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Oral History Center
The Bancroft Library

University of California
Berkeley, California

Joanne Corday Kozberg

Joanne Corday Kozberg: The Getty Trust from a Trustee's Perspective, 2005-2017

Interviews conducted by
Amanda Tewes
in 2018

Interviews sponsored by the J. Paul Getty Trust

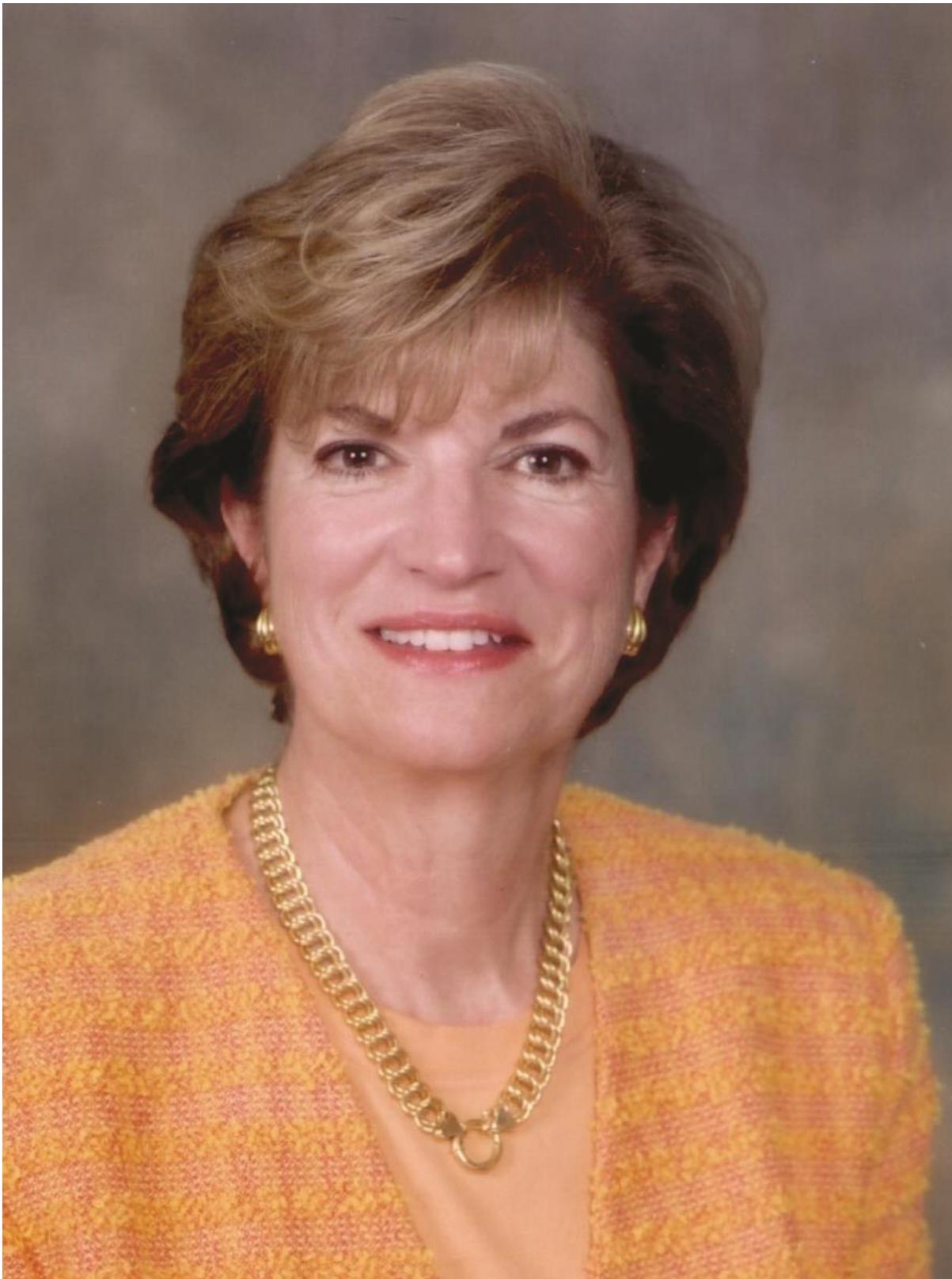
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Joanne Corday Kozberg, “Joanne Corday Kozberg: The Getty Trust from a Trustee’s Perspective, 2005-2017” conducted by Amanda Tewes in 2018, Oral History Center, The Bancroft Library, University of California, Berkeley, under the auspices of the J. Paul Getty Trust, 2018.



Joanne Corday Kozberg, 2003

Joanne Corday Kozberg is a consultant for the public affairs firm California Strategies, LLC, and served on the board of trustees for the Getty Trust from 2005 to 2017. Ms. Kozberg grew up in Los Angeles, California, and attended University of California Berkeley in the 1960s. She was a graduate of the Coro Fellowship Program and completed her master's degree at Occidental College. Kozberg then worked at the Coro Foundation and the NAACP Legal Defense Fund. Kozberg served as the California Secretary of State and Consumer Services under Governor Pete Wilson from 1993 to 1998. She also served as the Chair of the California Arts Council from 1999 to 1991 and was a Regent of the University of California from 1998 to 2011. Kozberg was the President and Chief Operating Officer of the Music Center of Los Angeles County from 1999 to 2002. In this interview, Kozberg discusses her early life and education; experiences in public service and training with the Coro Foundation; her government work, including serving as the California Secretary of State and Consumer Services and a Regent of the University of California, as well as the Chair of the California Arts Council; continuing to work in the arts as the President and Chief Operating Officer of the Music Center of Los Angeles County; joining the Getty board of trustees in 2005 and serving during a period of financial, legal, and managerial difficulties; the challenges and successes of the Getty Trust; continuing her service to the Getty Trust after leaving the board of trustees in 2017; and working at California Strategies, LLC.

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Interview 1: May 9, 2018

- Tewes: This is an interview with Joanne Corday Kozberg for the Getty Trust Oral History Project, for the Oral History Center of the Bancroft Library. The interview is being conducted by Amanda Tewes, in Ms. Kozberg's home in Los Angeles, California, on May 9, 2018. So thank you so much for speaking with me today.
- 01-00:00:22
Kozberg: Oh, it's my pleasure.
- Tewes: Starting at the beginning, when and where were you born?
- 01-00:00:26
Kozberg: I was born in Edmonton, Alberta, Canada. My father was a cardiologist, and he went to the United States because medicine had begun to socialize in Canada, and he was a research physician. He trained in New York, and then followed the sun out to California and to a new medical school that was just being started, called UCLA, [University of California Los Angeles].
- Tewes: How old were you when you moved to Los Angeles?
- 01-00:00:58
Kozberg: I was four-and-a-half when we moved. So I really don't remember much of Canada, except that most of my family—my mother's and father's family—are from there, and I've been back a lot.
- Tewes: Excellent. What was it like growing up in Los Angeles around this time?
- 01-00:01:16
Kozberg: Well, I guess the fifties, sixties. It was a village. I lived in Westwood Village initially, because we were near UCLA, and then moved actually around the corner here. It was really very much a neighborhood, which it is no longer. It's now a metropolitan area, and it sits in the middle of a major world-class city.
- Tewes: What values would you say you acquired from your family?
- 01-00:01:53
Kozberg: Oh, I think especially my father, he did a lot of public service. He was president of the American College of Cardiology, and worked for the State Department. Also served at the rank of major general for the Air Force, doing a lot of investigating of hospitals, and working for US Information Agency and other agencies. He was just so proud to be an American and just felt that there was so much to be learned. He was part of a group of five doctors that went in right after the ping pong players into China. So he used medicine as a form of diplomacy. And it was groundbreaking, because he was in all the communist countries, training many of the doctors. They all had socialized medicine, so they progressed to major government positions. It was a very

international experience. My father also ran a research lab. So it was like the United Nations, growing up in our family.

Tewes: What drew you to UC Berkeley after living in Los Angeles?

01-00:03:11

Kozberg: I wanted to have an away experience and my parents did not want me to leave California. Now, in those days, you listened to your parents. So I applied to Berkeley and was lucky enough to get in, and went off to Berkeley for the experience of really—at Berkeley, as you know, you have to—you sink or swim.

Tewes: What was the campus like at the time? Was this the late sixties?

01-00:03:48

Kozberg: Yes, it was the middle of the Free Speech Movement. Mario Savio was a very big presence at the time. There were a lot of demonstrations at the time. It had not yet come to the People's Park era. There was a lot of angst. I remember going to take my finals and having teaching assistants say, "You shouldn't be taking this final," and I wondered if I would get my paper graded. There was a lot of tumult, a lot of strong feelings, and a lot of right on each side.

Tewes: Do you remember the specific argument why you shouldn't be taking a final? I'm not sure I understand that.

01-00:04:34

Kozberg: The teaching assistants were very much pro—there were strikes, and they were striking against the classes. If you can believe it, the Free Speech Movement really started as a reaction against the semester system versus the quarter system. But it was the time of a lot of civil rights activity. The war in Vietnam had heated up. So Berkeley was a microcosm of what was going on in the tumult around the world.

Tewes: You certainly got your away experience.

01-00:05:10

Kozberg: I got my away experience. It's interesting because I came back here and I was stunned that the rest of the world was not as engaged as we were, because we were debating it every single moment of the day—before and after breakfast, before you went to bed.

Tewes: What did you study at Berkeley?

01-00:05:31

Kozberg: I was in American history. At the time, they had some amazing scholars. In American diplomatic history they had a number of the scholars who had written the original work. There were phenomenal professors that we had access to.

Tewes: What did you do after graduating from Berkeley?

01-00:05:54

Kozberg: After I graduated from Berkeley, I went into the Coro Foundation. It's a public affairs training institute. I did that in Los Angeles. It's very experiential; and you rotate through different internships in labor, management, media, nonprofit. So I did that for nine months. Then I worked at Public Television, as an associate producer in the public affairs department.

Tewes: And is that where you imagined your trajectory going?

01-00:06:30

Kozberg: I think it was very much a symptom of my times. I didn't know I would be continuing to work, because at that point in time, women didn't. I got married, I had two kids, I redid two houses, and I got my master's degree and then I went back to work.

Tewes: Wow. Okay. So was your master's degree a way back into the professional field? Or was that for personal reasons?

01-00:06:59

Kozberg: It was personal and professional. I knew that some point, I wanted to go back to work. The women's movement had begun to change and you had affirmative action. It was really targeted at women and African American opportunity.

Tewes: So you felt pulled along in that movement?

01-00:07:21

Kozberg: I had some great models, and I was pulled along. And I had a number of champions who gave me job opportunities. Because at first, when my children were little, I worked part time. Also volunteered in the community, which was a wonderful opportunity to get to know people outside of my individual circle, and causes beyond mine.

Tewes: Do you remember what your cause célèbre was during these years when you were working part time and raising your children?

01-00:07:53

Kozberg: Well, I worked part time. My first job was to return to the Coro Foundation and head up a program they were doing. Then I worked for the NAACP Legal Defense Fund. Then I went to work for Governor Pete Wilson, who at that time was Mayor Pete Wilson [of San Diego]. That was the '78 campaign for governor. As Wilson called it, it was a campaign for those who hated crowds. He later ran and won, and I worked for him when he was in the US Senate, and then when he went into the governorship.

Tewes: What were you doing for him, starting with the campaign and moving through the Senate and governorship?

01-00:08:43

Kozberg:

A lot of the outreach, the community outreach on issues. One of them was the arts. [I also worked with the] transportation, the entertainment industry, of course, being very significant here. Then when I went into state government with him, I was the director of the California Arts Council. I had been its chair under Governor [George] Deukmejian. And I was asked to move up there and become its director. By then, my children were older and were quite self-sufficient. The eldest had gone off to college.

Tewes:

So did they stay in Los Angeles or come with you?

01-00:09:28

Kozberg:

They stayed in Los Angeles. My husband stayed in Los Angeles. I was very fortunate; Los Angeles was part of California, so that I got to be here part of the time.

The arts had always been something that I loved, and when I got involved as a volunteer early on, I joined the Music Center and became very involved in the Music Center, and actually did their government relations for them pro bono, as a volunteer.

Tewes:

Interesting. Tell me more about the California Arts Council. What were your duties on the council and what kind of work did the council oversee?

01-00:10:14

Kozberg:

The council, at the time I joined it—Jerry Brown had created the California Arts Council, and he had been generous with its budget. Then when I went up there, which is one of the reasons I did, is because Governor Wilson basically said, “We’re going into a deep recession and we could lose the arts off the public agenda.” So having cared about the arts and having been its chair, I did agree to go up there. Our role was to give grants. But because the council was deleted out of the budget four different times, you were up against a number of public social services. The arts have always sort of been the junior partner in the public funding arena. So what I personally did is tried to braid it into the agenda of California. We became about economic development, we’re about cross-cultural understanding, we’re about education opportunity, and social services. So we braided the programs. We reduced some because our budget was cut—but not eliminated—and I also created what’s called the arts license plate. I don’t know if you’ve seen it. It’s the palm trees and sun.

Tewes:

Yes. Wow. What kind of work went into that proposal?

01-00:11:41

Kozberg:

Well, that was amazing because we had to get a piece of legislation through. So we did that. Then we had no money to market it, so I was lucky enough to get some marketing partners through begging. Then we needed the license plate. So I picked up the phone and called this amazing artist named Wayne Thiebaud, who is probably one of the most treasured American artists living

today. [I] knew he was teaching at UC Davis and knew he cared about arts education. The beneficiaries of the license money went to arts education, local arts programming. He said yes, and he created all of these images for the license place. We would sit on the curb at night and say, “Do you think that the DMV will approve this?” So it was really a rock star coming and doing this as a favor, because he had such a belief in the arts. We created the arts license plate, and then we had to get 5,000 people to sign up for it.

Tewes: Wow.

01-00:12:57

Kozberg: Now it's doing very well.

Tewes: Certainly. It has a wide distribution, I think.

01-00:13:02

Kozberg: Yeah.

Tewes: Tell me about other work you were doing in Pete Wilson's cabinet.

01-00:13:11

Kozberg: After two years as director of the Arts Council, Governor Wilson asked me if I would become Secretary of State and Consumer Services. That was eleven different departments. I called it everything marked “other.” There were super agencies. They had a collection of departments, and I had everything from consumer affairs to general services to the administrative law judges to PERS [California Public Employees’ Retirement System] and STRS [California State Teachers’ Retirement System], which are the pension funds, reporting up through my agency. We were very entrepreneurial and did a lot of independent studies [for the executive branch]. We pulled together study groups that looked at—if you can believe it, the personal computer was just coming into use. So we were looking at how government could deploy technology for the good of the public. Then we did something called California Competes, which was talking a look at how we can be competitive in government and deliver the best quality service to the public.

Tewes: Does anything stand out to you as your greatest achievement from your time in Sacramento?

01-00:14:34

Kozberg: I loved it. It was my favorite job of all time, because you really could help people. There were several instances where we created—again, it was working in coalitions and working with teams and bringing people together. I don’t know whether you’ve been to the Sacramento capitol, but at the time I was there, the whole East End was not developed. People were fighting and they were going to site buildings outside of the capitol; and yet we owned this property, and it was blight. So I think one of the proudest things we did was bring in Urban Land Institute and have a charrette with the community to

determine what was best for Sacramento and for the state offices, because I had oversight for all the real estate for the state. Today, the East End is redeveloped. It's been a huge stimulus to the redevelopment of the core of Sacramento.

I think what we did in our agency, because we were really sort of the general managers in state administration, is we really tried to streamline government and make it customer-friendly; that there are people that we serve, and we should be dignified servers of the people.

A lot of things were hard. I did the transition of Camarillo from a developmental [and mental] facility into Cal State Camarillo. That was very hard. I had to learn about the system and why it was crumbling and—it was very hard.

Tewes: Was this the mental hospital at the time?

01-00:16:36

Kozberg: It was the mental [and developmental] hospital. Through a series of decisions by both right and left, Governor [Ronald] Reagan and the ACLU [American Civil Liberties Union], there was a determination that the population would be better served closer to their homes. So they began to close the state hospitals. So it was like, what do we do to repurpose these buildings? It was very evident it would be a glorious campus; but it was also very hard for parents who were eighty to worry about where their fifty-year-old children were going to be taken care of.

Tewes: Were you a part of that conversation with the public?

01-00:17:23

Kozberg: Again, we opened it up. I'm a strong believer in you open it up to the public. You have the mass amount of transparency that you can, and the answers will become apparent. Then you can forge a consensus and move forward with a solution. And that's what happened in this instance. We had the parents and the community work alongside of us.

Tewes: Now, if my timing is correct, you left the cabinet in 1998.

01-00:18:03

Kozberg: Yes.

Tewes: That's, I believe, at the end of Pete Wilson's term, so—

01-00:18:07

Kozberg: Yeah.

Tewes: What did you do after this?

01-00:18:11

Kozberg:

I was president of the Music Center of Los Angeles County. It's the performing arts center, which includes the Walt Disney Concert Hall, the Dorothy Chandler Pavilion, the Mark Taper Forum, and the Ahmanson Theatre.

Tewes:

What kind of work did that entail?

01-00:18:29

Kozberg:

Again, it was trying to build consensus, and also repurpose a facility that was built in the fifties, when you had the automobile as dominant, and yet you wanted to rethink the entire area to be pedestrian-friendly, user-friendly. [I wanted to] open the arts, broaden the constituency for the arts; and also try and, again, streamline bureaucracy so that you could get the money where it needed to go, to programming.

Tewes:

Was this also the time you're trying to—goodness—bring on funds for the building of the concert hall?

01-00:19:14

Kozberg:

Yes. Yes. And Bill [William] Siart was very much a part of that, and actually, was such a strong and quiet leader in that effort. I always felt he deserved more recognition for the work that he did. He's a dynamic and thoughtful leader.

Tewes:

Certainly. Speaking with him, I caught onto that. Was it intentional for you to continue to work in arts and culture?

01-00:19:45

Kozberg:

It wasn't intentional; it sort of was a good match for the skillset that I had, where I could stay engaged in public service and the community. And it was carrying on a number of the things that I had been working with in government, like all of the assets, the real estate.

Tewes:

Yes, I can see how that translated well.

01-00:20:13

Kozberg:

Yeah.

Tewes:

Tell me about joining the University of California as a regent. This was around 1999, I think.

01-00:20:34

Kozberg:

It was 1998. It was as I was sharing with the governor that I needed to go home, that my husband hated eating alone. He said, "I have one more thing that I'd like you to do. I'd like you to go on the Regents of the University of California." I was really very thrilled and honored, having been a UC graduate.

I had been working with the university because I did an initiative when I was in state government, which was really looking at how we create ongoing education for our workforce, with the state. So [I] created a learning institute for our workforce, which brought me into interaction with the University of California, and Cal State Sacramento, and also USC. I'd always had an interest in ongoing and higher education. It also was a tremendous opportunity to continue on doing something in public policy.

Tewes: What particular challenges did the university face during your years as a regent?

01:00:21:50

Kozberg: Well, first of all, there were some absolutely glorious years, where there was a budget expansion and we could have very creative programs and breakthrough programs, which crossed departments, crossed campuses. The Institutes for Innovation were very exciting.

Then there was, again, as California always has, a recession, which became very hard because we began to look for how to weave together enough money to make sure that the system stays as stellar as it was, and the best of class in the world, for a public university? I myself headed up a number of taskforces while I was a regent. We took a look at how you build a university post-the Initiative 209—that was the affirmative action initiative—and how you move from affirmative action to absolutely paying attention to the law, but marching right up to it, so that you can get the most disadvantaged students in onto the campuses. That was a major challenge, to rethink admissions. Then I also chaired the taskforce on accountability on compensation, which became a very significant issue in the press.

Tewes: Would you mind sharing a little bit about what you remember from that?

01:00:23:41

Kozberg: On the ten campuses, the systems didn't talk to each other. So there was an issue over compensation. The university couldn't come up with a fast answer, fast enough for the press, and the issue became exacerbated. It was looking for, what are your processes? Where is your transparency? It's not unlike a number of the things that the university is discussing today. It's big. Everybody's technology evolved differently and everybody thought they would develop their own system. Well, the problem was they didn't talk to each other. When you roll up the information for ten campuses, it just wasn't coming fast enough. So we, again, much like the pattern is, absolutely pulled it apart and said, "What is going on here?"

Tewes: I think during the twelve years you were there, there's discussion and the building of UC Merced.

01:00:24:54

Kozberg: I chaired that committee.

Tewes: Oh, excellent.

01:00:24:56

Kozberg: Yes. That was exciting, for all the right reasons. It's turned out to be an absolutely pristine campus, doing things in very innovative fashion. It's the first campus we've built since CEQA [California Environmental Quality Act]. If you think about it, all the campuses were built pre-the CEQA period. So it was, again, very technical, very bureaucratic, because we had to clear federal hurdles, as well as state hurdles.

Tewes: I think there was also something about the fairy shrimp in the area.

01:00:25:34

Kozberg: There was.

Tewes: An environmental concern.

01:00:25:35

Kozberg: Right. We actually had to move the site of the campus from its initial selection because of the fairy shrimp. The community of Merced really stepped up and helped us to make the process smooth. And actually, I credit Governor Davis for this. The Wilson administration had used what they call "red teams." It's an aerospace term. You need great project management. How do you launch a missile? How do you launch a satellite? So it's, how do you launch a campus? I said, in a conversation with Governor [Joseph "Gray"] Davis, "Well, the Wilson administration used 'red teams' to head up projects that were very complex, when you needed to come up with solutions, whether it was economic development or social services or whatever." He said, "I like that," and he set up a red team. My [Agency] successor, Aileen Adams, chaired the red team on behalf of government, to work at bringing about UC Merced. So it was a real partnership all the way through.

Tewes: That's great. I feel like I should point at this point that Peter Taylor, who would join you later at the Getty, was CFO of the UC system at this point.

01:00:27:07

Kozberg: He was.

Tewes: Did you work with him?

01:00:27:09

Kozberg: Actually, I worked with Peter at Coro. He was the Coro fellow that was assigned to me when I was doing government relations at the Music Center.

Tewes: Oh, gosh.

01:00:27:20

Kozberg: So it goes way back. Then Peter was the alumni regent for UCLA when I was appointed to the regents. Then I worked with Peter on the California

Performance Review, which again, was taking a look at how government can streamline and operate more effectively. Peter was a member of that group. He's an enormous talent. UC was very lucky to get him as a CFO.

Tewes: I'm just amused that there's constant connection here.

01-00:27:56

Kozberg: Yeah.

Tewes: Well, you've, as we've discussed, been involved with an impressive amount of institutions and philanthropic causes over the years. I'm wondering what draws you to that kind of work.

01-00:28:15

Kozberg: It's exciting. It's exciting to see something grow and flourish and feel that you're making a small contribution to community. I love connecting people. And I learn so much. So it's a chance to—the organizations that I've been part of have really taught me a lot. I think one of the things Coro tries to teach people is how to listen. So if you listen and you learn, you're given a great gift.

Tewes: What do you look for when considering whether or not to back a cause or join a board? What qualities does an institution need to have?

01-00:29:01

Kozberg: Well, I have to really care about it. It has to resonate with me, so that I can learn it and advocate for it and be, as John Gardner would say, a loving critic.

Tewes: So you see yourself as overseeing the good and bad times, perhaps? Is that pushing it too far?

01-00:29:33

Kozberg: No, it's not. You come into things, they may be the good times; they can change very rapidly into difficult times. I'm somebody that looks for solutions. I like working with large groups, complex groups, groups that have different perspectives. So a number of the groups that I have participated with are, I feel, to me, they've made major community contributions. Or in the case of the Getty, world contributions. They're doing something that nobody else is doing—maybe governments—in the field of conservation. In UC, I think it's probably—and I still am very concerned and interested in higher education, because the majesty of higher education is unparalleled. The economic opportunity and the chance to have social advance is unparalleled. I think that California has the finest system in the world, and I don't want California to lose that.

Tewes: Well, this is a good moment to transition to the Getty, which in some cases, we're going back in time here. But I believe you joined in 2004, 2005.

01-00:30:58

Kozberg: Yes. I have to think because it's twelve years that you're allowed to serve, so—

Tewes:

Right. Okay. I'm wondering what kind of interactions you had with the Getty before joining the board.

01-00:31:14

Kozberg: I had interacted with the Getty as the chair of the California Arts Council and as the director of the Council, and had been very engaged with them in the area of arts education. So we had done projects together. I had known Lani [Leilani] Lattin Duke, who was their director of education. I had known Barry Munitz, because he was the head of the Cal State University system. And I'd certainly known of the Getty. The Getty was very significant when it was being built in Los Angeles. As a matter of fact, it was built during the recession. It was probably a huge economic catalyst to keeping most of the construction industry working in this area, because it was the only thing being built at the time.

Tewes:

Late eighties?

01-00:32:13

Kozberg: Eighties and through the nineties.

Tewes:

Nineties.

01-00:32:16

Kozberg: So I had worked with them. The Getty had partnered with the Arts Council on a number of symposiums that we put on.

Tewes:

What drew you to the board of trustees? Or *who* drew you, I should say.

01-00:32:36

Kozberg: At the time, the head of the governance committee was a man named Lloyd Cotsen. So he reached out to me, as did Barry Munitz, and asked me to participate on the board. I was honored. I never dreamt in my life that I would be a trustee of the J. Paul Getty Trust. I was deeply honored because I so respected their work. They had been active long before they were all brought together on the hill of the Getty Center.

Tewes:

Very true. What were your impressions of the mission of the institution and the work that it was doing at the time that you joined?

01-00:33:29

Kozberg: Their work was always good. It was more siloed. The different entities at the Getty were not collaborating. So the full impact—you didn't have a sense of the magnitude of what they were doing. You knew certain projects they were doing. I think part of the issue with the Getty is that the community expected so much of the Getty. Because the terms of the trust were general education,

everybody expected the Getty to be all things to all people. So it was really a matter of honing in on, what are you doing and what is the meaning of it collectively? I think they've done a great job over the last fifteen years, of collaboration and making the Getty Foundation relate to the Getty Conservation, relate to the Research Institute, and relate to the Museum. In Los Angeles, you tend to think of the Getty as the Museum. In Europe, it's really the Research Institute that you hear people discuss. So in China, it would be the Conservation Institute. The Getty is resident in Los Angeles, a part of Los Angeles, but it is a world institution.

Tewes: By 2005, as you were just beginning, the Getty was facing multiple crises. There were questions about Barry Munitz's leadership, and Marion True and illegal antiquities purchase, losing status in the Council of Foundations, and under investigation by the California Attorney General and the Senate. I'm wondering what your reaction was to all this and how you planned to move forward.

01-00:35:56

Kozberg: Well, the first meeting was when the board determined that it probably should have its own counsel, and that we needed to really deeply get into the issues. I think my mouth may have dropped open. Not that I hadn't been reading the *LA [Los Angeles] Times*. I knew there were issues. Lloyd Cotsen looked across the table and said to me, "In for a penny, in for a pound." He was right. I got it, and the board dug in. We were the fiduciaries. It was our responsibility. [phone rings]

Tewes: Do you need to get that?

01-00:36:42

Kozberg: No, let it go. I just peeled away, as did the board, at the onion, so that we could understand the layers of issues that we had.

Tewes: One of the actions that the board took in order to address some of these issues was hiring Munger, Tolles & Olson—

01-00:37:07

Kozberg: Yes.

Tewes: —to oversee an internal investigation.

01-00:37:11

Kozberg: They looked at an internal investigation. Ultimately, they also took a look at the antiquities.

Tewes: What was your interaction with that firm?

01-00:37:29

Kozberg: We were the client in that particular instance. They did their work; they were very professional about it. I think they even brought on an investigative team

that went in to forensically determine what was happening. We interacted as, I think, professionals. We had, by that time, a very good chair, Louise Bryson. We had been significantly chastised. We chastised ourselves. Then we had to remedy this situation. So I think we took it very seriously. There was also a large number of board members that determined that the Getty may not have been where they wanted to be at that time. So I think you saw a whole influx. We brought on new trustees at the time, who were very much community members, and, I think, dug in. We worked very hard.

Tewes: Was that intentional, to bring people more closely tied to the Los Angeles community?

01-00:38:49

Kozberg: What we basically said—yes, people who brought enormous credibility and reputation as having integrity. That was very important. People that knew Los Angeles was certainly helpful. I don't think that was the foremost factor. But we knew, number one, we had to be a board that would be above reproach, and that our governance needed to absolutely be restructured; and that we had an attorney general investigation going on, and that we had to be accountable. The antiquities investigation, we really needed to get to the bottom of it.

Tewes: Well, speaking of the California Attorney General's investigation, Louise, as you mentioned, was the head of board at this time. What do you remember about working with the attorney general's office to be in compliance with some of those reforms suggested?

01-00:40:00

Kozberg: Again, we just tore back the Band-Aid and started working on the issues one by one. We were very lucky; John Van de Kamp was the overseer for the attorney general's office. He stayed so respectful within his scope, did his due diligence and told us that we were really doing it the right way, monitored us. We tried to be best of class. I think we probably—I hear today from people that, we look to the Getty for governance. We really worked hard at trying to revise ourselves and get it right.

Tewes: Do you remember some of those conversations about specifically what needed to change in governance?

01-00:40:54

Kozberg: I do remember them well. I chaired the governance committee. There were several levels. Certainly, we needed to really get our accounting practices in hand. Peter chaired that committee. He was very strong there. Our finances, we needed to integrate the different entities, the different institutes. And we needed to select a new president.

Tewes: What was that process like, of finding a new president?

01:00:41:45

Kozberg:

I think the greatest quality we looked for is integrity, sterling reputation, well thought of in the community, because we were needing to remedy a number of issues. We were very lucky; we used a national [search] firm. We were not necessarily looking for an arts leader, somebody who had run a museum—though it turned out we were lucky enough to select Jim [James] Wood, who had run an arts institution. If you recall, we had Harold Williams, who was probably the greatest [contemporary] Renaissance man, who really didn't have the arts as his background, but certainly understood them. But that was certainly part of the discussion, whether it should be an arts person. But in that search, we had a number of people that came from allied fields, like university backgrounds or large library backgrounds.

Tewes:

If I'm understanding this correctly, Jim Wood actually was associated with the committee. Or was he on the search committee to begin with?

01:00:43:07

Kozberg:

No, he was actually retired as the head of the Arts[sic] Institute of Chicago. We recruited him out of retirement.

Tewes:

Okay.

01:00:43:17

Kozberg:

So he had just retired and was enjoying canoeing around the Rhode Island area. We enticed him and Emese [Forizs], his wife, and they were very much part of a team [to come to the Getty]. He had integrity. He was out of central casting, in that way. He, ironically, brought in wonderful professionals to join him, and built a new culture. He said, going back, that we needed to build a different culture. It was time-consuming and exciting. Then as a board, we also knew that we needed to turn the leadership back over to a professional manager-leader, as soon as the opportunity was appropriate.

Tewes:

Backing up for just a second, I'm wondering if you had much interaction with Deborah Marrow as interim [CEO].

01:00:44:31

Kozberg:

Yes, of course. Deborah served interim twice, actually.

Tewes:

Correct. [laughs] Do you remember specific instructions or conversations that the board had with her in how to perhaps stem the bleeding at that particular moment?

01:00:44:49

Kozberg:

Constant conversations. So she was a great team builder and people respected her and she had—the institutional history, which was very important.

Tewes:

Even before the board asked Barry Munitz for his resignation, you brought on Ron [Myron] Hartwig—

01:00:45:17

Kozberg: Yes.

Tewes:

—to handle communications issues. Can you tell me why you felt this was a necessary position, and why Ron Hartwig?

01:00:45:28

Kozberg: I had worked with Ron Hartwig when I was in government. He had done a number—when he was at Hill & Knowlton, he was one of the best professionals I had ever worked with. He was sort of the dean of the public affairs practices, in private sector. Ron had gone to work for Mayor [Richard] Riordan in [the governor's] campaign. So he left Hill & Knowlton. Ron and I had, over the years, built a friendship. We would have breakfast at Nate 'n Al's. One day Ron said to me, "Gosh, I don't know what I'm going to do next. I'm bored. I'm only back at Hill & Knowlton part time." So I said, "Ron, have you been following the Getty?" I had just went on the board of the Getty. I had gone to my first meeting, so I was a little bit more knowledgeable than I was just reading the *LA Times*. He said, "Well, yeah." I said, "Do you know Barry Munitz?" He said, "Well, not really." I said, "Let's go to breakfast." So we went to breakfast with Ron Hartwig and Barry. That breakfast just continued on and on, and Barry offered Ron the job.

We had a situation where a publicist had been a part of the story and the story became about the publicist, rather than even just the substance. That's not Ron's style. Ron is very much a professional and very giving. I think he's just got, again, great integrity.

Tewes:

Do you remember specifically what you were asking him to help resolve at that particular moment? This was before Barry left.

01:00:47:32

Kozberg: At that time, I don't think we really knew. Munger Tolles [& Olson] had just begun to do their work. We knew it wasn't working with the publicist that we had retained, so we needed to do something that repositioned us, so that we could go forward. Ron is that type of capable person. Ron can come in and assess a situation and speak to the situation, so that there is somebody that the press believes is telling them the truth.

Tewes:

Well, that also begs the question of how you think the press treated the Getty during this period.

01:00:48:22

Kozberg: I don't know the press. Because I walked into the middle of this scenario, I don't know. I've read the book *Chasing Aphrodite* [*Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*]. I don't know that that's accurate. There probably are kernels there. That goes back a long way, so—there were two investigative reporters on this. I think they thought they could win a Pulitzer on this, and they were very intent.

Tewes: How do you think these various problems affected the Getty's standing in the LA arts community?

01-00:49:14

Kozberg: I think it was devastating. We just were seen with so much promise, and I think amongst the arts leadership in the community, there was a lack of collaboration and a sense of, oh, they're in trouble. I think from my perspective, what I felt is, gosh, there's nobody there speaking to the quality of who this is as an institution. That's sad, because we didn't have a lot of defenders. So we knew we had to build bridges. I think we worked very hard to do that. I think *Pacific Standard Time* is very emblematic of collaboration and bringing the community together and coming off the hill.

Tewes: I like that phrase, "and coming off the hill." I think both literally and some physicality to that. Considering that the board had employed Munger, Tolles & Olson, brought Ron Hartwig onboard, hoping to resolve some of these issues, were you surprised that this led to a point at which the board would be asking for Munitz's resignation?

01-00:50:51

Kozberg: Not when I read the report.

Tewes: Is there anything you can share about what you read there that convinced you that this was the direction to go?

01-00:51:04

Kozberg: I think what surprised me the most is the lack of time Barry was spending on the campus. I sort of think it's two ways: he was an educator and a businessperson. You often revert to where your comfort level is. He was never embraced by the arts community, and never really embraced by a number of the leaders, like John Walsh. So I think it was a maximum amount of a lack of ability of communicate and bridge and work together. It was very sad.

Tewes: I believe this is even before this time, in February 2006, but when John Biggs retired and you were head of the governance, at that point, your responsibility was, in part, helping to nominate a chair elect. What stood out to you in Louise Bryson to bring you through this moment in the Getty's history?

01-00:52:43

Kozberg: Well, number one, in my first meeting, Louise was the one who suggested that we needed to hire our own counsel. We needed to get to the bottom of it. She seemed concerned—the proper role of a trustee—that we were the fiduciaries. She had been there; the tenure of most of us was quite brief. Many of the senior people had relationships with Barry, and dropped off the board, as I mentioned. Steve [Steven] Sample had been a member of the board. So Louise has a style of bringing people along. She's tireless. She's soft-spoken, but strong, and [she] just dug in. There were an awful lot of nighttime conversations—constant conversations—amongst the trustees, in how we go

forward and get our arms around it. She was a nurturer. She's just a natural inclusive person.

Tewes: You mentioned this a little bit, but I'm wondering what your role was in—under the governance [committee] but perhaps informally—in recommending, recruiting, and mentoring other board members.

01-00:54:26

Kozberg: Because I chaired that committee, there were a number of people that were known, that we thought would just add tremendous value at that time—one of them being Bill Siart. We needed somebody who really understood the finances. I had certainly admired what he'd done at Disney Hall. Louise was very familiar with Bill, as well. Bill was a real community leader. He was *very obvious*. Everybody brought a skillset. Peter really knew numbers, too. He'd done public finance. A number of the state bonds that went through, those big bonds, Peter put them together when he was at Lehman Brothers. So it was really working through complex organizations, what was the skillset. And everybody brought their own skillset. I probably brought the knowledge of the [broader] community and the arts community and had been lucky enough to work with diverse communities, and hearing what the community thought about the Getty, so that—

We did a lot of polling, too. Ron did a lot of polling, Ron Hartwig, so that we—it's not just what we think, it's what do our audiences think? So we really got a sense of what we meant to the community. Ironically, if you want me to comment on that a bit—

Tewes: Please.

01-00:56:10

Kozberg: —we found that people really valued the Getty. Not only for the Museum, but for the site and just rolling in the grass, and the vistas, and that we were many things. But we had a diverse constituency. Far more diverse and younger than any other museum's demographics. So the community liked us; it was the arts leadership that didn't necessarily value us or think we were part of the community, or thought we were removed. So there were various audiences that we needed to work on.

Tewes: I was thinking about asking you this later, but this is a perfect point. How have you seen the Getty's focus on public engagement change over the years?

01-00:57:10

Kozberg: Oh, I think it's radically different. I think *Pacific Standard Time* set a new threshold for the expectations of arts organizations working together. To have sixty arts organizations—some of which got grants; many of which didn't—working together, but coming under one umbrella. The engagement with the artists is very different. It's very exciting to go to our events. We had more living artists participating in the first *Pacific Standard Time*, recognized artists

from a given period, postwar through the 1980s. Many of these artists had never engaged with each other. I think they see the Getty as their home. I think that's great, to have an institution where they feel so comfortable.

I think arts education has become much more important. I know that the professionals really understand that it is a board priority. Patty Woodworth, God bless her, figured out a way that we could open the Museum on the days it was closed, so that we could accommodate [and expand] the different Title I schools that could come to the Getty. So our arts education program is very robust, online as well as on site. I think that's part of a goal, is how we engage. We *are* part of the community. And we have the ability, we're lucky enough to have the resources, that we can seed some fantastic things.

Tewes:

You'd mentioned that one of the things you brought to the Getty board was your arts background. I'm wondering also how your years in public policy and politics affected your approach to the board.

01-00:59:22

Kozberg:

There's no question that it did. Because it was like, what public benefit does the Getty provide? So that was sort of the lens that I was viewing things [through] is, what's the public benefit here? That's public policy. Also, I was lucky enough to know how to—because I'd been in state government and had worked through a number of complex bureaucratic problems, I was able to come in and help the Getty when they were saying, "We can't get this done," and say, "Okay, let's go back at it again. Let's try it with a different strategy." So the public affairs background and working in public policy and knowing how circuitous things can be and how prolonged decisions can be was a benefit.

Tewes:

We mentioned your work on the governance committee. What other committees were you part of?

01-01:00:35

Kozberg:

Well, we started fundraising. So we had a development committee, but it was also external affairs. So that was working with Ron Hartwig again, on public outreach, communications, and then how we begin a sensitive development approach. The Getty wants to be here in a hundred years. It is not responsible to have a single source of income, as we saw during the recession. You lose a good chunk of your endowment. We realized we needed diverse revenue sources. But we didn't want to be perceived by the arts community as coming and having this huge endowment, and [poaching on] what they felt would be their constituency and their resources. So we've done it on a very targeted approach.

But we were having people come up to us and say, "I'd love to support the Getty." We realized, oh, my God, we don't have a [development] program. Having supporters support you annually means that they've given you a vote

of confidence that your work is good. We needed those champions that could be our ambassadors that would understand our work and could communicate it. We were lucky enough to have councils that would work very closely with the different institutes; but we needed, again, a broader sense of [participation]. The current chairman, Maria Hummer-Tuttle, always says, "The Getty can do anything; it cannot do everything." So we began to look for partners.

Tewes: I'm wondering about that delicate balance you mentioned of needing a different source of revenue, but also not wanting to step on any feet in the arts community. Do you think you've found that balance?

01-01:02:48

Kozberg: I think we're conscious of it. I think we are viewed as good colleagues. I think *Pacific Standard Time* went a long way to creating that culture. I think we always need to be mindful that some people will see it—I do hear people say, "My God, with your endowment, you're out raising money?" It's very important to do things in collaboration, to get more people to care. We had a number of foundations and individuals participate with us in *Pacific Standard Time*. They all engaged and they bought in. It was their program, too. Everybody benefitted. The body of even just the literature, the brochures, the research that was done by all these different institutions when they put together their shows was fantastic. So we're very mindful not to go for membership, which is really the core to a number of other organizations. We've stayed at a level where you really have an interest in the particular work that the Getty is doing. It can be in conservation or research. You have a special niche interest. Or education.

Tewes: Indeed. Well, I'm thinking conservation and research are areas in which you might not have competitors in the LA area.

01-01:04:34

Kozberg: That's true. They're probably more governments and universities. We've always been a good collaborator with universities and the fellowship programs that are run. It's amazing how many of the leaders of museums were research fellows at the Getty, worldwide.

Tewes: That's quite a legacy there. In the midst of a lot of this tumult at the Getty, the Getty Villa reopened in 2006. I don't believe there was a lot of fanfare about that opening. Do you think that was the right decision?

01-01:05:22

Kozberg: Yes. I had probably just gone on the board. Barry was still the head of the Getty, at that time.

Tewes: I think it was January of 2006.

01-01:05:38

Kozberg: I'm not sure of the timing.

Tewes: Okay.

01-01:05:39

Kozberg: But I remember going to the opening. It was low key. We were in the middle of the antiquities debate. Marion True was very much a target. Barry was there in a leadership position. Right decision, wrong decision? I can't answer that. I think it ultimately came off well. I think if we had given ourselves a pat on the back at that time, it would've been a very difficult situation.

Tewes: Now, you mentioned how the recession affected the Getty, but I was hoping we could speak a little bit more about this. What specifically affected the Getty during this time?

01-01:06:35

Kozberg: Well, we lost a good portion of our endowment. We probably fared better than most endowments, but all of them were damaged. We have pensions to pay, too, and we had employee workforce that got cut back. So it was difficult. It was also an opportunity to rethink how you could organization yourselves differently.

We had very good leadership, and Patty Woodworth really likes a challenge. So she really went to work on this budget. We also rethought a number of the programs. The Getty grants program was significantly altered. We no longer took grants over the transom. And this is to Deborah Marrow's credit and Joan Weinstein. It became very purposeful. It became: if this relates to our core mission or if this relates to a collaboration between the different Getty entities, that got consideration. We had to have an initiative and a purpose for those grants. So it totally repositioned the Getty Foundation. I think they came out stronger.

Tewes: You mentioned it was somewhat painful having to cut, I think it was, 25 percent of the budget. What were the conversations like around cutting versus reallocating funds within the organization?

01-01:08:32

Kozberg: They were painful, they were surgical. Each of the entities was asked to come up with their budget-cutting mechanism, so it was very much—I won't say bottom up, because it was the leadership of each entity that really did it and brought it to the Getty Trust board. Then it was basically, you had some very precise people—Jay Wintrob—very probing people. Bill Siart played a strong role there. It was like, how do we cut but don't cut out the heart, and are good to our people? Because we not only had a number of curators and museum people; we have a lot of people that are at maintenance and service and all levels of employees at the Getty. We did cut a lot of the maintenance. We cut a lot of the capital—fortunately, we were a new institution, so we didn't have a lot of deferred maintenance; but that got put on a different time schedule.

Tewes: How do you think the recession affected a cultural institution like the Getty, versus a for-profit one in Los Angeles?

01-01:10:08

Kozberg: Well, if you notice, Los Angeles doesn't have a lot of large for-profit corporations left. So it's a very different community than it was pre-recession or pre-nineties. A lot of the corporations just sort of snuck out of town.

As I've said, I think out of the recession, we came back stronger. Thankfully, we had a very good director, who was leading our institution advancement, who really had us well positioned in a diverse portfolio, so that when the market did begin to come back, we came back strongly. But we really rethought a number of pockets that we were putting our money in, and tried to take as little as possible out of the endowment, because the endowment was our future and any money that was spent was taking it away from the future.

But by the same opportunity, with the recession came the opportunity to get a number of major acquisitions. So first in the United States and then around Europe, because the recession hit them later. A number of these very old families sold their possessions to keep themselves going, so the Getty was fortunate to acquire a number of works. We were constantly trying to prioritize: is this a once-in-a-lifetime acquisition, or do we save it for the endowment? Those were discussions around the table at every board meeting.

Tewes: Yeah, I can see how there might be concern that by saving the Getty today, we're not preparing it in the long run. That's interesting. So Jim Woods[sic] was with the Museum until he died a very untimely death in June of 2010. What do you remember about this time?

01-01:12:28

Kozberg: I just remember being shocked. We had just completed a board meeting. I remember I was on a trip and getting a message in my e-mail and just staring at it in disbelief. It was like, no, I'm not reading this right; and then it's real. It was just very sad. He was just a lovely man. And it was shocking the way it happened. Mark Siegel did a very good job of pulling everybody together.

Tewes: Did you know Jim Woods personally, beyond the Getty?

01-01:13:17

Kozberg: A little bit. I was fortunate to get to know him and Emese, who was his wife. They were very much a partnership.

Tewes: So shortly after the Getty is getting on its feet again, it lost a leader that was taking it in a different direction. Tell me about the board's search for a new director.

01-01:13:47

Kozberg:

It was great. Mark, again, did a very good job and brought together a group. I was lucky enough to serve on that search committee. By then, the Getty was a very healthy institution. Certainly, it was a job of a lifetime for many people. Again, it was a group that was not necessarily all arts background. But it became very clear, after an exhaustive search process, that Jim [James] Cuno would be a wonderful leader for the Getty. In the first search, actually, his name surfaced. He had just made a transition to the Arts Institute. We knew it was too early and it was inappropriate that we approach him, so his name came to the top of every—he was always on the top of everybody's list. And he had done a great job in Chicago. When we interviewed him, it became very clear that he was bubbling with ideas. He wrote beautifully, because he wrote us a piece. He had thought deeply about the Getty, and we thought he was the man who could lead us into the future.

Tewes:

Was there a discussion about continuing Jim Wood's policies or taking the Getty in his own direction?

01-01:15:27

Kozberg:

Ironically, Jim Cuno succeeded Jim Wood [at the Art Institute of Chicago], so there was continuity there. Patty Woodworth was brought in by Jim Wood, and she knew how to work with Jim Cuno [at the Art Institute of Chicago]. Jim Cuno is very much his own man. But we, as a board, had worked with Jim Wood, so there was a collaboration of Jim Wood's leadership and the board. I think we were able to retain all of the good that Jim Wood brought and let Jim Cuno fly with his own sense where he could make contributions and add value.

Tewes:

I'm interested in projects that the Getty was working on during your tenure there that you felt particularly connected to.

01-01:16:36

Kozberg:

The arts education program. I think we pulled it up and reignited it and said, "Hey, this is a priority, huge priority. If we don't have the future brought in, we won't have the people who can understand the creative process and what the arts and culture mean." That's really one of our proudest things, is we didn't let arts education get buried. It can be ancillary; we didn't let that happen. I'm very proud of that.

We also had to—which I was intimately involved in—[Caltrans surprised everyone with plans to widen the 405 on the west]. The 405 freeway was about to take part of the Getty land. Well, they couldn't take part of the Getty land for the freeway because we have [a web of] lattices, we have superstructure under there, and the Museum would probably have fallen down. So we were very instrumental in changing what was Caltrans' idea and, again, making it very transparent, and educating people that this was not in the public good to do this.

Very proud of the fact that the Getty's collaboration amongst its institutes have really—it's nurtured a different culture. You often say you need a culture; how do you build a new culture? And yet it did. It did. We've had wonderful chair. I think Maria Hummer-Tuttle has done a lot to change the culture, too, of collaboration. That your board adds value; that we're not there—my favorite expression is noses in, fingers out. So I think that as a board, we've operated better. I think we've had respect for each other. *Pacific Standard Time* I think made Los Angeles proud on so many levels. So I think that was major. None of it is attributed to me; I was just a part. But I'm very proud to have been a part.

Then I think making people aware that diversity is a tremendous value that we, as the Getty, aspire to and learn from. So I think you'll see that we have an appreciation of different cultures. It's part of who we are.

Tewes: You mentioned *Pacific Standard Time* again. What was specifically your role in moving that along?

01-01:19:44

Kozberg: That started as a research project within the Getty Research Institute, basically with Harry[sic] [Henry] Hopkins, who was in San Francisco, Museum of Modern Art, and Lyn Kienholz saying, "Hey, you're losing your generation of artists and we have no record of them. You're losing your history." That then became an opportunity for grants. Then that was, wow, this is bigger than anything. I think it was actually Louise Bryson who saw this is bigger, and this is a way that we could bridge back into the community and give a gift, and do something that *nobody else* could do. That we could be that convening force. A lot of the credit goes to her in seeing that opportunity. And she would not let it go. She just kept fostering it. Then the Foundation coming forward and leading. So I didn't play any unusual role in that; I was part of a growing chorus of supporters. We all knew it felt right. And we had the professionals that could execute it really well. We have wonderful professionals.

Tewes: Certainly. Did you take any trips in association with the Getty, in order to learn more about its national or international projects?

01-01:21:34

Kozberg: Yes. I did it independently, with my husband. I also was lucky enough to go with—the Getty board traveled every fourth year. We didn't, actually, when the recession hit; we cancelled all of that. That was the first thing that we decided was inappropriate. But we were lucky enough to see the work that we were doing on two trips. But I had individually travelled and had asked the different entities to set me up with grantees, so I would go see the work that we were doing.

Tewes: Which specific projects were those?

01-01:22:17

Kozberg:

Well, one was in Cambodia. It was amazing. It was on the outskirts of the area, and there was no [sense of] heritage there. A grant had been given to this museum. If I called it a museum I'm being generous, because it didn't have any of the museum standards. But it valued the [different] cultures of the people. They were so proud of their Getty grant. I had been to Prague. I had seen the work that they had done. Actually, long before I even went on the Getty board, because the Getty very generously connected me to a number of their works, when I was the head of the Arts Council.

Tewes:

Oh.

01-01:23:10

Kozberg:

So I had been aware of the work of the Getty, and always very interested in the archaeological work that they had been doing.

Tewes:

Did this change your understanding of the kind of work that the Getty was doing abroad?

01-01:23:28

Kozberg:

Totally. Totally. Especially in Asia, when I saw the type of grants that we were giving. They were very thoughtful. It was basically, we're in here for a brief period of time; what are we leaving behind? So in China, it was very deliberate, that we were going to help conservation and help the government set up appropriate conservation for their heritage. I had been in Hungary and had gone to see a number of the museums that the Getty helped after the Iron Curtain opened up. So again, it was thoughtful. It's a new era; how do we help them? Seeing the work that had been done in Dresden and the grants that had been given, again very thoughtfully, after a period where there were huge floods.

Tewes:

Wow.

01-01:24:33

Kozberg:

But it does. This is an old expression: the map is not the territory. You can't just look at a board book and have a sense of what is being done. You need to walk it. You need to be in the territory.

Tewes:

I like that. So you left the board in 2017?

01-01:25:09

Kozberg:

Yes, this past June.

Tewes:

This past June. What has your engagement been with the Getty since you've left?

01-01:25:17

Kozberg:

I'm very pleased that they've been so inclusive. It's like I don't go to the weekend board meetings, because they were really—they were Sundays, so

that we wouldn't be looking at our Blackberry-iPhone type things and we weren't preoccupied with what we did during our day jobs. We devoted weekends. We had wonderful collaborators in New York that were part of our board. But I've stayed on and helped with the development program, and especially a new program that they started, the patron program. Maria and Jim asked if I would help with that program, so I'm on campus a lot. They're very good about including the emeriti trustees in events. They get the group together. It's a family. That speaks, I think, to the change in culture, too.

Tewes: That you might want to stay on after all these years.

01-01:26:28

Kozberg: Well, I think if you talk to any of us, when our twelve-year terms were over, there was a piece of our heart that we knew would always be with the Getty. I think we will always feel supportive of the Getty. Many other organizations you may walk away from; this is one you will never walk away from. Reading my board book was one of the highlights because you'd sit there and they'd describe the acquisitions. It's like, oh, my God, I'm learning so much. It's just so exciting we're making this acquisition. It was just thrilling. As I said, they're still very generous in sharing that and sharing their thinking. So for me, that board was very much an ongoing education. I really got a lot out of it.

Tewes: That leads me to—my next question is, what do you think you got personally from being involved with the Getty? What did it mean to you on a personal level?

01-01:27:47

Kozberg: Well, I so anticipated the Getty coming. I remember when the bequest was made and announced that there would be this endowment. I just think it was an incredible privilege. Understanding the breadth of what this institution means worldwide; that people recognize the name of the Getty. I can be on a train in some foreign country and I'll hear somebody say "Getty." And I know, in that foreign language, they're talking about their visit to Los Angeles. It's been a real gift to the community on site, but a total gift to the world in understanding that we can do something. I think Franklin Murphy, who was a board member, was very much a part of this. He had been chancellor at UCLA, and then the head of Times Mirror Corporation. "What can we do that's unique?" And Harold Williams would ask that question. What can this institution be? People say it's a museum. No, it's a university. Well, not exactly. I think what's most important about it is it's the humanities. There are very few institutions today that celebrate the humanities. The Getty is really focused on humanities and what it means to have civilization. So I got the greatest gift and learning experience that I ever could have had.

Tewes: You've mentioned that you helped institute the Patrons Program.

01-01:29:53

Kozberg: Mm-hm.

Tewes: Can you tell me about that?

01-01:29:55

Kozberg: It's a program that's different levels of support. But again, this really resulted because several people had come up to Maria and me and others and said, "How do I support the Getty?" We realized we didn't have any way they could show their support. They'd been to see a photographic exhibit or something, they'd say, "This work is fantastic. I want to support it." So we started the patron program. It's just completing its first year. We've hit goal. We actually went over goal in the amount of—right on numbers; even more in terms of monetary support. So we're very pleased. We hope the program grows. But again, it's again, having those ambassadors that say, "We value your work." So we started this program—it's part of the development department—that really fundraises for exhibitions. Which we've been doing for a long time; we've had partners in that. And events, arts education. I don't think before that we've understood how many people really value education and youth leadership. I'm really proud of the program that the Getty is going to be doing, really with foster youth. Again, the Getty can think the unthinkable and figure out how to get it done.

Tewes: I haven't heard about this program. Can you give me a little sneak peek?

01-01:31:43

Kozberg: Well, it's new, and you really should maybe talk to the director of the program. But it actually sort of bubbled up by—we were meeting with Supervisor Sheila Kuehl, who was very familiar with our programs. In talking, she said, "I really hope you'll do something with foster youth." It was sort of like she just dropped that. Then Jim Cuno said, "I really want to do something," and he had been talking to Yo-Yo Ma about homelessness. It just clicked. Foster youth are often homeless. So it's like, how do you start with a given population and grow a program, grow the self-esteem, get them engaged in the arts? We hope to be doing a program so that they can be teenage docents and get them engaged with the Getty in a number of ways. But the program has probably evolved since I've been off the board, so I'm not the right person to comment on its current status. But we have a phenomenal education director, who's doing a lot in the digital space because we were finding that a lot of educators really are coming to our website, internationally as well as nationally. She came from Disney. She breaks the boundaries and she's really tremendous.

Tewes: That is very exciting. Before I finish up here, I'm realizing that I left off a large portion of your work history, including your current work. Tell me about California Strategies.

01-01:33:51

Kozberg: We are a public affairs firm. We're statewide, in ten cities in California. We do strategic consulting, mainly where it touches the public sector. We have a number of former legislators, former cabinet members, former business

executives, and we have many practice areas. It just depends. I do a lot of work with foundations, nonprofits, international corporations that want to understand California. I do a lot of philanthropic plans for corporations. I try and listen to what their core mission is and align it with philanthropy and community participation. So it's different. Each day is different, each client issue is different. It's a lot of fun. I love my colleagues. I think they are so bright and sharing, and I think our major commitment is to good public policy in California.

Tewes: This sounds like it connects your main areas of interest.

01-01:35:06

Kozberg: It definitely is the connector.

Tewes: What do you see as your personal contribution to the Getty?

01-01:35:26

Kozberg: Probably that I can speak to the broader community and give them a perspective that they otherwise might not have had. Because [of] where my history has been and the intersection of other nonprofits and foundations, I'm aware, throughout California, of the work that others are doing, so that I can help them find partners. I'm aware of the different programs that are being done with innovation throughout the state, who's doing it really well, who would be phenomenal to work with, that could add tremendous value. I enjoy putting people together. I like seeing things happen. So I think probably, I was there as the community outreach person, so that we heard and respected our communities.

Tewes: Do you believe that's continuing to this day? Or that perspective, I suppose.

01-01:36:53

Kozberg: I'm quite sure that it is. They've got wonderful people in place. They pick up the phone and call me if they have a particular issue they want to talk through. If I know something, I will share it with them. Everybody, it's like, whose university, UC? It's everybody's university. Whose Getty? It's everybody's Getty. It's just your perspective as to what you value.

Tewes: What do you see as the future of the Getty?

01-01:37:39

Kozberg: I think that probably, that's where the board will spend a lot of time. We're on a wonderful plateau, and it might be a fabulous, long field. But you've got to plan for the future and what's next. So I think that this board will probably spend a lot of its time looking at long-range planning. We certainly did. But that's something that is a board responsibility. I know Jim is very aware of that as a board priority.

Tewes: Well, as an emerita who put her time in, is there something you would hope that the Getty would create that's new or continue?

01-01:38:37

Kozberg: Again, I would have to—I would love to see more collaboration done in arts education. I'm not saying it necessarily has to have scale, because part of the beauty is everybody does it their way and they relate to their local community and issues. But I'd like to see that heightened more as a priority. I think initially, there was an education institute. It may not have been right at that time; but I really think the humanities and arts education are taking a back seat. We have so many social issues. The sciences are so critical and so rapidly evolving. We need to make sure that the humanities are not left behind.

Tewes: That actually begs a question for me, because I think a lot of governments, and even California, is focused on STEM [Science, Technology, Engineering and Math], and we're investing in that.

01-01:39:47

Kozberg: Right.

Tewes: So do you think perhaps it would be the role, or a greater role, for institutions like the Getty to take up that flag of arts?

01-01:39:57

Kozberg: If we don't, there is no one else that will. So I would really love to see us pick up that strand. Again, think of how. I haven't got the answer for how. But the Getty can do almost anything. We should be able to make sure that the humanities are here for future generations. Again, probably as a collaboration. We don't have the market cornered on answers.

Tewes: That's important to realize, as well.

01-01:40:37

Kozberg: Yeah.

Tewes: Is there anything you'd like to add about yourself, your work, the Getty that we haven't discussed today?

01-01:40:47

Kozberg: No, your questions were great. Very deep.

Tewes: Thank you.

01-01:40:53

Kozberg: I think the idea about the Getty now is, it's got a really nice feel. There's a lot of respect. We respect the professionals, we listen to the professionals. We don't think we know it all; boards often can. I commend everybody for helping move that culture. It was not a great place, when I first came in. Always great potential.

Tewes: I'm wondering—I forget who was it that said when you're in for a penny, you're in for a pound, and you've just realized you've taken on this giant situation—if you felt a wavering at any point in those years.

01-01:41:57

Kozberg: No. Actually, I love a challenge. We were all challenged to do our best. I think that the board rolled up its sleeves, and it was exciting to improve and know that we could improve, and then know that we had capable professionals, so that we could remove ourselves from what was managerial versus what was appropriate to a board.

Tewes: Well, thank you so much for your time today, Joanne. I really appreciate it.

[End of Interview]