal the worth of the interns' contributions in the arts.

Many alumni said that they would not have been able to participate had the internship not been paid.

Quality projects build expertise. The Foundation requires that participating organizations design thoughtful work plans with meaningful projects for each intern.

97% of alumni reported strengthening their knowledge and 93% strengthening their skills related to the arts as a result of their internship experience.

Dedicated supervisors add value. Participating arts organizations are expected to provide mentorship.

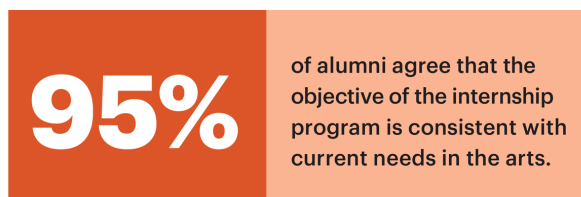
88% of alumni agree that their supervisors provided them the guidance and support they needed during their internship.

Internships foster belonging. The majority of alumni agree that Getty's program made them feel more connected to a community of professionals.

72% of alumni felt a greater sense of belonging to a network of museum and arts professionals as a result of their internship.

Areas to Improve

Although the findings show that the internship program impacts participants significantly, there is a continuing need to increase diversity in the arts. In Los Angeles County, for example, only 26% of the population identifies as white yet this demographic accounts for 59% of the arts workforce (see Exhibit 1.1 in "The Model"). Nationwide reports from the Andrew W. Mellon Foundation (see note 1, in "The Model") focusing solely on art museums show even greater disparity, with white staff accounting for 72% of the workforce. These statistics help to explain why alumni consistently state that the Getty Marrow program is important and relevant to the needs of the arts field. In fact, 95% of alumni agree that the objective of the internship program is consistent with current needs in the field.



In addition to continuing the internship program and providing opportunities for alumni to connect, the Getty Foundation has identified the following action steps in response to survey findings described in more detail in the full report:

- Expand participation for alumni who self-identify as African American, the most underrepresented group among all former interns now in the arts workforce
- Increase the number of community college participants as a measure of greater equity and accessibility
- Strengthen culturally inclusive mentorship training for intern supervisors
-

Provide more professional development for alumni in the arts, particularly at the early-career stage when many appear to struggle with securing full-time work

Insights for the Field

While internship programs like Getty's can have an impact on diversifying the staff of museums and visual arts organizations, they are not enough to solve longstanding problems of racism and inequity in cultural institutions. Alumni interviews consistently point to three key challenges to careers in the arts: low pay, lack of diversity, and limited job opportunities. Several recounted experiences of racism in their institutions after entering the workforce.

Despite these challenges, many alumni remain in the profession because of a passion for what they do and a sense of responsibility to help diversify the arts. As one alum explained, "I choose to stay in this field because it will not change if I leave. There's so much important work to be done to make visual arts organizations and museum spaces truly inclusive and equitable."

"I've never had a work supervisor [in the arts] who is a person of color, so I understand how crucial it is for this program to exist."

Getty Marrow Alum

Getty is observing three other trends that deserve attention:

- **Alumni are beginning to advance into positions of leadership.** 16% of the 2019 survey respondents working in the arts identified as Senior Staff/Department Head and 5% identified as Executives. A growing number of these leaders from diverse backgrounds have expressed an interest in mentoring younger professionals from underrepresented groups. These leaders may also need support and encouragement in their own professional development.
- **Many alumni in leadership positions appear to work in small and midsize community-based arts organizations** rather than large museums. Further data-gathering and analysis could test how widespread a phenomenon this is and the conditions that have given rise to it.
- **There appear to be a growing number of diversity internship programs in the arts across the country**, many of them supported by foundations. More research can be done to map this trend and encourage arts organizations and the

philanthropic community to come together to define common metrics of success, coordinate evaluation efforts, and share results.

Moving forward, the Getty Foundation seeks to match the dedication of Getty Marrow alumni and internship supervisors in advancing change. It pledges to continue the internship program, pilot and implement new professional development opportunities, and refine early-career interventions for alumni. The Foundation also invites closer collaboration with other funders to support arts organizations as they accelerate their efforts to better reflect the nation's cultural diversity.



Getty Marrow intern Jeremy Taylor at the Ruth Chandler Williamson Gallery at Scripps College.

Los Angeles County is one of the most diverse places in the country, yet this racial and ethnic diversity is often not mirrored in the staff of museums and visual arts organizations. Individuals who contribute different perspectives and lived experiences to the workplace enrich the cultural relevance and value of arts organizations.

In an effort to encourage greater diversity in the professions related to museums and the visual arts, the Getty Marrow Undergraduate Internship program provides ten-week, full-time paid work opportunities for outstanding college undergraduates from backgrounds traditionally underrepresented in the arts, including but not limited to individuals of African American, Asian, Latino/Hispanic, Native American, or Pacific Islander descent.

The internships offer meaningful work experience in a variety of areas: communications, conservation, curatorship, digital projects, exhibitions/collections management, library collections/photo cataloguing, museum education, philanthropy, public programs, publications, and more. Participants also have the opportunity to grow their professional networks through programming that includes a dedicated career day (hosted at the Getty since 2009 as the annual Arts Summit) and Learning Communities that connect interns from different organizations with each other through site visits hosted by professionals working across the arts sector.

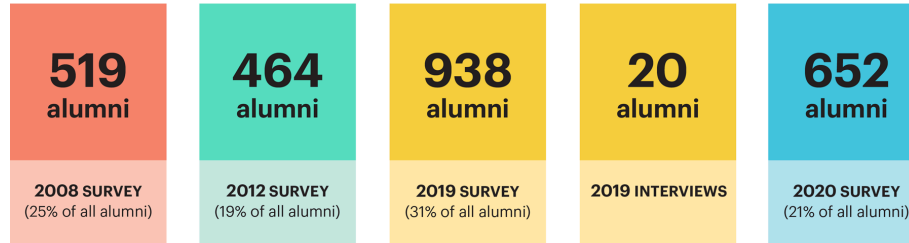
Since the program's launch in 1993, 175 Los Angeles arts institutions, including Getty, have hosted over 3,200 interns, introducing more than 100 students each summer to career possibilities in the arts. The program has also inspired a public-private partnership between Getty and the Los Angeles County Department of Arts and

Culture (formerly the Los Angeles County Arts Commission), which followed the Foundation's lead in 2000 by starting a parallel program of undergraduate internships focused on the performing and literary arts. Together, this alliance forms the largest paid arts internship program in the country.

Report Purpose and Data Sources

The goals of this report are to document the internship program's impact on participants (hereafter referred to as "alumni") over time and present lessons learned that can help the Getty Foundation improve its program and benefit other organizations involved with diversifying the workforce of museums and visual arts organizations (hereafter referred to as "the arts"). The primary data sources of this report are three post-internship surveys sent to alumni over the past decade and a supplemental fourth survey that focused on the impact of COVID-19.¹ The proportion of alumni responding across the three survey periods varies between 19% - 31%, with responses from the largest percentage of alumni occurring in 2019. Demographic data in the report results from participants self-identifying as belonging to a particular race or ethnicity; starting in 2007 students were able to identify as multi-racial and select more than one category.

Getty Marrow Internships Impact Report: Data Sources



As a follow-up to the 2019 survey, the Getty Foundation partnered with Engage R+D to conduct in-depth interviews² of 20 alumni to learn more about their internships and the extent to which those internships have impacted their careers. Quotes from these interviews, plus data from external sources, are included throughout to give broader context. Responses were kept confidential to protect alumni's identities and ensure honest feedback.

Notes

1. Given the wide-ranging effects of the COVID-19 pandemic, the Getty Foundation conducted a brief survey to assess the initial impact of the crisis on Getty Marrow alumni, particularly those working in the arts. This survey repeated questions from the 2008, 2012, and 2019 surveys to allow for comparisons over time. It is important to note that there were some differences in the way questions were asked across all of the surveys and, in some cases, the response options that were provided. There are also some instances where a question was asked in one year but not in others. For example, many new questions were introduced in the 2019 survey to gather additional information on undergraduate and postgraduate education. Key differences are noted throughout the report.
2. The semi-structured, one-to-one phone interviews with alumni lasted one hour and took place in October and November 2019. The aim was to interview alumni that represent the broader pool to the extent possible in terms of gender, race/ethnicity, where they live (to compare those living in Los Angeles to those living outside of Los Angeles), the year they participated in the internship, and whether they were currently working in the arts.



Getty Marrow intern Jocelyn Lopez-Anleu at the Broad Museum.

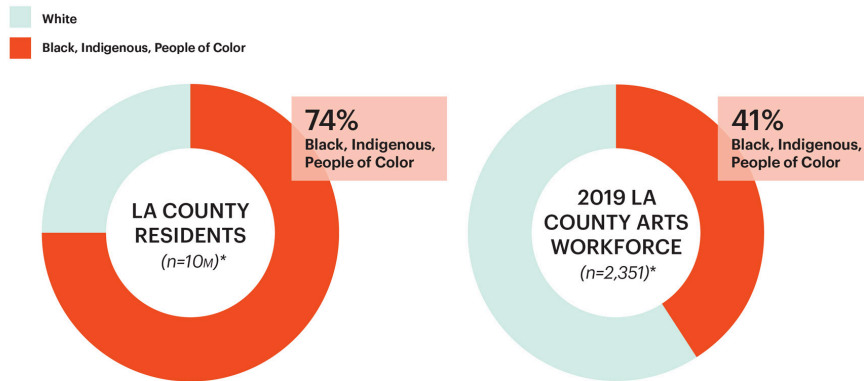
Getty Marrow internships are designed to provide meaningful work experience in the arts for undergraduate students from groups underrepresented in museums and visual arts organizations who either live or attend school in Los Angeles County. The program employs a unique model that includes recruiting applicants from diverse backgrounds, funding thoughtful and wide-ranging positions at a variety of arts organizations, mentoring from dedicated supervisors, paying a living wage, and building professional communities through networking activities. The program components are presented here, along with supporting data points.

Diversity: Getty Marrow interns come from underrepresented cultural groups

People of color in Los Angeles County are underrepresented in the arts. Exhibit 1.1 shows how the demographics of Los Angeles County as a whole compare to its arts and culture workforce. The workforce data for Los Angeles County are taken from a survey of staff members, board members, volunteers, and independent contractors across the entire arts sector, not only the visual arts. Getty's program is locally based, but nationwide data taken from a recent Andrew W. Mellon Foundation report¹ surveying the staff of art museums that are members of the American Alliance of Museums (AAM) or the Association of Art Museum Directors (AAMD) showed an even lower proportion of people of color at a national level.

EXHIBIT 1.1

People of color in Los Angeles are underrepresented in the arts

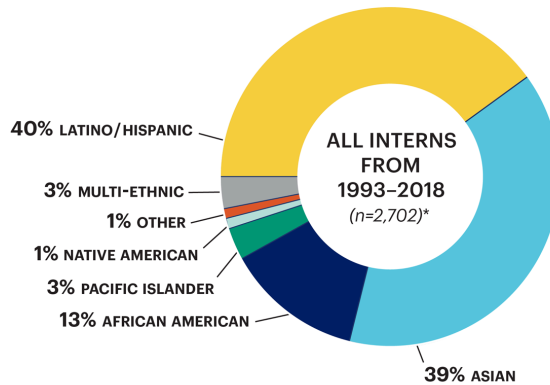


*Source of data https://www.lacountyarts.org/sites/default/files/lacounty_2019_workforcedemographicsstudy_final.pdf. Although this study includes demographics for a number of visual arts organizations, the majority of the participating cultural nonprofits would be categorized as performing, literary, or civic arts organizations. Sample size indicated for the LA County arts workforce was deduced from data provided on page 5 of the report and does not include 61 respondents who declined to self-identify their ethnicity.

The Getty Marrow internship program recruits undergraduate students who are from or attend college in Los Angeles County and who are members of traditionally underrepresented groups in arts professions. Exhibit 1.2 shows the demographics of all Getty Marrow alumni.

EXHIBIT 1.2

Getty recruits interns from underrepresented groups



*In the overall alumni data, the race/ethnicity of 12% alumni was unknown. These were excluded from this chart.

In order to attract applicants from a heterogeneous array of undergraduate institutions, the Getty Foundation undertakes broad outreach efforts at public and private universities, four-year institutions, and community colleges. For example, 51% of alumni (n=1,549) pursued their undergraduate education at public universities; of

those, 52% attended University of California schools, 31% attended California State Universities, 15% attended community colleges, and 2% attended public universities in other states.

Scale: Getty funds an array of internship types at many different organizations

Prospective interns can apply for positions representing a broad array of career tracks at dozens of arts organizations, large and small, from major museums such as LACMA and the Hammer Museum to culturally specific institutions such as the California African American Museum and community-based arts organizations such as Self Help Graphics & Art.

A vast majority of alumni surveyed (over 85%)² agree or strongly agree that they were exposed to a variety of professional opportunities. As one alum explained, “There aren’t comparable programs that I know of on that same scale.... [The program] introduces students to this wide range of cultural organizations instead of just feeding one museum.” This is important because alumni can experience the full variety of careers that exist within the arts; positions are not just limited to curatorial work but extend to all areas of museum practice.

Of the organizations participating in the program as of 2019, 90% have seen their interns pursue careers in the arts. Of the 10% who have not produced alumni in the field, many are new to the program. For a full list of present and past participating organizations, please see “Host Organizations”.

Substance: Internships provide meaningful work experiences

The Foundation requires that participating organizations offer their interns substantive projects. Nearly all (94%) of alumni³ agree or strongly agree that their work during the internship was meaningful. Alumni provided numerous accounts of the extent to which the internship exposed them to the arts and gave them opportunities to build their skills and experience. As one alumni said, “I was never given an assignment just as busy work. Everything that I did was valuable.”

Compensation: Paid internships ensure equity and make people feel valued

The Foundation has insisted from the start that all interns receive compensation. This decision was made not only to attract talent, but also to ensure greater equity in who is able to participate. The stipend has grown over time and is currently set at \$6,000 (\$15 per hour) in accordance with the Los Angeles County Minimum Wage Ordinance.

Grants made by the Getty Foundation to host organizations cover the intern stipends and provide \$500 per intern to support overhead costs.

“So many of my peers from college have a very different perspective on museums and the art world because they were not paid for their labor from the very beginning. That initial open door is so crucial to how one views the feasibility of a career in the arts.”

Getty Marrow Alum

Many alumni explained that, without pay, they would not have been able to participate because a summer without income was not an option. Others spoke about the symbolic significance of being paid and how the stipend validated their contributions.

Mentoring: Supervisors provide essential guidance and support

Alumni consistently reported that supervisors played a key role in their internships with 88% agreeing or strongly agreeing that supervisors provided them the guidance and support they needed. Many alumni recounted deep and authentic relationships with supervisors. “My supervisor took the time at the end of every day for us to check in and reflect on everything that I did,” recalled one alum who appreciated a supervisor’s efforts to connect daily tasks to big picture ideas. Other alumni stressed the value of supervisors helping interns connect with other staff and the importance of physical proximity to others whenever possible. The Foundation emphasizes these points among others as part of an annual supervisor orientation that occurs each year before the interns start their work. Many supervisors extend this dedication after the internship ends and regularly support interns in ways both big and small, from writing letters of recommendation and serving as employment references to attending events organized by former interns who now work in the arts.

Networking: Interns build and sustain professional communities

Many alumni noted the importance of networks to building a career in the arts, not only those with supervisors and mentors but also with peers interning at other organizations. Getty has considered these factors carefully in the internship program's overall design.

“One thing that's really special about the Getty internship is that it's always tied to a bigger network and the field in general.”

Getty Marrow Alum

While interns spend most of their time with the staff of their host institution, the Foundation has always offered additional programming that brings interns together, both in smaller peer groups and at annual professional development days attended by the full cohort of 100+ individuals. Interns attributed great benefit to these program elements.

Notes

1. Mariët Westermann, Roger C. Schonfeld, and Liam Sweeney, “Art Museum Staff Demographic Survey 2018,” The Andrew W. Mellon Foundation, January 28, 2019, https://mellon.org/media/filer_public/e5/a3/e5a373f3-697e-41e3-8f17-051587468755/sr-mellon-report-art-museum-staff-demographic-survey-01282019.pdf
2. Alumni were not asked this question in 2012; over 85% in 2008 and 88% in 2019 agreed or strongly agreed that they were exposed to a variety of new professional opportunities through the internship.
3. Alumni were not asked this question in 2012; 94% in 2008 and 2019 agree or strongly agree that their work during the internship was meaningful.



Getty Marrow intern Andrew Nguy at the Huntington Library, Art Museum, and Botanical Gardens.

Getty Marrow internships significantly impact the lives of many alumni. They build participants' foundational knowledge, skills, and professional networks, and play a key role in alumni's decisions to work in museums and visual arts organizations. Even for those who are not pursuing careers in the arts, the program has enhanced their interest in and commitment to the arts in other ways. The following section outlines the range of this impact.

Getty Marrow internships bring individuals from underrepresented groups into the arts workforce

When the Getty Foundation created the internship program almost 30 years ago, the long-term goal was to diversify the staff of local museums and visual arts organizations. The primary strategy was to expose culturally underrepresented undergraduate students, many of whom had no previous experience in the arts, to career opportunities in museums through paid internships. The assumption was that some of the alumni would go on to pursue work in museums. Indeed, about one-third of alumni reported that they currently work in a museum or a visual arts organization (32% of alumni in the 2008 and 2019 surveys and 41% of alumni in the 2012 survey).

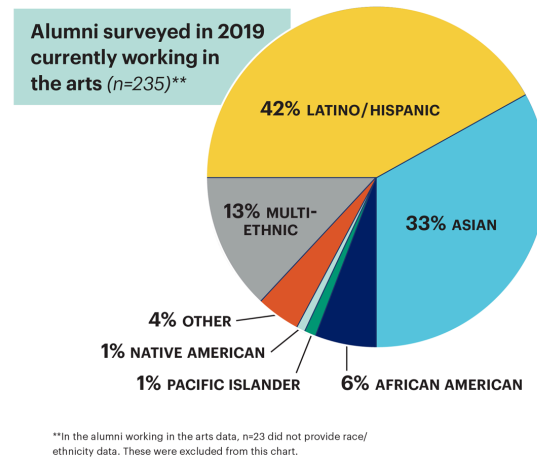
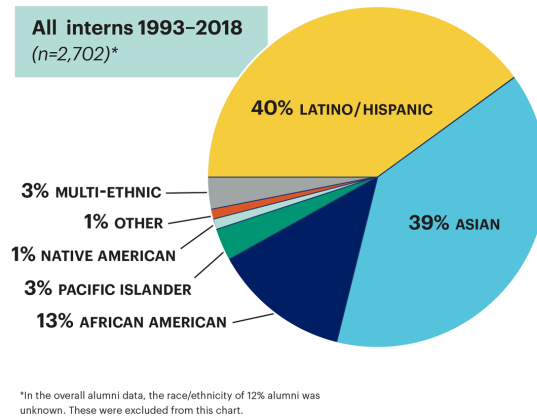
“Every opportunity I’ve had since the program can be traced back to the internship by one or two degrees.”

Getty Marrow Alum

Among those not working in the field, 40% reported that their current job relates to the visual arts. Exhibit 2 shows the demographic distribution for all Getty Marrow interns as tracked through the Getty Foundation’s internal grants database and the 2019 survey respondents who reported working in the arts.

EXHIBIT 2

Getty Marrow Internships bring diverse individuals into the arts workforce



Nearly all alumni working in the arts surveyed in 2019 (92%) report that the internship influenced their decision to pursue a long-term career in the arts. This marks a significant increase over time (up from 81% in 2008 and 78% in 2012). The power of the internships is also evidenced by the fact that the more internships an individual holds, the more likely that individual is to be working in the arts: 39% of Getty Marrow alumni who completed two internships and 50% of those who had three or more internships are working in the arts compared to 30% who had one internship.

Location, Job Types, and Recruitment

The majority of alumni working in the arts live in Los Angeles (see Exhibit 3), and the percentage has remained consistent over time. Surveys show alumni are working across a range of areas within the arts, with the largest areas being curatorial and education, followed by collections/registrar, administration, and public programs. Conservation is a core area of museum work in which there is very little alumni representation. The 2019 survey began tracking the job level of alumni in the arts and found that those who identified as entry-level form the largest proportion of alumni (see Exhibit 4).

EXHIBIT 3

Majority of alumni working in the arts live in LA (*n*=170 in 2012 and *n*=199 in 2019)

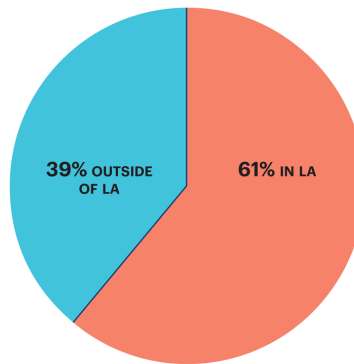
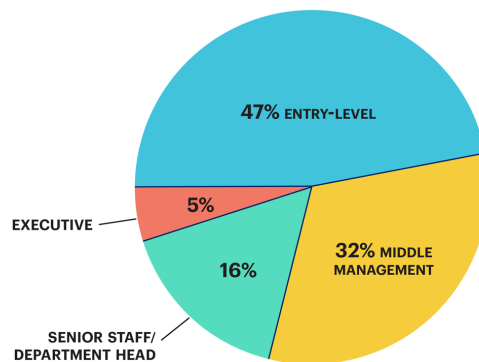


EXHIBIT 4

Nearly half of alumni surveyed in 2019 who work in the arts are in entry-level positions (*n*=134)



In interviews, some alumni working in the arts reported that they have observed a general increase throughout the field in recruitment and hiring of staff from diverse backgrounds, an insight that aligns with findings from the Art Museum Staff

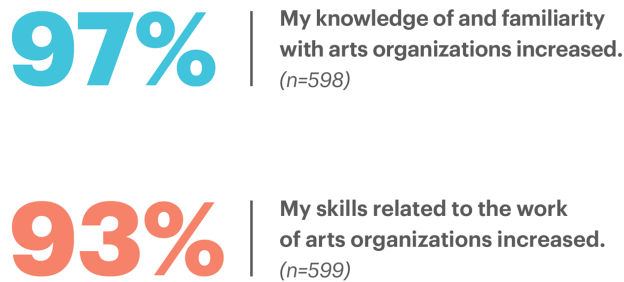
Demographic Survey (see note 1, in “The Model”) produced by the Andrew W. Mellon Foundation. One alum shared positive observations on the Los Angeles workforce: “I definitely see more people of color, more women, also younger folks represented. And that’s encouraging.... These diverse perspectives are an asset rather than a liability.” Survey data support this view, with 71% of alumni surveyed in 2019 agreeing that their intern organizations had diverse staff. But not all interns take such an optimistic view. As one alum put it, “I have seen a shift, but it isn’t enough.” Among the reasons offered by alumni for this underrepresentation are perceptions of limited employment opportunities, racial bias, and low pay.

Getty Marrow internships build knowledge and skills for working in the arts

There is no prerequisite of experience in the arts or declaring an arts-related undergraduate major to participate in the internship, and many alumni did not come in with either. Overall, as a result of their internships, alumni reported strengthening their knowledge and skills related to the work of museums and visual arts organizations (see Exhibit 5).

EXHIBIT 5

Alumni increased their knowledge and skills as a result of the internship



An important element of building knowledge is the exposure the program provides to the visual arts field in general, including to different lines of work and types of arts organizations. One alum explained, “For me it wasn’t a real thing to work in the visual arts.... It seemed more like a hobby.” The internship shifted that perspective. “Now I know that these are real careers and that they’re out there.” For over half of the interns, this exposure translated into a desire to learn more, with 66% of alumni reporting that they took subsequent undergraduate coursework related to the visual arts and 67% pursuing additional experiences with museums and visual arts organizations. The engagement with humanities coursework stands in contrast to higher education data that show continuing downturns in this area of study due to a perceived lack of employment potential.¹

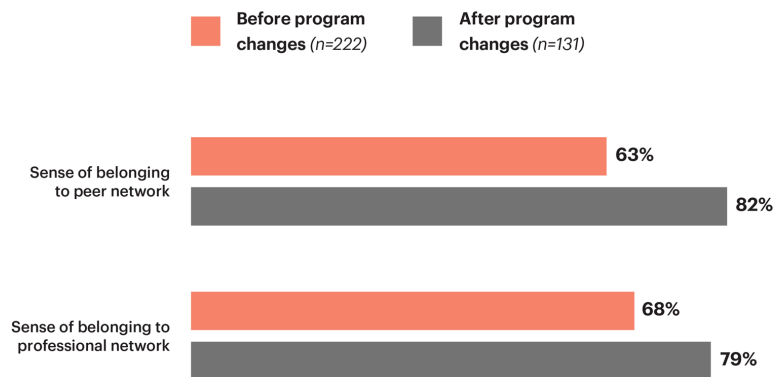
Interns develop valuable professional relationships

About two-thirds of alumni surveyed in 2019 (68%) maintain an ongoing relationship with host organizations or supervisors. Alumni who stay in touch with their supervisors and other mentors receive support such as help securing new jobs and advice on professional goals.

Alumni also find value in the professional and peer networks nurtured by the internship. Getty Foundation staff has enhanced this aspect of the program over time in response to feedback provided by interns. Based on these findings, program components were substantially revised in 2009. Getty added more structured peer-to-peer activities in the form of Learning Communities that bring together interns from different organizations in geographically determined clusters. Interns also gain exposure to greater numbers of professionals outside of host organizations through the Learning Communities and through Arts Summit, an annual career day hosted at the Getty. These adjustments have helped to create a greater sense of belonging to a network of peers and arts professionals (see Exhibit 6).

EXHIBIT 6

Program enhancements made in 2009 have improved alumni's professional networks



The Getty Foundation has also created other platforms for alumni to connect post-internship. One alum said, "Getty has done a good job about periodically checking in with alumni because I haven't lived in Southern California for years, but I still feel part of the program." Since many alumni stay connected with peers and mentors through social media, Getty has created a dedicated alumni Facebook group where alumni and Foundation staff share job postings and professional projects. Getty also provides support for alumni working in the field to attend annual conferences of professional museum organizations, as well as periodic leadership and career-development programs.

Interns from historically underrepresented groups feel more welcome in the arts

A few alumni spoke about how the field's lack of people of color can be discouraging or intimidating for those considering a career in the visual arts. "There's a certain look, a certain professionalism, a certain kind of background that comes with being affiliated with the museum space or gallery space," recounted one alum. "I didn't think I met that quota at all." But many expressed that Getty's program provided a greater sense of confidence that there was a place for them in the arts and the motivation to continue pursuing their career goals.

"The internship really did lay the groundwork for feeling like my perspective was valued to the museum profession."

Getty Marrow Alum

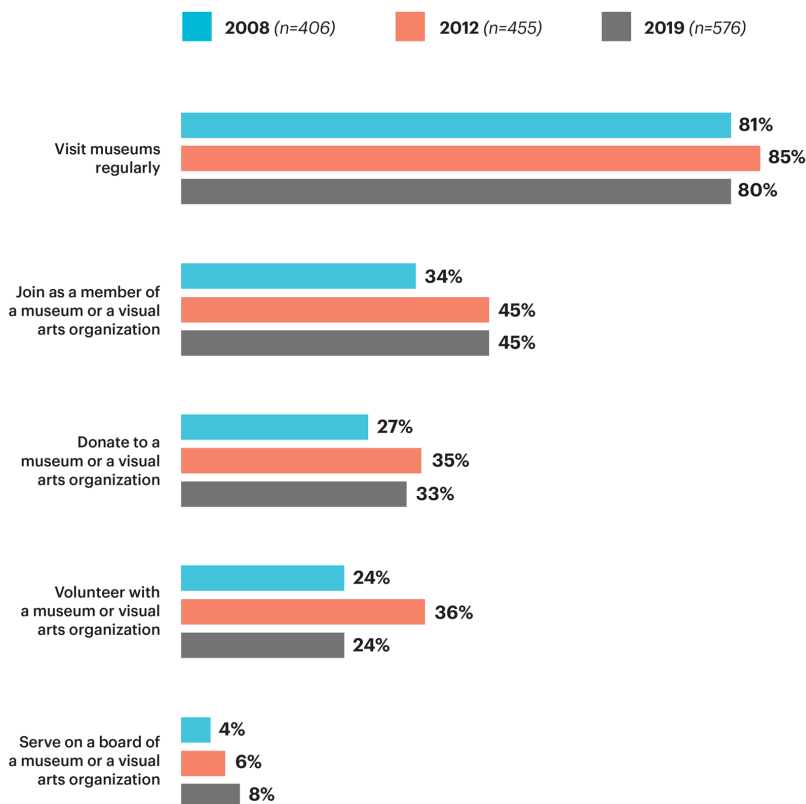
Many alumni also explained how the program's reputation provided legitimacy and helped secure parental support. "Being able to have 'Getty Internship' on my resume at that young of an age just put me ahead of [others]. The Getty is so prestigious, so I felt like I could be taken seriously," explained one alum. Another shared that "the internship made it a lot easier for me to talk to my family about a career in the arts ... and support from them was really important."

Internships increase alumni involvement with the arts

The value of Getty Marrow internships extends beyond preparing individuals from diverse groups for art careers. Various metrics point to significant engagement with the arts by all alumni (see Exhibit 7), regardless of whether they work in a museum or arts organization. A vast majority (88%) of alumni stated that their internships caused them to be more interested in and excited about the field of museums and visual arts. "Through my internship experiences, I knew I wanted to be connected to the arts in some capacity," said one alum working outside of the arts. "Even if I didn't work in the field, I would volunteer or try to align my professional work to support the visual arts."

EXHIBIT 7

As a result of the internship, alumni have become more engaged with the arts



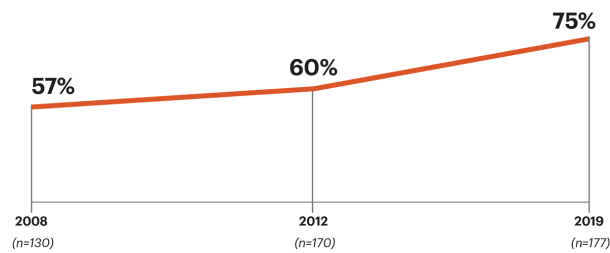
It is worth noting that, since 2008, the rate of alumni service on the board of directors of arts nonprofits as a result of their participation in the internship program has doubled. Even though the overall percentage is modest (8% of alumni surveyed in 2019 reported serving on the board of a museum or visual arts organization compared to 4% in 2008 and 6% in 2012), this growth is an encouraging step towards greater diversity in executive bodies that exert tremendous influence in the arts.

Alumni in the arts are pursuing leadership positions

Evidence suggests that alumni are increasingly seeking out senior positions, regardless of how long they've been in the field (see Exhibit 8). Over half (59%) of alumni surveyed in 2019 reported that they have progressed or are able to progress in their organizations to positions of increased seniority.

EXHIBIT 8

The rate of alumni pursuing leadership positions is on the rise



Of the 21% of the respondents who noted an inability to progress in their organization, 64% reported holding entry-level jobs. Lack of funding and lack of opportunity to advance are the main roadblocks to progression cited by this group.

“We're seeing more people in positions of power and a lot more creative control for curators and museum professionals of color.”

Getty Marrow Alum

Interviews revealed that alumni who are in senior-level positions are making a conscious effort to bring a diversity and equity lens to their work as well as taking concrete steps to hire more people of color. “I can be inclusive in my hiring practices. Because I am now in a position of authority, I can effect change,” said one alum.

Notes

1. Benjamin Schmidt, “The Humanities Are in Crisis,” The Atlantic, August 23, 2018, <https://www.theatlantic.com/ideas/archive/2018/08/the-humanities-face-a-crisisof-confidence/567565/>



Getty Marrow intern Maritza Lopez at the Institute for Contemporary Art, Los Angeles (ICA LA).

Data presented in the previous sections suggest that the Getty Foundation has developed an effective internship model to contribute to making the arts workforce more diverse, yet the continuing lack of diversity in the field overall is still a deeply challenging issue that requires even more attention and investment. In terms of next steps, survey data and interview feedback suggest that more purposeful interventions for the most statistically underrepresented groups, greater focus on workplace inclusion as part of the internship experience, and increased career-development support for interns and alumni, particularly in the early stages of their careers, are crucial areas to pursue in order to improve the program.

Post-internship support can focus more on African American alumni

As discussed earlier in the report, interns represent a range of racial and ethnic groups present throughout Los Angeles County. However, not all alumni from each group go on to work in the arts at the same rate. According to the 2019 survey, individuals who self-identified as African American are less likely to be working in the arts than the group as a whole and in comparison to individuals who identified with other groups such as Latino/Hispanic and Asian. Only 21% of this alumni group held jobs in the field at the time of the survey. Although the small number of African American respondents in the survey sample make it difficult to draw conclusions, survey results generally indicate that African American alumni working in the arts are less likely to report a sense of belonging to a network of peers as a result of their internships (44%) compared to other alumni working in the field (80%). Survey findings also point to possible solutions to these problems. African American alumni working in the field identified “job search skills” and “mentoring” as the most desired

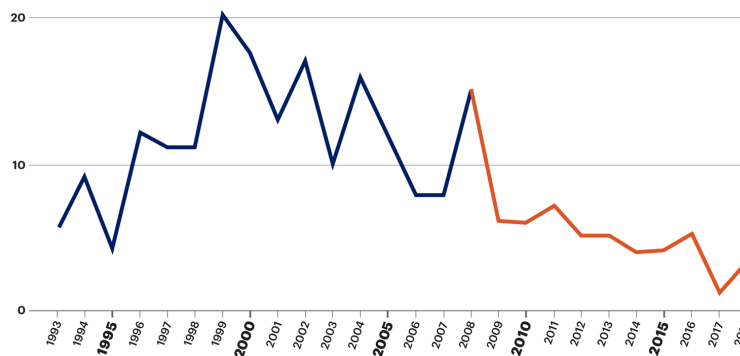
areas for support. The Getty Foundation is using these findings to develop more post-internship assistance.

Recruitment efforts can bolster equity and accessibility

As mentioned in the program model section of this report, Getty Marrow interns attend a wide variety of undergraduate institutions, both public and private, large and small. However, from 2009 onward there has been a noticeable decrease in alumni attending community colleges at the time of their internship (see Exhibit 9). A 60% reduction occurred from 2008 to 2009 and rates have changed little since then.

EXHIBIT 9

The number of Getty Marrow Interns attending community colleges dropped notably in 2008 and has yet to recover to earlier levels



Foundation staff recognize that California’s community colleges are among the most diverse and cost-effective in the nation. Increased recruitment from these populations can be a positive step in promoting greater socioeconomic accessibility and representation in the internship program.

Getty and its partners can more deliberately acknowledge the effects of systemic racism

Despite the internship program’s focus on promoting diversity in the arts, alumni report that they rarely engaged in conversations about diversity during their internships. Many alumni noted that conversations about diversity, equity, and inclusion in the arts came up mostly outside of their host organizations in Getty-sponsored programming. About one-third of interview participants did not recall diversity being discussed at all where they interned. These findings are consistent across generations with no discernible differences between recent interns and participants from several years ago.

“There was never really an acknowledgement of why it's important that the museum I was working at was taking part in this program.”

Getty Marrow Alum

This gap suggests an opportunity to encourage dialogue about the program's goal to diversify museums and arts organizations, should interns want to engage in such discussions. Getty Foundation has already taken one concrete step by offering anti-racism workshops to supervisors and interns during the summer of 2020. Participants reported high degrees of satisfaction with the workshops, and the Foundation will continue to look for other ways to provide interns and supervisors with resources to engage with these issues.

Supervisors can be trained in culturally responsive mentoring

Cultural responsiveness is an increasingly common methodology in the education sector that refers to the ability to learn from and relate respectfully to a variety of cultures outside of one's own. Alumni brought up the concept as a way to address their difficulty in finding mentors who are people of color. Increasing cultural responsiveness among host organizations and supervisors is also a way to combat the challenges of racism that persist throughout the arts sector. Several alumni recounted stories of experiencing racist micro-aggressions such as “someone asking for my badge or being asked if I worked in the cafeteria” during their internships. “Being culturally inclusive and culturally responsive would improve the dynamic,” noted an alum who reported being the only departmental person of color during the internship. In response to this finding, the Foundation is now incorporating culturally responsive mentoring into its supervisor training activities and materials.

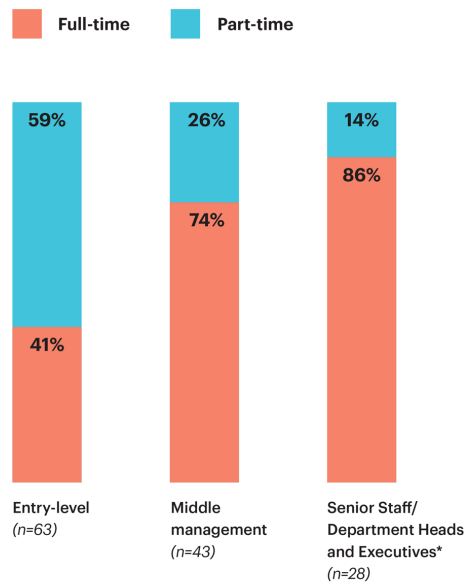
Early-career alumni could use help with job transitions

Many of the alumni interviewed mentioned holding multiple part-time positions at the start of their careers to get a foot in the door. Overall, a third of alumni currently working in the field hold part-time positions. The majority of those working entry-level positions are working part time (see Exhibit 10). These findings point to a vulnerability among those who recently entered the arts field, as well as a reality that many in this early-career stage are switching jobs. As one alum put it, “Most arts organizations

tend to be small and the ability to take on a higher paying or more interesting position tends to be by switching employers.”

EXHIBIT 10

Alumni working in the arts at an entry level are more likely to hold part-time positions (n=134)



*Note: Due to the low number of respondents in each category, the categories of "Senior Staff/Department Heads" and "Executives" were combined.

Job movement rates among Getty Marrow alumni support this observation. Seventy-eight percent of alumni in entry-level jobs worked at their previous jobs for two years or less. Given that those working in entry-level positions are the largest segment of alumni working in the arts (47% in 2019, per Exhibit 4 in "Program Impact"), Getty could deepen its career development support to help these individuals who want to work in the arts thrive. Data from the summer 2020 pandemic survey showed that "resume workshops" and "job search training" are among the top professional development services that alumni in the arts would most like for Getty to provide.

Alumni want more opportunities to develop professional networks

Enhanced professional networks are one of the most valuable parts of the internship for many alumni. Although the Getty Foundation offers multiple networking events, alumni are eager for more opportunities to connect. Alumni mentioned the benefits of a range of events including larger, more structured gatherings as well as smaller, specialized networking opportunities. Since 2010, the Getty Foundation has

consistently provided support to alumni to attend conferences such as those of California Association of Museums and American Alliance of Museums, which provide networking opportunities.

“The art world functions entirely on mentorship and relationships.”

Getty Marrow Alum

Getty can support more mentoring opportunities for younger professionals

A number of alumni who work in the field, especially those in senior positions, mentioned a sense of responsibility to help others in the program follow in their footsteps and develop careers in the arts. Foundation staff are taking steps to facilitate mentorship opportunities between interns and alumni in the future, ranging from informal meet-ups to structured activities. The plan is to pilot several different approaches and use participant feedback to determine which are most effective.

“[It’s] an imperative of our work to mentor younger people in our circles ... to make sure they’re receiving opportunities.”

Getty Marrow Alum



Getty Marrow intern Kaylie Sagara at the Autry Museum of the American West.

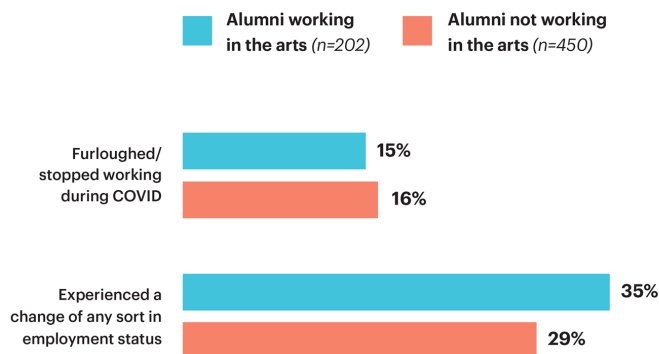
The Getty Foundation was in the final stages of completing this report when the COVID-19 pandemic struck. Since it was immediately clear that the resulting health and economic crises would affect all aspects of civic life, Getty decided to hold the release of the report and complete a brief survey in August 2020 to assess the initial impact of COVID-19 on the employment of internship alumni, especially those working in the arts.

COVID-19 Survey Results

This quick study revealed that Getty Marrow alumni who were working in the field have experienced changes in their work status—including layoffs, furloughs, reductions in pay or hours, and foregoing promotions/pay increases—but not substantially more so than former interns working in other sectors (see Exhibit 11). Among survey respondents, 15% of those working in the arts have been furloughed or lost their jobs due to COVID-19 compared to 16% of alumni who have experienced job losses/furloughs and were not working in the arts.

EXHIBIT 11

COVID-19 has impacted alumni employment in the arts, but not substantially more than in other sectors



The small number of survey respondents who are in the arts field and experiencing job loss/furlough makes it hard to draw generalizations about the field as a whole. What is clear is that entry-level/early-career alumni working in the field are among those who have been hit hardest, which underscores an ongoing need to support this group in the early years of their careers (see “Areas to Improve”). The survey also revealed that two-thirds of alumni would consider work in the arts post-COVID, regardless of whether they are in the field and regardless of whether the pandemic has impacted their own careers. This finding demonstrates a strong alumni commitment to the value of the arts even in the face of the uncertainties and challenges of the pandemic and its economic effects. As one alum no longer working in the arts put it: “I would return to the field in a heartbeat if the work conditions, opportunities to advance, wages/salaries, and job security improved. I am passionate about the arts and its effectiveness with regard to social change, human connection, and social awareness.”



Getty Marrow intern Neyat Yohannes at the Hammer Museum.

Overall this impact report offers insights for the Getty Foundation's ongoing work to diversify the arts workforce as well as for arts organizations, museums, and foundations involved in these efforts. This concluding section shares several lessons learned based on nearly three decades of experience with the largest visual arts internship program in the country as well as considerations for the future.

Lessons Learned

1. Make a long-term commitment, define success at the outset, and evaluate outcomes

When the Getty Marrow internship program was created in 1993, Getty understood that real change would take time. The program is now the longest-running initiative in the Getty Foundation's 36-year history. While programming has changed and evolved over the years, and staff has come and gone, the core elements have been constant: the large scale of the undertaking with arts organizations across Los Angeles County, paid internships of a meaningful length of time, substantive projects, and dedicated supervisors and host institutions.

The Getty Marrow internships predated a wider turn to strategic philanthropy that is now a common practice among grantmakers. Even though Getty staff engaged in thoughtful dialogue with stakeholders to develop the internship program, no specific metrics of success were defined at the outset, no baseline data was collected about staff demographics at participating organizations, and no formal evaluation plan was put in place. Foundation staff conducted site visits each year, students completed post-internship surveys, and an informal alumni survey took place in 1995, yet the first

formal outside evaluation did not occur until 2007. Without explicit goals at the outset, it has been more challenging to measure success. Going forward, Getty will be looking at the question of defining goals and corresponding evaluation measures.

Given the increasing number of diversity internship programs in the arts created across the country in just the last five years, arts organizations and the broader philanthropic community now have an opportunity to define metrics of success with greater intention, evaluate outcomes more consistently, and share results with each other and the field as a whole.

2. Count on continued alumni engagement and interest in the arts

Nearly 30 years later, those who originated the Getty Marrow program would be gratified to know that nearly one in three interns work in a museum or arts nonprofit, and that the internship program has stimulated ongoing attendance at museums and visual arts organizations among 80% of its participants. Alumni are some of the program's greatest advocates, and many current supervisors are former interns. The most recent survey results and interviews indicate that a growing number of alumni now established in their careers would welcome the opportunity to serve as mentors for early-career professionals. Getty plans to enlist these alumni in exploring new opportunities for inclusive mentorship.

3. Early-career alumni may need additional support to establish careers

Report findings as well as the most recent follow-up survey to assess the impact of COVID-19 suggest that alumni careers are, not surprisingly, most precarious in the early years. Survey data do not indicate whether this causes alumni to leave the field, although results do point to a much higher incidence of part-time work in the early years and increasing job turnover. The likely impact of the pandemic on employment prospects for early-career alumni and for those just entering the field suggests a potential increased vulnerability. If these initial findings are borne out, early-career support, from mentoring to grant-funded positions, may be needed to keep emerging talent in the field.

4. Pay attention to where emerging leaders are working

As indicated in the report findings, over half of Getty Marrow alumni working in the field surveyed in 2019 reported that they have progressed or are able to progress in their organizations to positions of increased seniority. Of those working in the arts, 5% of alumni self-identified as executives and 16% as senior staff/department heads. Getty has observed that many alumni in leadership positions work in small and midsize community-based arts organizations rather than large museums. These smaller organizations may have greater readiness to embrace institutional change—a trend that deserves further investigation.

Considerations for the Future

While internship programs like Getty's can have an appreciable impact on diversifying the staff of museums and visual arts organizations, they are not enough to solve the longstanding and persistent problems of racism and inequity in cultural institutions. Alumni interviews consistently cited three key challenges to careers in the arts: low pay, lack of diversity, and limited job opportunities. As one alum working in the arts put it, "For people like me, it's a dream to work in a museum and it's a dream I can't afford, and that is really sad." Several of the alumni interviewed recounted that after entering the workforce they experienced racism in their institutions.

"I encounter and try to overcome challenges on an almost-daily basis working in the arts. Institutional racism is a real thing. White supremacy is a real thing. That's the world I live in. That's the world we all live in. What else can you do? You can't give up. You've got to keep going."

Getty Marrow Alum

Despite these challenges, many alumni who work in the arts choose to remain in the profession because of a passion for what they do and a sense of responsibility to help diversify the field. One alum explained, "Something that really drives my work in the arts is that I did not grow up going to museums or grow up around art, so I'm really trying to broaden the accessibility of these resources." The COVID-19 pandemic does not seem to have lessened this commitment; many alumni want to be active participants in creating broad institutional change in the museum and non-profit sector. As one alum commented, "The nationwide protests ... have changed the climate and attitude among arts institutions towards diversity, equity, access, and inclusion in a really encouraging way. I've made a concerted effort to immerse myself in more of these conversations ... and be more active and vocal about these issues within my department and institution."

The insistent demands by museum staff around the country for systemic change in response to nationwide calls for social justice and equity, which have intensified with the renewed visibility of the Black Lives Matter movement, suggest that cultural institutions are indeed at an important inflection point.



“I choose to stay in this field because it will not change if I leave.”

Getty Marrow Alum

Moving forward, the Getty Foundation seeks to match the dedication of its alumni and supervisors in advancing change. Getty will continue the Getty Marrow internship program, pilot and implement new professional development opportunities, and focus on early-career interventions for alumni. With the apparent growth of internship programs focused on diversifying the arts across the country in recent years, Getty also invites closer collaboration with other arts institutions and funders. Together they can identify gaps in funding, share challenges and solutions, and achieve greater impact so that arts organizations will better reflect the communities they serve sooner rather than later.

Host Organizations



Getty Marrow intern Ruby Bronaugh at the Los Angeles County Museum of Art (LACMA).

Getty Marrow internships take place each summer at museums and arts organizations across Los Angeles County. The following list represents all 175 entities that have hosted interns since the program began in 1993.

18th Street Arts Center	ArtworxLA (formerly The HeArt Project)
A+D Architecture and Design Museum	Art Center College of Design
Able ARTS Work (formerly Arts and Services for Disabled)	Art Resources Transfer
Academy Museum of Motion Pictures	Art Share Los Angeles
Active Cultures	Arts Resources and Technical Services
The African Marketplace	Autry Museum of the American West
Afro-American Film Institute	Black Photographers of California
American Museum of Ceramic Art	The Banning Museum
Angels Gate Cultural Center	The Broad
Antelope Valley Indian Museum	Cabrillo Marine Aquarium
Aquarium of the Pacific	Cal Poly Pomona Downtown Center
Arcadia Historical Society	California African American Museum
Armory Center for the Arts	California Botanic Garden (formerly Rancho Santa Ana Botanic Garden)
Arroyo Arts Collective	California Institute of the Arts
ARTScorpsLA	California Science Center

Carolyn Campagna Kleefeld Contemporary Art Museum, CSU Long Beach (formerly University Art Museum)	Claremont Museum of Art Clockshop
Catalina Island Museum	Community Arts Partnership (CAP at CalArts)
Center for Land Use Interpretation	Corita Art Center (Immaculate Heart Community)
Center for the Arts Eagle Rock	
Center for the Study of Political Graphics	Craft Contemporary
Central American Resource Center	Craft in America
Chinese American Museum	Cultural Heritage Foundation
City of Arcadia, Gilb Museum of Arcadia Heritage	Curatorial Assistance Traveling Exhibitions
City of Beverly Hills	dA Center for the Arts
City of Culver City, Cultural Affairs Division	Descanso Gardens Downey Museum of Art
City of Industry, Workman and Temple Family Homestead Museum	East of Borneo
City of Los Angeles (multiple departments and sites)	El Pueblo de Los Angeles Historical Monument
Community Redevelopment Agency	ESMoA (El Segundo Museum of Art)
Department of Cultural Affairs	Fathomers
Harbor Department	FIDM Museum and Library
Office of Historic Resources	FilAm ARTS (Association for the Advancement of Filipino American Arts & Culture)
City of Manhattan Beach, Cultural Arts Division	Filmforum
City of Norwalk, Recreation & Park Services	First Street Gallery Art Center (Tierra del Sol Foundation)
City of Pasadena, Arts and Cultural Affairs Division	Foundation for Advanced Critical Studies
City of Pico Rivera, Pico Rivera Centre for the Arts	Fowler Museum at UCLA Frederick R. Weisman Museum of Art at Pepperdine University
City of Santa Monica, Community Development Department	Friends of the LA River
City of Torrance, Torrance Art Museum	

Gallery at REDCAT (Roy and Edna Disney/ CalArts Theater)	Los Angeles Arboretum
	Los Angeles Art Association
Getty	Los Angeles Center for Photographic Studies
Hammer Museum	
Highways Performance Space	Los Angeles Conservancy
Historical Society of Long Beach	Los Angeles Contemporary Exhibitions
The Hollyhock House	Los Angeles County Metropolitan Transportation Authority
Holocaust Museum LA	
The Huntington Library, Art Museum, and Botanical Gardens	Los Angeles County Museum of Art (LACMA)
Inner-City Arts	Los Angeles Festival
	Los Angeles Maritime Museum
The Institute of Contemporary Art, Los Angeles (formerly the Santa Monica Museum of Art)	Los Angeles Municipal Art Gallery
	Los Angeles Nomadic Division (LAND)
Institute of Cultural Inquiry	Los Angeles Philharmonic
iotaCenter	Los Angeles Public Library
Italian American Museum of Los Angeles (formerly Historic Italian Hall)	Luckman Gallery, CSU Los Angeles
Japanese American Cultural and Community Center	Machine Project
	MAK Center for Art and Architecture
Japanese American National Museum	Mexican Cultural Institute of Los Angeles
Junior Art Center	Millard Sheets Arts Center
Kidspace Children's Museum	The Mistake Room
Korean American Museum	Museum of African American Art
LA Freewaves	Museum of Contemporary Art, Los Angeles
LA Plaza de Cultura y Artes	
Latino Museum of History, Art, and Culture	Museum of Jurassic Technology
	Museum of Latin American Art
LAXART	Museum of Neon Art
Light Bringer Project	
Long Beach Museum of Art	Natural History Museum of Los Angeles County (including at the George C. Page Museum and the William S. Hart Museum)

Occidental College	Side Street Projects
Otis College of Art and Design	Simon Wiesenthal Center/ Museum of Tolerance
Outfest (formerly Out on the Screen)	Skirball Cultural Center
Palos Verdes Art Center (formerly Palos Verdes Community Arts Association)	Social and Public Art Resource Center (SPARC)
Pasadena Heritage	Society for the Preservation of Drum Barracks
Pasadena Historical Society	South Bay Contemporary SoLA
Pasadena Museum of California Art	Southern California Library for Social Studies and Research
The Payley Center for Media (formerly Museum of Television and Radio)	Southwest Museum of the American Indian
Petersen Automotive Museum	Turnaround Arts: California
Pharmaka	University Art Gallery, CSU Dominguez Hills
Pío Pico State Historic Park, California Department of Parks and Recreation	UCLA Chicano Studies Research Center
Pitzer College Art Galleries	USC Fisher Museum of Art
Plaza de la Raza	USC Pacific Asia Museum
Pomona College Museum of Art	Velaslavasay Panorama
P.S. Arts	Venice Arts
Public Corporation for the Arts of the City of Long Beach	Vincent Price Art Museum
Rancho Los Alamitos Historic Ranch and Gardens	Virginia Robinson Gardens
Rancho Los Cerritos Historic Site	Visual Communications
Ruth Chandler Williamson Gallery at Scripps College	Watts Labor Community Action Committee
Ryman Arts	Watts Towers Arts Center
St. Elmo Village	Wende Museum
Santa Cecilia Arts & Learning Center	West Malibu Sector, California Department of Parks and Recreation
Santa Monica Mountains National Recreation Area	Wight Art Gallery
Self Help Graphics & Arts	

Will Rogers State Historic Park, California
Department of Parks and Recreation

William Andrews Clark Memorial Library
at UCLA

William Grant Still Arts Center

Women's Center for Creative Work



Getty Marrow intern Al Larriva-Latt at ONE National Gay & Lesbian Archives at the USC Libraries.

This addendum to our 2020 impact report provides detailed information about the structure and timeline of the Getty Marrow internship program, including descriptions of programming elements, an outline of our application review process, and sample application forms and training materials. Our model has changed over time and was developed to operate at a large scale within the context of the arts landscape in Los Angeles. While there is no one-size-fits-all solution when it comes to diversity internships, we hope the information below will help those who might be contemplating the creation of similar internship programs in the arts.

Internship Facts and Timeline

Pay: All Getty Marrow internships are paid, and for many students this is their first full time job. To determine the rate of pay, we scan the field to remain competitive in our area. Getty's rate is set with the LA County Minimum Wage Ordinance as a floor. In addition, Getty offers host organizations a minimal stipend per intern towards overhead costs associated with hosting and supervising each student.

Work Schedule: Getty's program takes place in the summer. Internships are offered for ten consecutive weeks, with schedules not to exceed 40 hours per week and coinciding with the regular business hours of the host organization. This schedule gives students experience managing full-time work.

Timeline: Our internships begin each year in June and conclude in August, and the exact dates are selected based on higher education calendars, which can vary. Program administration for Getty staff occurs year-round, according to the timeline below:

Internships Annual Calendar	October	Applications open online
	November	Applications due
	December	Applications sent to reviewers
	January	Review committee meets
	February	Proposals revised as needed
	March	Grants awarded
	April	Positions advertised
	May	Candidates interviewed and approved
	June	Internships start
	July	Programming: Arts Summit and Anti-Racism Workshops
	August	Internships end
	September	Surveys and final reports due

Application and Review Processes

LA-area arts organizations that want to host interns must submit a grant application to participate each year. The application requires a defined workplan and dedicated supervision. Prospective host organizations must also agree to provide the necessary workspace and equipment for interns to complete their projects. All applications are reviewed by an advisory committee, and we encourage transparency around selection criteria to communicate clearly to applicants the points on which their applications will be evaluated. Once grants are awarded, participating institutions are responsible for recruiting their own interns. They provide intern selection forms to Getty with demographic information about final candidates so that we can ensure program eligibility requirements are met and maintain baseline data about program participants.

Download:

- Organization Application Form (<https://www.getty.edu/interns-2020/report/downloads/getty-marrow--organization-application-form.pdf>)
- Internship Selection Form (<https://www.getty.edu/interns-2020/report/downloads/getty-marrow--internship-selection-form.pdf>)

Supervisor Training

As confirmed by data in this impact report, supervisors are key to successful internships. Interns rely on their supervisors for routine, daily support as well as mentorship and career advice on working in the arts. To prepare supervisors to meet these needs, Getty offers a supervisor training session each year before interns begin. The orientation includes a program overview, the opportunity to ask questions, and break-out sessions led by experienced mentors who facilitate peer-to-peer knowledge sharing. In response to data collected as part of this impact report, we expanded the orientation in 2020 to add culturally responsive mentorship training and anti-racism workshops. In addition to the orientation, supervisors receive a handbook that includes key dates, mentoring tips, and reference articles.

Download:

- Supervisor Handbook Table of Contents (<https://www.getty.edu/interns-2020/report/downloads/getty-marrow--supervisor-handbook-table-of-contents.pdf>)

Internship Components

The core of each internship is the time spent at the host institution learning alongside supervisors and other colleagues. To deepen interns' exposure to the arts and grow their networks, students also participate in several other program components outside of their home organization. This helps those who might be interested in pursuing arts careers connect with BIPOC professionals working throughout the local arts sector in a variety of different institutions and job functions. Interns throughout the years have attributed great value to these events and the power of seeing and meeting individuals who "look like them" and are working in the arts.

Learning Communities

One advantage of operating an internship program at a larger scale like Getty's is that this creates instant networks for participating students. All interns meet peers at other institutions through Learning Communities. These small, regionally based clusters are facilitated by a Learning Community Leader who often works at one of the participating internship organizations. The leaders are generally mid-career arts professionals, the majority of whom identify as people of color, and they introduce

interns in each group to each other and organize two events for them during the internship period. Events include behind-the-scenes tours of collections or exhibitions, conversations with arts professionals, artist studio visits, gallery walks, and more. Learning Community leaders are compensated for their work in planning events and facilitating discussion and networking among the interns.

Download:

- Learning Community Hub Leader Handbook Table of Contents (<https://www.getty.edu/interns-2020/report/downloads/getty-marrow--learning-community-hub-leader-handbook-table-of-contents.pdf>)

Arts Summit

Each summer all interns participate in a dedicated professional development day called Arts Summit. A keynote talk or performance at the beginning of the day brings all of the interns together to inspire and prepare them for a day of engagement and learning. Then, the interns participate in a series of career sessions that introduce them to different careers in the arts.

They talk in small groups with conservators, curators, art historians, civic arts managers, arts journalists, and more to hear about their career trajectories and work experiences and have a chance to ask questions. They also take guided tours in the Getty Museum galleries and visit onsite conservation labs and exhibition design studios.

Download:

- Sample Arts Summit Program (<https://www.getty.edu/interns-2020/report/downloads/getty-marrow--sample-arts-summit-program.pdf>)

Final Evaluation

We solicit intern feedback through surveys that ask students to rate their internship experience and tell us how the program can be improved. Survey questions are grouped to give feedback on the following areas: job duties and work environment; supervision; internship experience; Arts Summit programming; and Learning Communities. This information is used to adjust program operations and content. Completion of the survey is required and happens at the end of the internship.

Alumni Engagement

Engagement with interns continues after their internships end. At the end of each summer, interns transition into being program alumni and can participate in dedicated forums for them to stay in touch with each other and with Getty.

Building Connections

All alumni are invited to join closed social media groups and sign up for an alumni e-newsletter. These tools help foster and maintain relationships formed during the program and seed new connections. Alumni have shared that maintaining relationships with Getty is of strong interest, so we also host periodic onsite events to bring alumni together as a community.

Professional Development

Alumni who are pursuing careers in the visual arts may participate in intermittent programs that boost their professional development. We provide support for these individuals to attend annual conferences of professional organizations such as the California Association of Museums, the Association of Art Museum Curators, and the American Alliance of Museums. During the conference, alumni meet each other and participate in networking and mentoring events. Getty has also funded periodic leadership development opportunities in which a cohort of alumni complete a sustained program together. These have included partnerships with the Museum Leadership Institute at Claremont Graduate University and the LA County Department of Arts and Culture, which offers a sister internship program to Getty's that is dedicated to the performing, literary, and civic arts.