

The following procedures must be followed when taking behind-the-scenes photos or footage (video) of the spaces, objects, or activities of the J. Paul Getty Museum.

- For shoots that involve loan objects, art storerooms, art handling, or exhibition de/installations, request approval as far in advance as possible, with a minimum of 48 hours for review. Same-day requests cannot be accommodated. Note that it typically takes much longer than 48 hours to obtain any necessary external approvals, so planning ahead is highly recommended. **Advance approval is not required for simple BTS shoots of permanent collection objects in conservation studios or labs, curatorial study rooms, or closed galleries.**

To request approval, send a group email to the applicable internal and/or external approvers describing the shoot (who, what, when, where, why). **See the attached checklist for specific contacts in each department.**

- Internal approvers include Trust Security, as well as these Museum departments: Curatorial, Conservation, Preparations, Registrar's Office, Exhibitions, and the Associate Director for Collections.
  - External approvers, if applicable, may include the lender(s) of artworks, copyright holder(s), and couriers or other outside contractors. Check with the Registrar's Office first regarding any requirements and how to proceed.
- For shoots that require advance approval, once approval is granted and the time/date is set, send a photo/video shoot notification at least 24 hours in advance to the relevant internal approvers. If the shoot will take place in a public space during public hours, notification to a broader group will be required. Contact Desiree Zenowich in Communications for a list of parties that should be included in a broader notification. In either case, the notification should specify:
    - Purpose of shoot
    - Getty Center or Getty Villa, plus specific location
    - Date and time, including duration of the shoot
    - People who will be present
    - Equipment to be used

See the sample notification emails below for reference.

3. **For all BTS shoots** – not just those that require advance approval – after the shoot, but before distribution of the photos or footage:  
*(This step does not apply to live broadcasts since advance review is not possible.)*
  - Circulate the desired photos and footage (edited as it will be published) to internal approvers via a group email, with a minimum of 24 hours for review. Allow extra time if external approval is also required.
  - Confirm caption and crediting requirements for any depicted artwork with the Registrar's Office and ensure that these are incorporated into the final product.
  - For photos or footage related to art shipments, do not distribute while the artwork is still in transit. Confirm with the Registrar's Office that the object has arrived at its destination.
4. Keep any releases and permissions on file with the digital media. Contact the Registrar's Office for suggestions on how to archive this material.

The above procedures apply to Museum BTS filming and photography by Getty staff. External requests for BTS filming and photography should be routed for consideration as follows:

- Press requests – forward to Desiree Zenowich
- Scholar requests – relevant curatorial department to facilitate, copying Jessica Palmieri
- All other external requests – forward to John Giurini

**Sample Photo/Video Shoot Notifications**

Mon 3/28/2016 9:28 AM

Annelisa Stephan

**Photo Shoot Notification: Periscope Tuesday noon, Mss. Study Room**

To Valerie Tate; Andrea Bestow; Amber Keller; Amy Hood; Anabel Iniguez; Alexandria Sivak; Bob Combs; Bruce Segler; Cari Abrams; Cherie Chen; Christopher Sprinkle; DaNetta Rizzo; Danielle Espino; Desiree Zenowich; Eduardo Salcedo; FacilitiesHelpDesk; Felicia Jackson; Ivy Okamura; Jack Ludden; Jessica Robinson; Joe Ancajas; John Giurini; Jose Correa; Juan Romero; Julie Jaskol; Kathy Kibler; Kevin Marshall; Kimberly Sadler; Kiyoko Devine; Kristen Warren; Laurel Kishi; Leticia Ortiz; Maria Velez; Maureen McGlynn; Michael Nauyok; Michael Smith; Michelle Fahmy; Mikaela Poltz; Nicole Urquidi; Quincy Houghton; Raj Kumar; Rebecca Edwards; Ron Hartwig;

Cc Andrew Westover; Erin Branham; Adrienne Luce; Amelia Wong; Marc Harnly

 You responded on Monday, March 28, 2016 9:44 AM.

[Suggested Meetings](#)

We are continuing our weekly periscoping, on Tuesdays at 12pm for ~5 minutes, arriving ~10 minutes early to set up. We may do a second 'scope this week for Museum Week, but will let everyone know if this is confirmed.

This Tuesday we will be in a non-public area, **the Manuscripts Study Room** with curator Bryan Keene looking at a permanent-collection manuscript not currently on public view.

**TIME**

Tuesday, March 29, 11:50 am-12:10pm

**STAFF**

Andrew Westover

Sarah Waldorf

Bryan Keene

Annelisa Stephan

**EQUIPMENT**

iPhone + gimbal (stabilizer) and 2 wired lavalier microphones

no tripod, monopod, or lights

Annelisa Stephan

manager for digital engagement @thegetty

**PROCEDURES FOR ARRANGING BEHIND-THE-SCENES  
FILMING AND PHOTOGRAPHY AT THE MUSEUM**

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Mon 5/9/2016 12:04 PM

Adrienne Luce

**Photo Shoot Notification: Facebook Live Monday 5/16 9:30 a.m., Gallery N202**

To Annelisa Stephan; Sarah Waldorf; FacilitiesHelpDesk; Valerie Tate; Andrea Bestow; Amber Keller; Amy Hood; Anabel Iniguez; Alexandria Sivak; Bob Combs; Bruce Segler; Cari Abrams; Cherie Chen; Christopher Sprinkle; DaNetta Rizzo; Danielle Espino; Desiree Zenowich; Eduardo Salcedo; Felicia Jackson; Ivy Okamura; Jack Ludden; Jessica Robinson; Joe Ancajas; John Giurini; Jose Correa; Juan Romero; Julie Jaskol; Kathy Kibler; Kevin Marshall; Kimberly Sadler; Kiyoko Devine; Kristen Warren; Laurel Kishi; Leticia Ortiz; Maria Velez; Maureen McGlynn; Michael Nauyok; Michael Smith; Michelle Fahmy; Mikaela Poltz; Nicole Urquidi; Quincy Houghton; Raj Kumar; Rebecca Edwards; Ron Hartwig;

Cc Annelisa Stephan; Bryan Keene; Ashley Medina

Monday May 16th we are planning to do a GettyTV Facebook Live broadcast featuring Bryan C. Keene talking about "The Adoration of the Magi" manuscript and Fabriano's "Coronation of the Virgin" in gallery N202 from 9:15a.m. - 9:45a.m., 15 minutes to set up, Facebook Live broadcast at 9:30a.m.-9:45a.m.

**Security supervisors:** Photography/filming is allowed in this gallery. Please convey the approval to the officer(s) on duty. Thank you.

**TIME**

Monday, May 16, 9:15 a.m.-9:45 a.m.

**LOCATION**

Getty Center, North Pavilion, Gallery N202

**FOCUS OBJECT**

77.PB.92 and 93.ML.6.59

**STAFF**

Adrienne Luce  
Ashley Medino

**EQUIPMENT**

iPhone + wired lavalier microphone  
No tripod, monopod, or lights

Thank you,  
Adrienne

This policy applies to all staff, interns, and contractors at the J. Paul Getty Trust.

### Definition

For the purposes of this policy, behind-the-scenes (BTS) refers to filming and photography, including live broadcasts, undertaken by Getty staff, interns, and contractors of:

1. Restricted Museum areas or activities at the Getty Center or Villa not available to the public, including but not limited to:
  - Artwork arrival, un/packing, de/installation, movements within the Museum
  - Conservation studios or labs
  - Art storerooms or closed galleries
2. Areas available to the public at the Getty Center or Villa, but where photography is not typically permitted, including but not limited to:
  - Museum exhibitions where visitor photography is restricted

BTS photos and footage are taken for publicity purposes and intended for external distribution. Filming and photography for official Getty internal documentation or archival use are not covered by this policy. BTS filming or photography for personal uses, **including informal snapshots using a cell phone camera**, are not permitted at the Museum without approval.

### Policy

For security, artwork safety, and rights-related reasons, Museum BTS shoots that involve loan objects, art storerooms, art handling, or exhibition de/installations must be approved **in advance** (see Procedures). Advance approval is not required for simple BTS shoots of permanent collection objects in conservation studios or labs, curatorial study rooms, or closed galleries. However, all resulting BTS photos or footage – whether of loans or permanent collection objects – must be reviewed and approved before distribution of the media (see Procedures).

Certain subject matter, areas, and activities are strictly prohibited for BTS shoots. Never shoot:

- Security features: Cameras (in hallways and in rooms), keypads, how artwork is secured/protected from theft (mounts, casework alarms), TSA secure areas, exterior access points (loading dock, exterior ladders, emergency doors, roof access), or pathways to sensitive interior spaces such as storerooms.
- Artwork transport: Exteriors of Getty or third-party shipping vehicles, exteriors of crates (unless unmarked), and outside art handlers.
- Art handling: Situations that may not depict best practices or the initial unpacking of objects. If necessary and if it can be accommodated, any filming or photography of unpackings should be staged after the initial unpacking has occurred.

More complicated BTS shoots of the following are generally restricted, but exceptions will be considered on a case-by-case basis with sufficient advance notice and planning:

- Exhibition de/installations: Given the potentially complex timing considerations in exhibition de/installations, last minute requests cannot be accommodated. Shoots in exhibitions featuring primarily Museum permanent collection objects are more likely to be approved than exhibitions featuring a large number of loans from other institutions. Time-lapse photography with a stationary camera is more likely to be approved than handheld shoots of a special exhibition installation with multiple couriers. If approved, filming or photography may not interfere with installation activity. Preparators must be given plenty of space around them as they work. Advance lender approval is also required for any loan objects in the shoot.

**POLICY FOR BEHIND-THE-SCENES  
FILMING AND PHOTOGRAPHY AT THE MUSEUM**

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- Art storerooms: Approval depends on the specific storeroom, the activity happening in the space at the time, as well as the equipment necessary for the shoot. Photos or footage that focus tightly on an object (i.e. does not show the storeroom itself) are more likely to be approved.

All BTS shoots are subject to these additional conditions:

- Equipment: Only handheld cameras are permitted. A short gimbal (stabilizer) may be used, but no tripod, monopod, or additional lights without specific approval. Equipment may never be held over an artwork.
- Escorts: For shoots involving artwork, an experienced “minder” is required if the photographer/videographer is not familiar with shooting around artwork.
- Art handling: For shoots that require handling of artwork, a preparator, conservator, or curator must be present to handle the object and monitor the shoot.
- Releases: Obtain personal releases for any staff or outside parties who appear in the photos or footage. Staff who previously signed a release may not need to sign a new release each time. It is the responsibility of the photographer/videographer to check with the staff appearing in the shoot regarding an existing release. For outside parties, obtain releases as far in advance as possible and coordinate with the Registrar’s Office if the person is a courier or lender.
- Filming notifications for the public: BTS shoots in public areas (such as a restricted exhibition) should take place during non-public hours if possible. However, if the shoot must take place during public hours, please review the [Guidelines for Creating and Using Digital Media](#) (Guidelines) and follow procedures for posting filming notifications. Note that proof of consent or releases may still be required if members of the public are recognizable in the photos or footage. Consult the Guidelines for more details.

This checklist outlines the steps for arranging behind-the-scenes filming and photography at the Museum. Please consult the full policy and procedures for detailed information.

### **FOR BTS SHOTS REQUIRING ADVANCE APPROVAL**

- \_\_\_\_\_ 1. Request advance approval (48 hours minimum) via a group email to internal and external approvers.
  - Trust Security: Bob Combs, Raj Kumar, Jose Correa; cc: Laurie Wilson
  - Curatorial: Relevant department head for the collecting area, the curatorial assistant for the collecting area, and the exhibition curator (if applicable)
  - Conservation: Relevant department head for the collecting area, the exhibition conservator (if applicable), and cc: the staff assistant
  - Preparations: Mike Mitchell (Center and Villa), Marcus Adams (Villa), Rita Gomez (Center Packing and Crating); cc: Jill Hertz (Center and Villa)
  - Registrar's Office: Cherie Chen
  - Exhibitions: The assigned exhibition coordinator (if applicable)
  - Associate Director for Collections's Office: Jessica Palmieri
  - External approvers: Check with Cherie Chen in the Registrar's Office regarding any requirements
- \_\_\_\_\_ 2. Send photo/video shoot notification at least 24 hours in advance via a group email to the relevant internal approvers. Specify in the email:
  - Purpose of shoot
  - Getty Center or Getty Villa, plus specific location
  - Date and time, including duration of the shoot
  - People who will be present
  - Equipment to be used

### **FOR ALL BTS SHOTS**

- \_\_\_\_\_ 3. Obtain personal releases for staff or outside parties who appear in the photos or footage.
- \_\_\_\_\_ 4. Circulate photos and footage to internal approvers for review (24 hours minimum) before distribution. Allow extra time if external approval is also required.
- \_\_\_\_\_ 5. Confirm caption and crediting requirements for any depicted artwork with the Registrar's Office and incorporate into the final product.
- \_\_\_\_\_ 6. For photos or footage related to art shipments, confirm with the Registrar's Office that the object has arrived at its destination. Do not distribute any media while artwork is in transit.
- \_\_\_\_\_ 7. File relevant releases and permissions with the digital media.

03/21